

Department of Music

Courses of Study:
Minor
Major (B.A.)
Post-Baccalaureate Program
Master of Arts
Master of Fine Arts
Doctor of Philosophy

Objectives

Undergraduate Major

The Department of Music offers a broad-based undergraduate major that combines the study of history, theory, composition, and performance. The core of the program consists of two years of theory (with associated labs that provide further training in the musicianship skills necessary for all musical endeavors) and three semesters in the history of Western music. The remaining courses are electives, giving students flexibility to shape the program in accordance with their interests. Qualified students may elect to do the Performance Program in addition to the major.

Graduate Program in Music

The department offers graduate programs in two areas: composition and theory, and musicology. The department also offers, in conjunction with the Program in Women's Studies, a joint M.F.A. in music and women's studies.

Composition and Theory

The department offers three degree programs in composition and theory: M.A. (normally one year), M.F.A. (normally two years), and Ph.D. (normally one or more years following the completion of M.F.A. requirements). The programs are designed to help students develop a command of the craft of composition. That objective is supported by studies in theory and analysis and in electro-acoustic music.

Musicology

The department offers three degree programs in musicology: M.A. (normally one year), M.F.A. (normally two years), and Ph.D. (normally one or more years following the completion of M.F.A. requirements). The programs offer an integrated approach to the understanding of the nature, structural basis, and historical development of music. Students may elect to emphasize or concentrate in music history, or in theory and analysis. In the music history program, a variety of techniques and methodologies, including source studies, style development, and historiography, are applied to different repertoires and historical problems. The theory and analysis program features work in the history of theory as well as analytic work in the context of theory construction involving the evaluation of pretonal, tonal, and contemporary analytic models. Courses consist of proseminars and seminars: proseminars survey an array of topics illustrating the representative avenues of research and methodological approaches while seminars typically concentrate on a single topic.

Music and Women's Studies

The department offers an interdisciplinary program in women's studies and music, leading to a joint M.F.A. in music and women's studies. Topics include feminist theory, gender studies, cultural history, and the investigation of work by and about women.

How to Become an Undergraduate Major

Before admission to the major, candidates will normally pass MUS 101a and b, with accompanying labs MUS 102a and b, preferably during their first year, and must demonstrate competence at the keyboard.

Instruction under the basic piano program is offered for those who are deficient at the keyboard. The required proficiency must normally be demonstrated by the end of the sophomore year. No fee is charged for this instruction and no credit is granted.

How to Be Admitted to the Graduate Program

The general requirements for admission to the Graduate School, as specified in an earlier section of this *Bulletin*, apply to candidates for admission to this area of study. Students are advised to submit scores on the Graduate Record Examinations. Applications received after the deadline will be considered on a rolling basis until the program is filled.

Applicants for study in **composition and theory** are required to submit evidence of qualification in the form of examples of original work in musical composition; they must also take a departmental written test in basic musicianship and analysis. Applicants for admission in **musicology** should submit examples of their prose writing on music. Musicology applicants wishing to specialize in **theory and analysis** should also submit examples of advanced work in musical theory.

Admission is granted for one academic year at a time. Readmission will be refused in cases where students have not demonstrated a capacity for acceptable graduate work.

Faculty

David Rakowski, Chair

Composition. Theory and analysis.

Martin Boykan, Graduate Advisor (Composition)

Composition. Analysis.

Eric Chafe, Graduate Advisor (Musicology)

Music of Monteverdi. Bach. Wagner.
Seventeenth century. Postromantic music.
Twentieth-century music. Analysis.

Eric Chasalow

Composition. Analysis. Electronic music.

Judith Eissenberg

Violin, Lydian String Quartet. Chamber
music performance and analysis.

Joshua Gordon

Cello, Lydian String Quartet.

Neal Hampton

Director, Brandeis Orchestra. Jazz history.

Allan Keiler

Nineteenth-century music. Theory and
analysis. Beethoven.

Michael McGrade

Chant. Sacred polyphony of the late-15th
and early-16th centuries. Baroque music.
Opera.

Sarah Mead

Director, Brandeis Early Music Ensemble.
The Authenticity Question.

Bob Nieske

Director, Jazz Ensemble. Jazz improvisation and composition.

James Olesen

Chorus. Chamber Choir. Director, performance activities.

Jessie Ann Owens

Renaissance music. History of theory. Analysis.

Mary Ruth Ray

Viola, Lydian String Quartet. Director, Performance Program.

Daniel Stepner

Violin, Lydian String Quartet. Performance and analysis.

Yehudi Wyner

Composition. Performance and analysis.

Requirements for the Undergraduate Major

A. Majors take 12 semester courses.

Theory (six semesters): MUS 101a and 101b (with associated lab MUS 102a and b), and MUS 103a and 103b (with associated lab MUS 104a and b). Placement at the appropriate level is by an examination given at the beginning of the semester. Students may be exempted from any portion of this sequence by examination.

History (three semesters): MUS 121a, MUS 122b, MUS 123b.

Electives (three semesters): Any courses numbered above 20, however MUS 111a and b (Private Instruction for Instrumentalists), or 112a and b (Private Lessons: Voice), may be taken once only for major credit. ANTH 62a may be taken as an elective for the major or minor in music.

Alternate programs: At any time prior to the completion of the junior year, the student may, in consultation with his or her advisor, submit an alternate proposal for the completion of the major. Such proposals will be considered by the department on the basis of their coherence and appropriateness to specific goals.

B. All majors in music are required to participate in one of the faculty-supervised performance activities of the music department (such as Early Music Ensemble, Orchestra, Chorus, Chamber Choir) with or without credit, as the student chooses, and in Music Colloquium. In addition, solo recitals may be given by students.

C. Additional requirements for candidates for degrees with distinction: To be eligible for honors in music, candidates must demonstrate superior ability through their overall record and a capacity for independent thought beyond the limits of their course program (such as a written thesis, an approved project in original composition, or a senior recital).

Performance Program (Undergraduate)

The performance program is available to qualified music majors by audition (normally at the end of the first year). The requirements are:

A. Completion of all major requirements.

B. Two additional electives concerned primarily with issues of performance, to be approved by the director of the Performance Program and to be selected from the following: MUS 110b, 113a, 114a, and 116a,b. (MUS 10a and b through MUS 15a and b and MUS 111a and b and MUS 112a and b may not be used as electives for the Performance Program.)

C. Private lessons and ensemble.

D. Recitals in the junior (MUS 117a and b) and senior year (MUS 118a and b). The recital in the senior year may be taken as 99d (Senior Project) by petition.

Requirements for the Undergraduate Minor

The minor in music consists of the equivalent of six semester courses:

A. Theory (MUS 101a and b, with accompanying labs MUS 102a and b).

B. History: Two courses from among MUS 121a, MUS 122b, and MUS 123b.

C. Any additional course numbered higher than 20.

Requirements for the Degree of Master of Arts

Composition and Theory

A. Six courses at the graduate level: seminars in composition, proseminars in tonal writing, proseminars and seminars in tonal and nontonal analysis.

B. A composition that is begun during the first semester, completed in time to be performed in the spring graduate composers' concert.

C. One year of residency.

D. Attendance at departmental colloquia.

Musicology

A. Six courses at the graduate level: proseminars and seminars in musicology (including an array of courses in different historical periods, in music analysis, and in history of theory).

B. Satisfy the language requirement in French or German.

C. A seminar paper written during the first semester, expanded with independent supervision of a faculty member during the second semester.

D. One year of residency.

E. Attendance at departmental colloquia.

Requirements for the Degree of Master of Fine Arts

Composition and Theory

A. Twelve courses at the graduate level: proseminars and seminars in composition, seminars in tonal and non-tonal analysis, a course in electro-acoustic music (or demonstrate a proficiency).

B. Satisfy the language requirement in one language (French, German, or Italian, or another language by petition).

C. Examinations: Demonstration of competence by means of a portfolio review and written general examination at the end of the second year of study.

D. Thesis: An original composition, the scope to be approved by the faculty in composition.

E. Two years of residency.

F. Attendance at departmental colloquia.

Musicology

A. Twelve courses at the graduate level: proseminars and seminars in musicology (including an array of courses in different historical periods, in music analysis, and in history of theory).

B. Satisfy the language requirement in French and German. Students may substitute another language for French by petition. The German requirement should be satisfied by the end of the first year.

C. Thesis: Either a thesis that is an analytical or historical study of a topic acceptable to the music faculty or revised copies of two seminar papers that have been certified by the seminar instructor and at least one other faculty member as demonstrating a high degree of competence in research writing. Two copies of the thesis must be submitted to the department chair in final form no later than December 1 for a February degree, or April 1 for a May degree.

D. Two years of residency.

E. Attendance at departmental colloquia.

Requirements for the Joint Degree of Master of Fine Arts in Music and Women's Studies

A. WMNS 205a or another course designated as a foundational course.

B. Two courses at the graduate level listed as electives in women's studies, one in music, and one from another department.

C. Two courses at the graduate level in the music department.

D. Participation in the Women's Studies Colloquium Series.

E. Attendance at departmental colloquia.

F. Thesis: An analytical or historical study of a topic with a women's studies focus, approved by the program advisor and the Women's Studies Graduate Committee; the thesis can be a chapter of a dissertation, an expanded and revised seminar paper, or other substantial study; the thesis is certified by the program advisor and at least one other faculty member. Two copies of the thesis must be submitted to the department chair in final form no later than December 1 for a February degree, or April 1 for a May degree.

Requirements for the Degree of Doctor of Philosophy

Composition and Theory

A. Sixteen courses at the graduate level.

B. Teaching: Preparation of graduate students for teaching careers is an integral part of the Ph.D. programs in music. Beginning with the second year of residence, Ph.D. candidates in composition participate as teaching fellows in the relevant undergraduate courses, for a minimum of four semesters. All teaching comes under the guidance of the primary course instructors and the department chair.

C. Satisfy the language requirement in one language (French, German, or Italian, or another language by petition).

D. Three years of residency.

E. Examinations: General examinations during the second year. Oral qualifying examination in the third year.

F. Dissertation: An original musical composition and a thesis on a theoretical or analytical subject. Two copies of the thesis, as well as an abstract not to exceed 350 words in length, should be submitted to the department or committee chair no later than December 1 for a February degree, or March 1 for a May degree, of the academic year in which the Ph.D. degree is to be conferred. Upon completion of the thesis, the candidate is expected to defend it in a Final Oral Examination. The faculty in composition attempts to arrange for the performance of dissertation compositions whenever possible.

G. Attendance at departmental colloquia.

Musicology

A. Satisfactory completion of all requirements for the M.F.A. except the thesis.

B. Teaching: Preparation of graduate students for teaching careers is an integral part of the Ph.D. programs in music. Beginning with the second year of residence, Ph.D. candidates in musicology participate as teaching fellows in the relevant undergraduate courses, for a minimum of four semesters. All teaching comes under the guidance of the primary course instructors and the department chair.

C. Examination: At the end of the second year, candidates must demonstrate competence by means of a written general examination.

D. Three years of residency.

E. Four courses at the graduate level, normally MUS 401d (Dissertation Research), or other courses as recommended by the faculty.

F. Dissertation proposal: 15-20 page prospectus of the dissertation developed in consultation with the dissertation advisor and presented to the faculty for their approval, no later than the end of the third year of residency.

G. Dissertation on a historical, theoretical, or analytical subject. Two copies of the doctoral dissertation, as well as an abstract of the dissertation not to exceed 350 words in length, should be submitted to the department or committee chair no later than December 1 for a February degree, or March 1 for a May degree, of the academic year in which the Ph.D. degree is to be conferred.

Dissertations should demonstrate the competence of the candidate as an independent investigator, his or her critical ability, and effectiveness of expression. Upon completion of the dissertation, the candidate is expected to defend it in a Final Oral Examination.

H. Attendance at departmental colloquia.

Special Notes Relating to the Graduate Program

Master's Degree

Students may normally hold only one master's degree in the department. For example, a student who earns the joint M.F.A. degree in music and women's studies may not apply for the M.F.A. in musicology.

Language Requirements

Language examinations to test reading proficiency are administered by the music department. Students will be asked to translate several passages with the aid of a dictionary. Foreign language course credits do not in themselves constitute fulfillment of the language requirements. Examinations will be offered once per semester. In case of failure, an examination may be taken more than once.

Courses of Instruction

(1-99) Primarily for Undergraduate Students

MUS 1a Introduction to Music

[ca]

A general introduction to the materials and forms of music, and a study of musical literature. Training in analytical listening, based on selected listening assignments. Open to non-majors who are assumed to have little or no previous knowledge of music. Usually offered every year.

Mr. Chasalow

MUS 2a The Western Tradition as Seen through Chamber Music

[ca]

The focus will be on the string quartet and music for strings and keyboard. Key works from the Baroque through recent music will be performed, examined, and placed in cultural context. Composers represented will include Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Debussy, Ravel, Stravinsky, Schonberg, and Ives. Usually offered every year.

Lydian String Quartet and Mr. Wyner

MUS 5a Fundamentals of Music

[ca]

For the general student with no musical background. Two hours a week will be devoted to the notation of music, including scales, intervals, keys, triads, rhythm, and meter. The third hour will be devoted to sight singing and dictation. Reading knowledge of music is not required; a placement exam to be given before the first day of instruction is required. Usually offered every year.

Staff

MUS 10a Early Music Ensemble

Offered exclusively on a credit/no credit basis. Yields two semesters-hours credit (one half-course credit). Open to singers and instrumentalists interested in learning about the historical ancestors of their modern instruments. Instrumental and/or vocal experience, and competency in sight-reading required. A maximum of four course credits will be allowed for all enrollments in Ensemble (10a,b-15a,b) alone or Lessons and Ensemble together. May be undertaken as an extracurricular, noncredit activity.

Examines the performance of music written before 1700. A large collection of historical instruments is available for student use and instruction. Solo, ensemble, and one-on-a-part opportunities. Usually offered every year.

Ms. Mead

MUS 10b Early Music Ensemble

Continuation of MUS 10a. See MUS 10a for special notes and course description.

Usually offered every year.

Ms. Mead

MUS 11a Chamber Choir

Offered exclusively on a credit/no credit basis. Yields two semesters-hours credit (one half-course credit). Vocal experience and sight-reading skill required. A maximum of four course credits will be allowed for all enrollments in Ensemble (10a,b-15a,b) alone or Lessons and Ensemble together. May be undertaken as an extracurricular, noncredit activity.

Explores unusual repertory, Bach cantatas, 17th-century oratorios, 16th-century motets and madrigals, 19th-century lieder, and 20th-century works. Singers prepare independently outside of scheduled rehearsals. Opportunities for one-on-a-part ensemble singing and solo works. Usually offered every year.

Mr. Olesen

MUS 11b Chamber Choir

Continuation of MUS 11a. See MUS 11a for special notes and course description.

Usually offered every year.

Mr. Olesen

Instrumental Proficiency

At least moderate proficiency at the piano is required of all candidates for advanced degrees.

Electronic Music Studios

Two studios with facilities for the composition of electronic music are available to qualified student composers. Director: Mr. Chasalow.

MUS 12a University Chorus

Offered exclusively on a credit/no-credit basis. Yields two semesters-hours credit (one half-course credit). Admission by the consent of the instructor based on an audition. A maximum of four course credits will be allowed for all enrollments in Ensemble (10a,b-15a,b) alone or Lessons and Ensemble together. May be undertaken as an extracurricular, noncredit activity.

Performs in concert great literature from the 16th to the 20th centuries. Aspects of singing, musicianship skills, and ensemble building are emphasized. Usually offered every year.

Mr. Olesen

MUS 12b University Chorus

Continuation of MUS 12a. See MUS 12a for special notes and course description.

Usually offered every year.

Mr. Olesen

MUS 13a Jazz Ensemble

Offered exclusively on a credit/no-credit basis. Yields two semesters-hours credit (one half-course credit). Admission by the consent of the instructor based on an audition. A maximum of four course credits will be allowed for all enrollments in Ensemble (10a,b-15a,b) alone or Lessons and Ensemble together. May be undertaken as an extracurricular, noncredit activity.

The Brandeis Jazz Ensemble has about 15 musicians. Instrumentation is different depending on who auditions. Repertoire will include charts by Mingus, Ellington, Gil Evans, Sun Ra, and others, as well as arrangements and original compositions by the director. Students are also encouraged to write for the group. Experience improvising is not essential but students must be able to read well and not be afraid to practice. Usually offered every year.

Mr. Nieske

MUS 13b Jazz Ensemble

Continuation of MUS 13a. See MUS 13a for special notes and course description.

Usually offered every year.

Mr. Nieske

MUS 14a Orchestra

Offered exclusively on a credit/no-credit basis. Yields two semesters-hours credit (one half-course credit). Admission by the consent of the instructor based on an audition before the director of the orchestra. A maximum of four course credits will be allowed for all enrollments in Ensemble (10a,b-15a,b) alone or Lessons and Ensemble together. May be undertaken as an extracurricular, noncredit activity. The ensemble gives several concerts each year, sometimes joining with the chorus to perform large-scale works. Usually offered every year.

Mr. Hampton

MUS 14b Orchestra

Continuation of MUS 14a. See MUS 14a for special notes and course description. Usually offered every year.

Mr. Hampton

MUS 15a Wind Ensemble

Offered exclusively on a credit/no-credit basis. Yields two semesters-hours credit (one half-course credit). Admission by the consent of the instructor based on an audition before the director of the orchestra. A maximum of four course credits will be allowed for all enrollments in Ensemble (10a,b-15a,b) alone or Lessons and Ensemble together. May be undertaken as an extracurricular, noncredit activity. The Wind Ensemble gives one to two concerts a semester. Members of the Wind Ensemble may be asked to play with the orchestra as needed for large-scale works. Usually offered every year.

Mr. Hampton

MUS 15b Wind Ensemble

Continuation of MUS 15a. See MUS 15a for special notes and course description. Usually offered every year.

Mr. Hampton

MUS 19b A Way of Listening: Exploring the Creative Process in American Experimental Music

[ca]
Course consists of lecture-discussion as well as ensemble performance. Students develop an understanding of creative expression through making music in a found-object percussion ensemble. Readings in American philosophy, experimental composition, and the psychology of creativity develop a self-awareness of the creative process and contextualize class projects. Special one-time offering, spring 2005.

Mr. Roberts

MUS 32b Everybody Sings the Blues: A Jazz Survey

[ca]
The history of jazz is examined by exploring the various incarnations of the blues idiom throughout jazz's history. Aural and written examinations in addition to a final paper will be required. Usually offered every third year.

Mr. Hampton

MUS 35b The Music of the African Diaspora

[ca]
Explores African, Afro-American, Afro-Caribbean, and African-American musical styles with emphasis on the Western hemisphere. Surveys selected recordings and artists, focusing attention on form and instrumentation, cultural context, and social function. Includes religious, popular and art music. Open to non-majors.

Ms. McElveen

MUS 38a American Music

[ca]
Exploration of the tensions between folk, popular, and cultivated traditions. Course will focus on select repertoires, beginning with New England psalm singing from the 18th century and closing with musical theater, jazz, and art composers from the 1920s and 1930s. Usually offered every second year.

Staff

MUS 42a The Music of Johann Sebastian Bach

[ca]
The originality and magnitude of Bach's achievement will be measured in reference to the musical and cultural traditions he inherited. Representative works for each genre will be discussed to uncover the elements of Bach's individual style and the nature of his genius. Usually offered every second year.

Mr. Chafe

MUS 44a Mozart

[ca]
Examines the life and works of W.A. Mozart and traces his development as a composer from his tours of Europe as a child prodigy through his last works in Vienna. Various compositions will be studied, some in greater detail. Usually offered every fourth year.

Mr. McGrade

MUS 45a Beethoven

[ca]
A study of the most influential musician in the history of Western civilization. Although attention is given to his place in society, emphasis falls on an examination of representative works drawn from the symphonies, concertos, chamber music, and solo piano works. Usually offered every second year.

Mr. Keiler

MUS 51b The Symphony

[ca]
The course's purpose is to examine a major genre of Western classical music—the symphony. By analyzing representative masterpieces, students will acquire an understanding of the development of musical style in the Classic, Romantic, and Modern periods. Usually offered every second year.

Ms. Owens

MUS 52a Opera

[ca]
Prerequisite: One year of music theory. This course may not be repeated for credit by students who have taken MUS 140a in previous years. Surveys the history of opera from its emergence around 1600 to the present day. In addition to tracing musical changes, the social, cultural, and intellectual trends that influenced (and were shaped by) these changes are also considered. Usually offered every second year.

Mr. McGrade

MUS 53a Music for the Ballet

[ca]
Focuses on a series of masterpieces in the ballet repertoire from the romantic era to around 1970. Emphasizes ballet schools and styles, including the music of composers such as Tchaikovsky, Debussy, Stravinsky, Ravel, Prokofiev, Copland, Chopin, and Schumann, and choreographers such as Bournonville, Petipa, Ivanov, Nijinsky, Balanchine, and Graham. Usually offered every fourth year.

Mr. Chafe

MUS 56b Romanticism and Music

[ca]
The expressive and stylistic dimensions of Romanticism as a musical movement in the 19th century. Topics include Wagnerian music drama, the relation of poetry to music in the works of Schumann, Berlioz, and Liszt, the roots of Romanticism in Beethoven's music as well as its aftermath and flowering in the 20th century. Usually offered every fourth year.

Mr. Chafe

MUS 57a Music and Culture: From Romanticism to the Modern Era

[ca]
Beginning with a consideration of the meaning of Romanticism and its manifestation in the styles of several major composers, the course will center on the various composers and aesthetic movements of the period before World War I. Usually offered every second year.

Mr. Chafe

MUS 58b Construction of Gender in Opera

[ca]
Considers the construction of gender in a representative selection of operas from the 17th century to the present. Drawing on the new methodologies of feminist musicology, explores the representations of men and women and their roles in society. Usually offered every second year.

Ms. Owens

MUS 65a Music, the Arts, and Ideas in Fin-de-Siecle Vienna

[ca]

An exploration of the shift from Romanticism to Modernism in the culture of Fin-de-Siecle Vienna. Particular attention given to developments in music (Mahler, Schoenberg, Berg), art (Klimt, Schiele, Kokoschka), literature (Kraus, Schnitzler), and the accompanying social and political conditions (rising antisemitism).
Ms. Stokes

MUS 97a Independent Projects

Yields two semesters-hours credit (one half-course credit). Normally open only to music majors in their junior and senior years. May be taken twice for credit if no undue duplication of content is involved. Reserved for projects such as directed readings, preparation of a work for performance, or internships that do not require written work (papers or compositions). Usually offered every year.
Staff

MUS 97b Independent Projects

Yields two semesters-hours credit (one half-course credit). Normally open only to music majors in their junior and senior years. May be taken twice for credit if no undue duplication of content is involved. Reserved for projects such as directed readings, preparation of a work for performance, or internships that do not require written work (papers or compositions). Usually offered every year.
Staff

MUS 98a Directed Independent Study

Yields four semesters-hours credit (one course credit). Open to qualified undergraduates. One-semester course with one semester credit. Requires written work such as a historical or analytical essay, preparation of a critical edition, or the creation of an original musical composition. Usually offered every year.
Staff

MUS 98b Directed Independent Study

Yields four semesters-hours credit (one course credit). Open to qualified undergraduates. One-semester course with one semester credit. Requires written work such as a historical or analytical essay, preparation of a critical edition, or the creation of an original musical composition. Usually offered every year.
Staff

MUS 99d Senior Project

Yields eight semester-hours credit (two course credits). A full-year course with two semester-course credits. Open to seniors with a grade point average in music of 3.00 or above. Admission by petition. May involve a thesis, musical performance, or composition. In all cases, it must produce written work. Usually offered every year.
Staff

(100-199) For Both Undergraduate and Graduate Students

Except in the rarest circumstances, graduate credit is not allowed for courses numbered below MUS 185.

MUS 101a Theory and Musicianship I: Part 1

[ca]

Admission by placement exam to be given during the first day of instruction.
Corequisite: MUS 102a.

A first course for students who already read music, but wish to develop a deeper involvement. Students investigate how music "works" by composing exercises based on examples of tonal music and literature that students are practicing for performance. Focuses on elementary harmony and voice-leading, counterpoint, analysis, and model composition. In the required one-hour lab (MUS 102a) students practice sight-singing and dictation, skills essential to music literacy. Usually offered every year.
Mr. Keiler

MUS 101b Theory and Musicianship I: Part 2

[ca]

Prerequisite: MUS 101a. Corequisite: MUS 102b.

The second semester introduces broad concepts of theory and begins the process of learning to write and analyze music. By the end of the year students will gain experience in counterpoint, harmony, and formal analysis. Throughout the year the relationship of repertoire and theory is stressed. The ear-training and keyboard lab meets separately. Usually offered every year.
Mr. Wyner

MUS 102a Theory and Musicianship Lab I: Part 1

[ca]

Corequisite: MUS 101a.

Designed to help students develop essential music literary skills. Beginning sight-singing, simple melodic and harmonic dictation rhythmic studies. Materials drawn from the corequisite lecture course. Keyboard harmony. Usually offered every year.
Staff

MUS 102b Theory and Musicianship Lab I: Part 2

[ca]

Corequisite: MUS 101b.

See MUS 102a for course description. Usually offered every year.
Staff

MUS 103a Theory and Musicianship II: Part 1

[ca]

Prerequisite: MUS 101a,b and 102a,b.
Corequisite: MUS 104a.

This course builds on MUS 101. New topics include chromatic harmony and an introduction to 20th-century techniques. More extended tonal composition. Usually offered every year.
Mr. Rakowski

MUS 103b Theory and Musicianship II: Part 2

[ca]

Prerequisite: MUS 103b. Corequisite: MUS 104b.

A continuation of MUS 103a. Usually offered every year.
Mr. Rakowski

MUS 104a Theory and Musicianship Lab II: Part 1

[ca]

Prerequisite: MUS 101a,b and 103a,b.
Corequisite: MUS 103a.

A continuation of MUS 102. More advanced exercises in sight-singing and dictation. Keyboard harmony. Usually offered every year.
Mr. Chasalow

MUS 104b Theory and Musicianship Lab II: Part 2

Prerequisite: MUS 104a. Corequisite: MUS 103b.

A continuation of MUS 104a. Usually offered every year.
Mr. Chasalow

MUS 105a Advanced Harmony and Counterpoint: Part 1

[ca]

Prerequisite: MUS 104b or permission of the instructor.

Advanced harmony and counterpoint. Tonal forms. Analysis. Offered on request.
Mr. Wyner

MUS 105b Advanced Harmony and Counterpoint: Part 2

[ca]

Prerequisite: MUS 105a or permission of the instructor.

A continuation of MUS 105a. Offered on request.
Mr. Wyner

MUS 106a Undergraduate Composition

[ca]

Offered exclusively on a credit/no-credit basis.

Students are introduced to a variety of compositional issues by writing five or six short pieces and one longer project. Concurrently, pertinent examples from the 20th-century classical repertoire will be discussed. Usually offered every second year.
Mr. Rakowski

MUS 107a Introduction to Electro-Acoustic Music

[ca]

Prerequisite: Any music course or permission of the instructor.

A course designed to give students basic studio skills and a context for listening to and working in electronic music. Topics include basic acoustics, sound design, digital and analog recording techniques, and assignments on the pioneers and current practitioners of electro-acoustic music. Hands-on experience in the use of MIDI-controlled synthesizers, samplers, and production equipment. Individual studio projects based on individual studio time. Usually offered every year.

Mr. Chasalow

MUS 108b Form and Analysis

[ca]

Prerequisites: MUS 101a,b; 102a,b; 103a,b; 104a,b.

Students will study the basic forms of western tonal music—e.g., binary, tensity, fugue, sonata—through representative examples from major composers from the baroque era through the 19th century. Compositions studied may include Bach arias, choruses and instrumental movements, Haydn string quartet movements, Mozart and Beethoven symphonies, romantic-era piano pieces and songs. Usually offered every second year.

Mr. Chafe

MUS 109b Electroacoustic Music Composition (Laptopting)

[ca]

Preference given to students who have taken MUS 107a and majors in the departments of the School of Creative Arts. A continuation of work begun in MUS 107a, with emphasis on composition and performance in the electroacoustic medium. Course focus is on individual and collaborative projects. Work is carried out in BEAMS (Brandeis Electroacoustic Music Studio), but every effort will be made to equip students to compose on their own computers and to work collaboratively using the Internet. Composition projects are based on models since 1948 in the genres of musique concrete, “pure” and “live” electronic music, music for instruments and tape and multidisciplinary works. A final project leads to the production of a concert. Usually offered every second year.

Mr. Chasalow

MUS 110b The Authenticity Question: Applying Historical Performance Practices

[ca]

Prerequisite: MUS 5a or 101b.

Explores the implications of historically informed performance in Western music of the 16th and 17th centuries. Through study of early instrumental and vocal pedagogy, period instruments, ensembles and editions, students will discover how historical context influences our perception of music. Course will include field trips to historical instrument workshops. Usually offered every second year.

Ms. Mead

MUS 111a Private Instruction for Instrumentalists

Offered exclusively on a credit/no-credit basis and yields half-course credit. Yields two semesters-hours credit (one half-course credit). Admission by the consent of the instructor based on an audition. Students registering for 111a must also register for a departmental Ensemble (10a,b-15a,b, or 116a,b); 111a may NOT be taken alone. A maximum of four course credits will be allowed for all enrollments in Ensemble (10a,b-15a,b) alone or Lessons and Ensemble together. One credit may be applied toward the major and minor in music. Studio fee: No fee for majors; approximately \$500 for non-majors. Limited financial aid may be available to music majors, as department funds allow.

Instrumentalists will take 10, one-hour, private lessons per semester in the field of early music, jazz, or classical music while participating in a departmental ensemble on that instrument. Usually offered every year.

Ms. Ray

MUS 111b Private Instruction for Instrumentalists

Continuation of MUS 111a. See MUS 111a for special notes and course description.

Usually offered every year.

Ms. Ray

MUS 112a Private Lessons: Voice

Offered exclusively on a credit/no-credit basis and yields half-course credit. Yields two semesters-hours credit (one half-course credit). Admission by the consent of the instructor based on an audition. Students registering for 112a,b must also register for 11a,b, 12a,b, or by special arrangement 10a,b; 112a may NOT be taken alone. A maximum of four course credits will be allowed for all enrollments in Ensemble (10a,b-15a,b) alone or Lessons and Ensemble together. One credit may be applied toward the major and minor in music. Studio fee: No fee for majors; approximately \$500 for non-majors. Limited financial aid may be available to music majors, as department funds allow.

Voice students will take 10, one-hour, private lessons per semester. Fundamental skills of breathing, resonating, and relaxing will be taught along with repertory appropriate to the individual student. A 10-minute jury is required in second semester. Usually offered every year.

Mr. Olesen

MUS 112b Private Lessons: Voice

Continuation of MUS 112a. See MUS 112a for special notes and course description.

Usually offered every year.

Mr. Olesen

MUS 113a Introduction to Conducting

[ca]

Prerequisite: MUS 103a,b; 104a,b; and proficiency on an instrument or as a singer. *Corequisite:* Participation in departmental ensemble.

A minimum of five students is necessary.

Involves score reading, score study and analysis, conducting technique, and conducting. Usually offered every third year.

Mr. Olesen

MUS 114a Performance and Analysis

[ca]

Admission by the consent of the instructor based on an audition tape. Preference given to formed groups.

Explores the connection between analyzing a composition and performing it. Does analysis reveal significant aspects of the music which can inflect, clarify, pace, and color the performance? This course is open to competent performers by audition only. Usually offered every second year.

Mr. Wyner

MUS 116a Chamber Music: Performance and Analysis from the Player's Perspective

Offered exclusively on a credit/no-credit basis. Yields two semester-hours credit (one half-course credit). Admission by the consent of the instructor based on an audition before the Lydian String Quartet. This course yields half-course credit. May be repeated for credit. May be undertaken as an extracurricular, noncredit activity. Applies theoretical knowledge to music-making through study and performance of chamber music in masterclass setting. Examines how performance practice, basic structural analysis, and historical context affect interpretation. Individual and ensemble preparation required. Additional ensemble coaching assigned throughout the course.

Ms. Eissenberg

MUS 116b Chamber Music: Performance and Analysis from the Player's Perspective

Continuation of MUS 116a. See MUS 116a for special notes and course description.

Usually offered every year.

Ms. Eissenberg

MUS 117a Junior Recital I

Yields two semester-hours credit (one half-course credit). For music majors accepted into the performance program only. Admission by the consent of the instructor based on an audition. Students may not enroll in MUS 111a,b or MUS 112a,b for credit while enrolled in MUS 117a,b. Requires the preparation and performance of a full recital of significant, representative repertory appropriate to the instrument or voice of the student, including the selecting of repertory for a coherent program. Students are expected to demonstrate command of stylistic, technical, and expressive aspects of the chosen music. Private lessons in support of recital preparation are provided by department funds. Usually offered every year.

Ms. Ray

MUS 117b Junior Recital II

Continuation of MUS 117a. See MUS 117a for special notes and course description. Usually offered every year.
Ms. Ray

MUS 118a Senior Recital I

[ca]
Yields two semester-hours credit (one half-course credit). For music majors accepted into the performance program only. Admission by the consent of the instructor based on an audition. Students may not enroll in MUS 111a,b or MUS 112a,b for credit while enrolled in MUS 118a,b. Requires the preparation and performance of a full recital of significant, representative repertory appropriate to the instrument or voice of the student, including selecting of repertory for a coherent program. Students are expected to demonstrate command of stylistic, technical, and expressive aspects of the chosen music. Private lessons in support of recital preparation are provided by department funds. Usually offered every year.
Ms. Ray

MUS 118b Senior Recital II

Continuation of MUS 118a. See MUS 118a for special notes and course description. Usually offered every year.
Ms. Ray

MUS 121a History of Music to 1700

[ca]
Prerequisites: MUS 101a and b. A survey of music history from Gregorian chant and the origins of Western polyphony to the end of the 17th century, considering major styles, composers, genres, and techniques of musical composition from a historical and analytical perspective. Usually offered every second year.
Mr. McGrade

MUS 122b History of Late Baroque, Classical, and Romantic Music

[ca]
Prerequisites: MUS 101a and b. A survey of music from Vivaldi, Bach, and Handel through the end of the 19th century. Major styles, genres, and techniques of musical composition are discussed from a historical and analytic perspective, based on a study of representative works. Usually offered every second year.
Mr. Chafe

MUS 123b History of Music since 1900

[ca]
Prerequisites: MUS 101a and b. Surveys music history from 1900 to the present, considering major styles, genres, and techniques of musical composition from a historical and analytical perspective. Styles, techniques, and composers represented include impressionism, serialism, Debussy, Stravinsky, Schoenberg, Bartok, and Babbitt. Usually offered every second year.
Staff

MUS 128b Musical Life in the Middle Ages and Renaissance

[ca]
Open to majors and non-majors, no musical background required. An interdisciplinary exploration of musical culture from Georgian Chant to the birth of opera (c800-c1600). Topics will include music and courtly love, musical iconography, the emergence of music notation, and the development of music printing, ecclesiastical and worldly patronage, and the relationship between words and music. The course will be taught using primary sources and deluxe facsimiles in the Brandeis Library Department of Special Collections. Usually offered every fourth year.
Mr. McGrade

MUS 150a Women and Music, Past and Present: Style, Identity, Culture

[ca]
This course will focus on interaction between gender and culture in shaping music and musical life. Topics will be drawn from the following: spirituality (medieval chant, American gospel); sexuality (opera, African-American blues, rap); politics (female orchestras and bands, the "woman-composer"); and women and pop music. Usually offered every fourth year.
Staff

MUS 151b Women in Music

[ca]
Open to majors and non-majors, no music-reading ability required. Women's contributions to music have long been ignored. Examines the roles women play as creators and performers in music, both in history and in modern times. Topics addressed include: the global courtesan traditions, comparisons of the lament and blues traditions, gender representations in opera, and intersections of gender, sexuality, and modernism. Special one-time offering, was offered in the spring of 2004.
Ms. deGraaf

MUS 182b Advanced Music Seminar

[ca]
Prerequisites: MUS 101b and MUS 102b. Primarily intended for music majors and minors in the junior or senior year. Historical and/or analytical and interpretive approaches to the study of selected musical masterworks. Typical topics: the Brahms string quartets; the operas of Verdi and Wagner; Bach cantatas; the 19th-century German lied; Haydn symphonies, Stravinsky ballets, Schoenberg operas. Usually offered every second year.
Staff

MUS 190a Jazz Composition

[ca]
Prerequisites: MUS 101b and 102b or permission of the instructor. Covers composing and arranging for a small jazz group. Starting with basic melodic construction, students work through harmonizing a single melody and writing parts for up to three horns and rhythm section (complete with all the necessary transpositions) using introductions, interludes, and endings. There will be a concert at the end of the semester. Some very basic keyboard proficiency is essential, as well as a good command of notation and the ability to read treble and bass clef. Students are expected to be able to play their own chord progressions on the piano. Usually offered every second year.
Mr. Nieske

MUS 191a Introduction to Jazz Improvisation

[ca]
Prerequisite: Ability to read music and facility on an instrument. This course explores some of the tools improvisers use to develop their craft: melody, harmony, rhythm, articulation, listening, and phrasing. This is approached through a series of exercises along with the playing and analysis of standard jazz tunes and the composing of solos over standard chord changes. Usually offered every second year.
Mr. Nieske

MUS 199a Chamber Music Workshop

[ca]
Prerequisite: Audition tape. Preference given to preformed groups. An intensive workshop for preprofessional and adult amateur musicians. Daily rehearsals, master classes, and lecture demonstrations. Student concerts on the weekends. Usually offered every summer.
Lydian String Quartet

(200 and above) Primarily for Graduate Students**MUS 200b Proseminar in Medieval Music**

Broad coverage of the principal topics and research techniques of medieval music; structure of the liturgy, chant notation, oral transmission theory, tropes and sequences, polyphonic notation, and rhythmic modes. Introduction to standard bibliographic tools including editions, facsimiles, microfilms, liturgical books, and reference books. Usually offered every third year.
Mr. McGrade

MUS 201a Proseminar in Music of the Renaissance

An introduction to the fundamentals of Renaissance musical language. Investigation of selected topics in Renaissance musicology, such as editorial methods, archival research, printed and manuscript sources, historiography, and analytical approaches to Renaissance music. Usually offered every second year.
Ms. Owens

MUS 202a From Source to Sound: Interpretation of Early Notation

An introduction to Western notation from the 10th through the 16th century. Students develop their understanding of scribal practices in relation to musical style through weekly transcription exercises, with special attention to editorial practices concerning *musica ficta* and text underlay. Usually offered every second year.
Staff

MUS 202b Proseminar in Music of the Baroque

Selected topics in the music of the 17th and early 18th centuries. Sample topics: Monteverdi operas; tonality in 17th-century music; Bach and theology; the beginnings of music criticism in the 18th century. Usually offered every third year.
Mr. Chafe

MUS 204b Proseminar in Music of the Eighteenth Century

In addition to tracing the evolution of the principal genres (e.g., sonata, symphony, string quartet, opera buffa, opera seria), the course assesses the historical position of the major figures from Bach and Handel to Mozart and Haydn. Particular emphasis is placed on understanding the phenomenon of the "style shift" from baroque to classical style. Usually offered every fourth year.
Mr. McGrade

MUS 205a Proseminar in Music of the Nineteenth Century

A broad study of the principal stylistic developments and musical genres of the 19th century. Topics include significance of Beethoven on the musical thinking of the 19th century, the rise of national schools of composition, especially opera, and program music and its aesthetic and compositional bases. Usually offered every third year.
Mr. Keiler

MUS 207a Seminar: Music and Meaning

The problem of meaning has reemerged as a central concern in musicology. Contemporary approaches to musical meaning in which interdisciplinary connections are emphasized will be considered. Possible topics of study include narratology, hermeneutics, gender studies, psychoanalytic approaches to biography and musical content, and the work of Peter Kivy. Changes in attitudes toward musical meanings that have occurred in the 19th and 20th centuries will also be explored. Usually offered every second year.
Mr. Keiler

MUS 209a Seminar in Psychoanalysis and Biography: The Psychoanalytic Study of the Artist

The foundations of psychoanalytic theory in its contribution to the understanding of the artist. Topics include the relation of the artist to his work as seen from the perspective of psychoanalysis and creativity and the creative process. In addition to the pioneering work of Freud, Rank, and Kris, more contemporary issues in psychoanalytic theory, for example, ego psychology, are explored. The possible directions of applied psychoanalysis for musicology are considered. Usually offered every fourth year.
Mr. Keiler

MUS 210b Work, Life, and Times of Thomas A. Dorsey

Examines history, culture, compositions, and performances of the African-American gospel music tradition, with attention to Thomas A. Dorsey ("father of gospel music"). Employs tools of ethnomusicology and draws on interdisciplinary approaches, including semiotics, discourse analysis, musical transcription, signifying and performance theory. Special one-time offering.
Mr. McElveen

MUS 212a Seminar: Analyzing Early Music (1300-1600)

An investigation of analytic approaches to pre-tonal music, including such issues as text-music relations, tonal structures, compositional planning, use of pre-existing material. Usually offered every fourth year.
Ms. Owens

MUS 213b Seminar in Music of the Renaissance

An investigation of a selected topic in Renaissance music. Usually offered every second year.
Ms. Owens

MUS 214b Seminar: Baroque Topics

An in-depth investigation of one selected topic in baroque music. Topics include the Monteverdi madrigals, 17th-century instrumental music, and the Bach Passions. The methodology employed varies according to the subject; emphasis is given to more recent research in most cases. Usually offered every fourth year.
Mr. Chafe

MUS 215b Seminar: The Bach Sources

Investigation of problems raised or illuminated by the early and original sources of the music of J.S. Bach. Typical issues involve the chronology, authenticity, versions, and compositional origins of particular works, the implications of Bach's notational habits for editorial methods and policy, and for historical performance practice. Usually offered every third year.
Mr. Marshall

MUS 216a Seminar: Topics in Bach Interpretation

The interpretation of the music of J.S. Bach. Selected topics may include the Bach Passions, Bach's early cantatas, the Leipzig cantata cycles, Bach's instrumental cycles. Usually offered every third year.
Mr. Chafe

MUS 218b Seminar in the Music of the Nineteenth Century

A detailed exploration of one historical, analytical, or stylistic issue of current significance to 19th-century musicology. Topics included the two versions of Verdi's *Simon Boccanegra* and cyclic organization in the song cycles of Robert Schumann. Usually offered every fourth year.
Mr. Keiler

MUS 219a Seminar: Wagner

This seminar will study one of Wagner's major works in depth and from a variety of approaches: analytical questions; the sketches and drafts; Wagner's writings. Special emphasis will be given to Wagner's Schopenhauerian aesthetics. Usually offered every second year.
Mr. Chafe

MUS 220a Seminar: The German Post-Romantic Period

This course will study topics drawn from the period between 1860 and 1914. Topics may include Mahler's songs and symphonies, the aesthetics of late 19th-century music, the post-Romantic Lied with particular emphasis on Hugo Wolf. Usually offered every second year.
Mr. Chafe

MUS 221a Proseminar in Schenkerian Analysis

The systematic study of the approach to music analysis developed by Heinrich Schenker. The basic concepts of diminution, voice leading, prolongation, and structural level are studied and their significance is applied to smaller examples as well as the principal longer forms of tonal music. The student gradually masters all of the notational techniques of linear analysis as they are applied to the tonal repertory. Usually offered every second year.
Mr. Keiler

MUS 224b Seminar in Medieval Music

An in-depth study of a selected topic in medieval music. Usually offered every third year.
Mr. McGrade

MUS 225a Seminar: Topics in the History of Theory to 1700

An investigation of topics in music theory (including the tonal system, solmization, modality, counterpoint, composition, *musica ficta*, notation) based on a close reading of theoretical treatises.
Ms. Owens

MUS 226a History and Literature of Western Music Theory: Baroque to 1850
Usually offered every fourth year.
Mr. Keiler

MUS 226b History and Literature of Western Music Theory: 1850 to the Present
Usually offered every third year.
Mr. Keiler

MUS 227a Proseminar in Theory and Composition
Technical projects in theory and composition; baroque counterpoint; canon, fugue, and chorale prelude. Usually offered every year.
Staff

MUS 227b Proseminar in Theory and Composition
Composition in classical forms with particular emphasis on sonata form. Usually offered every year.
Staff

MUS 230a Electro-Acoustic Music Composition
Composing for electronic media. Advanced topics in software synthesis, sound design, studio production. Usually offered every second year.
Mr. Chasalow

MUS 233a Analysis of Tonal Music
Detailed examination of a few complete works of the tonal repertory (from Bach to Brahms). Usually offered every second year.
Staff

MUS 233b Analysis of Extended Tonal Music
Works in this course are selected from the late 19th and 20th centuries. Composers such as Wagner, Wolf, Debussy, early Schoenberg, Bartok, and Stravinsky. Usually offered every second year.
Staff

MUS 234a Topics in Analysis of Early Twentieth-Century Music
Detailed examination of selected works composed between 1908 and 1951. Usually offered every second year.
Staff

MUS 234b Topics in Analysis of Contemporary Music
Detailed examination of selected works since 1951. Usually offered every second year.
Staff

MUS 235a Topics in Twentieth-Century Music
Required of all composers and musicologists.
Studies in 20th-century music and the revolution in sensibility at the end of the 19th century. Close reading of texts by Stravinsky, Bartok, and the Viennese School; also discusses European and American music since World War II. Usually offered every year.
Messrs. Boykan and Chafe

MUS 292a Seminar in Composition
Group meetings and individual conferences. Opportunities for the performance of student works is provided. Usually offered every year. Specific sections for individual faculty members as requested.
Messrs. Chasalow and Rakowski

MUS 292b Seminar in Composition
Group meetings and individual conferences. Opportunities for the performance of student works is provided. Usually offered every year. Specific sections for individual faculty members as requested.
Messrs. Chasalow and Rakowski

MUS 299a Individual Research and Advanced Work
Usually offered every year.
Staff

MUS 299b Individual Research and Advanced Work
Usually offered every year.
Staff

MUS 401d Dissertation Research
Specific sections for individual faculty members as requested. Required of all doctoral candidates.
Staff