
Department of
Music

Courses of Study:
Minor
Major (BA)
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 the study of the theory (with associated labs that provide further training in the musicianship skills necessary for all musical endeavors) and history of Western music. This core is complemented by additional study in one of four areas:

- **Composition**
The track in composition develops skills in composition and analysis through courses in composition selected in consultation with the faculty adviser.
- **Cultural Studies**
The track in cultural studies encourages students to develop an understanding of music of various traditions in their cultural and social contexts. Students in this interdisciplinary track select courses in cultural studies from offerings in the schools of creative arts, social sciences, and humanities.
- **History**
The track in history allows students to focus on the place of music in history through elective courses on historical topics chosen in consultation with the faculty adviser. Students are encouraged to select these courses from related disciplines to focus on a particular time or place.
- **Performance**
The track in performance, open to highly qualified students by audition, develops skill in performance through private study as well as through elective courses selected in consultation with the faculty adviser. Students also present junior and senior recitals.

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 and gender studies, a joint MA in music & women's and gender studies.

Composition and Theory

The department offers three degree programs in composition and theory: MA (normally one year), MFA (normally two years), and PhD (normally two or more years following the completion of MFA 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: MA (normally one year), MFA (normally two years), and PhD (normally two or more years following the completion of MFA 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 and seminars typically concentrate on a single topic.

Music & Women's and Gender Studies

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

How to Become a Major

Students wishing to major in music should arrange to meet with the undergraduate advising head, who will refer them to the faculty adviser for their specific track and provide both written guidelines and examples of elective courses for each track. 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.

A note about piano proficiency: keyboard proficiency must be demonstrated prior to graduation. Keyboard instruction under the basic piano program is offered for those students who are deficient at the keyboard. 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 Examination. 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. 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

Mary Ruth Ray, Chair

Viola, Lydian String Quartet.

Martin Boykan

Composition. Analysis.

Eric Chafe, Undergraduate Adviser (History Track)

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

Yu-Hui Chang, Undergraduate Advising Head

Composition. Theory and analysis.

Eric Chasalow, Graduate Program Chair (Composition)

Composition. Analysis. Electronic music.

Judith Eissenberg, Undergraduate Adviser (Cultural Studies Track)

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

Joshua Gordon

Cello, Lydian String Quartet. Performance and analysis.

Neal Hampton

Director, Brandeis Orchestra. Jazz history.

Allan Keiler, Graduate Program Chair (Musicology); Joint MA Adviser (Music & Women's and Gender Studies)

Nineteenth-century music. Theory and analysis. Beethoven.

Wayne Marshall

Ethnomusicology. Cultural study of music. Hip-hop. Reggaeton. Electronic popular music.

Sarah Mead-Ramsey

Director, Brandeis Early Music Ensemble. The Authenticity Question.

Bob Nieske

Director, Jazz Ensemble. Jazz bass. Jazz improvisation and composition.

James Olesen (on leave 2008–2009)

Chorus. Chamber Choir. Director, Brandeis choruses.

David Rakowski, Undergraduate Adviser (Composition Track)

Composition. Theory and analysis.

Daniel Stepner, Undergraduate Adviser (Performance Track)

Violin, Lydian String Quartet. Performance and analysis.

Vocal Instructors

Pamela Dellal, *mezzo-soprano*

Maggie Galloway, *jazz vocals*

Pamela Wolfe, *soprano*

Instrumental Instructors

Jill Dreeben, *Flute*

Laura Ahlbeck, *Oboe*

Margo McGowan, *Clarinet*

Margaret Phillips, *Bassoon*

Tom Hall, *Saxophone*

Nona Gainsforth, *French Horn*

Michael Milnarik, *Euphonium and Tuba*

Dana Russian, *Trumpet*

Jeffrey Roberts, *Jazz and Classical Guitar*

Anthony Weller, *Jazz and Classical Guitar*

Elizabeth Foulser, *Double Bass*

Robert Schulz, *Percussion*

Evan Hirsch, *Piano*

Jean Meltaus, *Piano*

Janice Weber, *Piano*

Ben Cook, *Jazz Piano*

Frances Fitch, *Harpsichord*

Christa Rakich, *Organ*

Virginia Crumb, *Harp*

Requirements for the Minor

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

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

B. History (two semesters): chosen from MUS 131b through MUS 135b.

C. One additional music course: MUS 3b, MUS 6b, or any other MUS course numbered higher than 20.

Requirements for the Major

A. Music majors choose one of four tracks: composition, cultural studies, history, or performance. These tracks combine core courses in theory and history and electives chosen in consultation with the undergraduate advising head and the track adviser. Students are encouraged to develop areas of interest within the track, in consultation with the respective adviser, and to choose appropriate electives for these areas.

Composition Track

Core courses:

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

2. History (three semesters): MUS 131b or MUS 132a, MUS 133a (required), MUS 134b or MUS 135b.

Electives:

Three semesters of courses from music and/or related disciplines, of which two are to be music courses numbered 89 or higher, to be approved by the track adviser. MUS 111a and b (Private Instruction: Instrumentalists), or MUS 112a and b (Private Instruction: Voice), may be taken once only for major credit.

Electives include, MUS 6b, MUS 105a/b, MUS 106a, MUS 107a, MUS 108b, MUS 109b, MUS 190a, MUS 193a. See the full list of electives at the end of this section for electives offered outside of the music department.

Cultural Studies Track

Core courses:

1. Theory (three semesters): MUS 101a and 101b (with associated labs MUS 102a and b) or MUS 103a and 103b (with associated labs MUS 104a and b). Placement at the appropriate level is determined by an examination given at the beginning of the semester. Students may be exempted from any portion of this sequence by examination.
2. History (two semesters): MUS 133a plus one additional history course (MUS 131b, MUS 132a, MUS 134b, or MUS 135b).
3. MUS 3b and MUS 31b (or alternative courses with permission of the department).

Electives:

Five semesters of courses from music and/or related disciplines, of which two are to be music courses numbered 89 or higher, to be approved by the track adviser. MUS 111a and b (Private Instruction: Instrumentalists), or MUS 112a and b (Private Instruction: Voice), may be taken once only for major credit. See the full list of electives at the end of this section.

History Track

Core courses:

1. Theory (six semesters): MUS 101a and 101b (with associated labs MUS 102a and b), and MUS 103a and 103b (with associated labs MUS 104a and b). Placement at the appropriate level is determined by an examination given at the beginning of the semester. Students may be exempted from any portion of this sequence by examination.
2. History (three semesters): MUS 131b or MUS 132a, MUS 133a (required), MUS 134b or MUS 135b.

Electives:

Three semesters of courses from music and/or related disciplines, to be approved by the track adviser. Music courses must number 89 or higher; MUS 111a and b (Private Instruction: Instrumentalists), or MUS 112a and b (Private Instruction: Voice), may be taken once only for major credit.

Electives include: MUS 131b–MUS 135b (exclusive of three courses meeting the history requirement), MUS 110b, MUS 150a, MUS 183b. See the full list of electives at the end of this section for electives offered outside of the music department.

Performance Track

The performance track is available to qualified students by audition (normally at the end of the sophomore year).

Core courses:

1. Theory (six semesters): MUS 101a and 101b (with associated labs MUS 102a and b), and MUS 103a and 103b (with associated labs MUS 104a and b). Placement at the appropriate level is determined by an examination given at the beginning of the semester. Students may be exempted from any portion of this sequence by examination.
2. History (three semesters): MUS 131b or MUS 132a, MUS 133a (required), MUS 134b or MUS 135b.
3. Private lessons and ensemble.
4. 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 MUS 99d (Senior Project) by petition.

Electives:

Three additional electives numbered 89 or higher, concerned primarily with issues of performance, to be approved by the track adviser. MUS 111a and b (Private Instruction: Instrumentalists), or MUS 112a and b (Private Instruction: Voice), may be taken once only for major credit.

Electives include: MUS 109b, MUS 110b, MUS 113a, MUS 116a/b, and MUS 191a. See the full list of electives at the end of this section for electives offered outside of the music department.

B. Alternative programs: At any time prior to the completion of the junior year, the student may, in consultation with his or her adviser, submit an alternative 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.

C. All majors in music are required to participate in a music department ensemble (such as Early Music Ensemble, Chamber Music, Orchestra, Chorus, Jazz Ensemble) with or without credit, for four semesters.

D. 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).

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. Satisfactory completion of 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 nontonal analysis, a course in electro-acoustic music (or demonstrated proficiency).

B. Satisfactory completion of the language requirement in one language (French, German, 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. Satisfactory completion of 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 program chair in final form no later than December 1 for a February degree, or April 1 for a May degree. For doctoral candidates, successful completion of the general examinations may be substituted for this thesis requirement.

D. Two years of residency.

E. Attendance at departmental colloquia.

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

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

B. One course in feminist research methodologies (WMGS 198a, or the Feminist Inquiry course offered through the Graduate Consortium in Women's Studies, or an alternative).

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

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

E. Participation in the fall semester noncredit women's and gender studies graduate proseminar.

F. Attendance at all departmental colloquia.

G. Completion of a master's research paper of professional quality and length (normally twenty-five to forty pages) on a topic related to the joint degree. The paper will be read by two faculty members, one of whom is a member of the music department, and one of whom is a member of the women's and gender studies core or affiliate faculty.

Language Requirement

There is no foreign language requirement for the joint master's degree.

Residence Requirement

One year.

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 PhD programs in music. Beginning with the second year of residence, PhD candidates in composition participate as teaching fellows in the relevant undergraduate courses, for a minimum of five semesters. All teaching comes under the guidance of the primary course instructors and the department chair.

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

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

E. 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 program chair no later than December 1 for a February degree, or March 1 for a May degree, of the academic year in which the PhD 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.

F. Three years of residency.

G. Attendance at departmental colloquia.

Musicology

A. Satisfactory completion of all requirements for the MFA except the thesis.

B. Teaching: Preparation of graduate students for teaching careers is an integral part of the PhD programs in music. Beginning with the second year of residence, PhD candidates in musicology participate as teaching fellows in the relevant undergraduate courses, for a minimum of five 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. Four additional courses at the graduate level, normally MUS 401d (Dissertation Research), or other courses as recommended by the faculty.

E. Dissertation proposal: fifteen- to twenty-page prospectus of the dissertation developed in consultation with the dissertation adviser and presented to the musicology faculty for their approval, no later than the end of the third year of residency.

F. 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 program chair no later than December 1 for a February degree, or March 1 for a May degree, of the academic year in which the PhD 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.

G. Three years of residency.

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 MA degree in music & women's and gender studies may not apply for the MFA 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.

Instrumental Proficiency

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

Electronic Music Studio

The Brandeis Electro-Acoustic Music Studio (BEAMS) with facilities for the composition of electronic music is available to qualified student composers. Director: Mr. Chasalow.

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 second year.
Staff

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 period 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, Schoenberg, and Ives. Usually offered every second year.
Lydian String Quartet and Staff

MUS 3b Introduction to World Music

[ca nw]

Develops active listening skills which will be used in the study of music from three non-Western societies. Students will become better listeners and will gain an appreciation for the various roles music plays in society. Usually offered every year.
Staff

MUS 4a Introduction to Chinese Music

[ca nw]

Prerequisite: Open to all students; no musical background is required.
A general introduction to this history and practice of Chinese music, with a focus on existing musical activities and their historical traces. through listening, reading, and class discussion, students explore different musical genres and gain an understanding and appreciation of Chinese music idiom, as well as a general picture of how music lives and functions in Chinese-speaking communities. Usually offered every third year.
Ms. Chang

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 will be given on the first day of instruction. Usually offered every year.
Mr. Rakowski

Special Notes Relating to the School of Creative Arts Distribution Requirement

Private Instruction and Ensembles in Fulfillment of the Creative Arts Distribution Requirement

Please note that ensembles and private instruction (MUS 10a and b through MUS 15a and b, MUS 111/112 a and b, and MUS 116a and b) yield half-course credit each; therefore, two semesters of ensemble or one semester of private instruction plus the corequisite ensemble are required to fulfill the creative arts distribution requirement.

MUS 6b A Cappella Arranging

[ca]

Prerequisite: MUS 5a.

Writing for unaccompanied voices in various styles, including chordal, folk song, jazz, and pop. Arrangements will be sung in class when feasible. Usually offered every second year.
Staff

MUS 10a Early Music Ensemble

Offered exclusively on a credit/no credit basis. Yields 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 Private Instruction and Ensemble together. May be undertaken as an extracurricular, noncredit activity by registering in the XC section.

Examines the performance of music written before 1700. A large number of historical instruments are 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

Corequisite: MUS 10a,b or MUS 12a,b. Offered exclusively on a credit/no-credit basis. Yields half-course credit. Vocal experience and sight-reading skill required. A maximum of four course credits will be allowed for all enrollments in Ensemble (MUS 10a,b–MUS 15a,b) alone or Private Instruction and Ensemble together. May be undertaken as an extracurricular, noncredit activity by registering in the XC section. Explores unusual repertory, Bach cantatas, seventeenth-century oratorios, sixteenth-century motets and madrigals, nineteenth-century lieder, and twentieth-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

MUS 12a University Chorus

Offered exclusively on a credit/no-credit basis. Yields half-course credit. Placement auditions will be held at the start of the semester. A maximum of four course credits will be allowed for all enrollments in Ensemble (MUS 10a,b–MUS 15a,b) alone or Private Instruction and Ensemble together. May be undertaken as an extracurricular, noncredit activity by registering in the XC section. Performs in concert great literature from the sixteenth to the twentieth 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 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 Private Instruction and Ensemble together. May be undertaken as an extracurricular, noncredit activity by registering in the XC section. The Brandeis Jazz Ensemble has about fifteen 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 music well. 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 half-course credit. Placement auditions will be held at the start of the semester. A maximum of four course credits will be allowed for all enrollments in Ensemble (MUS 10a,b–MUS 15a,b) alone or Private Instruction and Ensemble together. May be undertaken as an extracurricular, noncredit activity by registering in the XC section. The ensemble gives several concerts each year, sometimes joining with the chorus to perform large-scale works. Students prepare independently, outside of scheduled rehearsals. Usually offered every year.
Staff

MUS 14b Orchestra

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

MUS 15a Wind Ensemble

Offered exclusively on a credit/no-credit basis. Yields half-course credit. Placement auditions will be held at the start of the semester. A maximum of four course credits will be allowed for all enrollments in Ensemble (MUS 10a,b–MUS 15a,b) alone or Private Instruction and Ensemble together. May be undertaken as an extracurricular, noncredit activity by registering in the XC section. 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 31b Music and Globalization

[ca] Examines the forces—social, economic, political, and technological—that bring musical cultures into contact with one another and studies the resulting transformations. Usually offered every second year.
Staff

MUS 32b Everybody Sings the Blues: A Jazz Survey

[ca]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

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 38a American Music

[ca]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

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

Staff

MUS 42a The Music of Johann Sebastian Bach

[ca]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

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 third year.

Mr. Chafe

MUS 44a Mozart

[ca wi]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

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.

Staff

MUS 45a Beethoven

[ca]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

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 third year.

Mr. Keiler

MUS 51b The Symphony

[ca]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

Examines a major genre of Western classical music—the symphony. By analyzing representative masterpieces, students acquire an understanding of the development of musical style in the classic, romantic, and modern periods. Usually offered every second year.

Staff

MUS 52a Opera

[ca]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

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.

Staff

MUS 53a Music for the Ballet

[ca]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

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.

Ms. Chang

MUS 56b Romanticism and Music

[ca]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

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

Mr. Chafe

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

[ca]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

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 third year.

Mr. Chafe

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

[ca]

This course is intended primarily for non-majors. Students who have taken MUS 101a,b must obtain permission from the instructor.

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 anti-Semitism).

Staff

MUS 97a Independent Projects

Yields two semester-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 semester-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 semester-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 semester-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 GPA 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

MUS 101a Theory and Musicianship I: Part 1

[ca]

Admission by placement exam to be given in class on 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, and will compose in a simple form. Throughout the year, the relationship of repertoire and theory is stressed. The required ear-training and keyboard lab meets separately. Usually offered every year.

Ms. Chang

MUS 102a Theory and Musicianship Lab I: Part 1

Corequisite: MUS 101a.

Designed to help students develop essential music literary skills. Beginning sight-singing, simple melodic and harmonic dictation, and 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

Corequisite: MUS 101b.

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

Staff

MUS 103a Theory and Musicianship II: Part 1

[ca]

Prerequisites: MUS 101a,b and 102a,b.

Corequisite: MUS 104a.

This course builds on MUS 101. New topics include chromatic harmony and an introduction to twentieth-century techniques. More extended tonal composition. The required ear-training and keyboard lab meets separately. Usually offered every year.

Mr. Rakowski

MUS 103b Theory and Musicianship II: Part 2

[ca]

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

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

Mr. Rakowski

MUS 104a Theory and Musicianship Lab II: Part 1

Corequisite: MUS 103a.

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

Staff

MUS 104b Theory and Musicianship Lab II: Part 2

Corequisite: MUS 103b.

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

Staff

MUS 105a Advanced Harmony and Counterpoint: Part 1

[ca]

Prerequisite: MUS 103b or permission of the instructor.

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

Mr. Boykan

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. Boykan

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 twentieth-century classical repertoire will be discussed. Usually offered every second year.

Mr. Boykan

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 second year.

Mr. Chasalow

MUS 108b Form and Analysis

[ca]

Prerequisite: MUS 103a.

Students will study the basic forms of Western tonal music—e.g., binary, ternary, fugue, sonata—through representative examples from major composers from the baroque era through the nineteenth 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. Offered on request.

Mr. Chafe

MUS 109b Electro-Acoustic 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 electro-acoustic medium. Course focus is on individual and collaborative projects. Work is carried out in BEAMS (Brandeis Electro-Acoustic 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 101a.

Explores the implications of historically informed performance in Western music of the sixteenth and seventeenth 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 third year.
Ms. Mead

MUS 111a Private Instruction: Instrumentalists

Offered on a credit/no-credit basis. Yields half-course credit. Placement auditions will be held at the start of the semester.

Students registering for MUS 111a must also register for a departmental Ensemble (MUS 10a,b–MUS 15a,b, or 116a,b); MUS 111a may NOT be taken alone. A maximum of four course credits will be allowed for all enrollments in Ensemble (MUS 10a,b–MUS 15a,b) alone or Private Instructions and Ensemble together. One credit may be applied toward the major and minor in music. May be taken as a noncredit course by registering in the XC section. Studio fee: \$200 fee for majors; approximately \$650 for non-majors.

Instrumentalists will take ten 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.
Staff

MUS 111b Private Instruction: Instrumentalists

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

Usually offered every year.
Staff

MUS 112a Private Instruction: Voice

Offered on a credit/no-credit basis. Yields half-course credit. Placement auditions will be held at the start of the semester.

Students registering for MUS 112a,b must also register for MUS 11a,b, MUS 12a,b, or by special arrangement MUS 10a,b; MUS 112a may NOT be taken alone. A maximum of four course credits will be allowed for all enrollments in Ensemble (MUS 10a,b–MUS 15a,b) alone or Private Instruction and Ensemble together. One credit may be applied toward the major and minor in music. May be taken as a noncredit course by registering in the XC section. Studio fee: \$200 fee for majors; approximately \$650 for non-majors.

Voice students will take ten 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 ten-minute jury is required in second semester. Usually offered every year.
Mr. Olesen

MUS 112b Private Instruction: 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; MUS 104a,b; and proficiency on an instrument or as a singer.

Corequisite: Participation in departmental ensemble.

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. 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 third year.

Staff

MUS 116a Inside the Piece: Chamber Music from the Player's Perspective

Offered exclusively on a credit/no-credit basis. Yields two semester-hours credit (one half-course credit). May be repeated for credit. May be undertaken as an extracurricular, noncredit activity by registering in the XC section. Vocalists may be admitted on an individual basis and must take University Chorus or Early Music Ensemble as a corequisite. Students will be auditioned at the beginning of the semester.

Students bring his/her own theoretical knowledge, experience, instinct to music-making through study and performance of chamber music in an informal master class setting. Through coaching, readings, listening and journal entries, this course examines how performance practice, basic structural analysis, and historical context affect interpretation. Individual and ensemble preparation required. Additional ensemble coaching assigned throughout the course. Usually offered every year.

Ms. Eissenberg

MUS 116b Inside the Piece: Chamber Music 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 track 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.

Students will take ten one-hour private lessons in preparation for performance of a full recital, to be given in the spring semester, 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.

Requires passing a jury at the end of the fall semester. Private lessons in support of recital preparation are provided by department funds. Usually offered every year.

Mr. Stepner

MUS 117b Junior Recital II

Continuation of MUS 117a. Includes final preparation for spring full recital. Usually offered every year.

Mr. Stepner

MUS 118a Senior Recital I

Yields two semester-hours credit (one half-course credit). For music majors accepted into the performance track 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.

Students will take ten one-hour private lessons in preparation for performance of a full recital, to be given in the spring semester, 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.

Requires passing a jury at the end of the fall semester. Private lessons in support of recital preparation are provided by department funds. Usually offered every year.

Mr. Stepner

MUS 118b Senior Recital II

Continuation of MUS 118a. Includes final preparation for spring full recital. Usually offered every year.

Mr. Stepner

MUS 131b Music in Medieval and Early Modern Europe

[ca wi]

This course may not be repeated for credit by students who have taken MUS 121a in previous years.

An interdisciplinary exploration of musical culture from Gregorian chant to the birth of opera (c.800–c.1600). Topics 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 is taught using primary sources and deluxe facsimiles in the Brandeis Library Department of Special Collections. Usually offered every second year.
Staff

MUS 132a Music in Baroque and Enlightenment Europe

[ca]

This course may not be repeated for credit by students who have taken MUS 121a in previous years.

An investigation of music for the church, court, and opera house in seventeenth- and eighteenth-century Europe. Topics include the birth and early development of opera, the emergence of tonality, and the rise of idiomatic instrumental music. Usually offered every second year.
Staff

MUS 133a Classic and Romantic Music

[ca]

Prerequisite: MUS 101a and b. This course may not be repeated for credit by students who have taken MUS 122b in previous years.

A study of the music of the classic and romantic periods, their connection to culture and society and to the other arts. Topics include Mozart and the world of opera, Beethoven and his legacy, the rise of the virtuoso, the music of Chopin and Liszt, and Wagnerian music drama. Usually offered every second year.
Staff

MUS 134b Modernism in Music

[ca]

Prerequisite: MUS 101a and b. This course may not be repeated for credit by students who have taken MUS 123b in previous years.

An exploration of twentieth-century art music and its history through readings, research, and analysis. Students practice the compositional techniques of composers such as Debussy, Stravinsky, Schoenberg, and Ives in order to investigate the development of new modes of expression. Usually offered every second year.
Mr. Chasalow

MUS 135b American Musics

[ca]

Prerequisite: MUS 101a and b.

A contextual study of American musics in the twentieth and twenty-first centuries, exploring the economic and technological forces shaping performance. Representative examples from “Western” classical art music as well as popular and ethnic music is examined. What makes music “American?” How have political, cultural, and social forces shaped the landscape of music-making and the consumption of music in twentieth and twenty-first century America? Usually offered every second year.
Mr. Chasalow

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

[ca]

Examines the interaction between gender and culture in shaping music and musical life. Topics will vary; refer to the Schedule of Classes. Usually offered every fourth year.
Staff

MUS 160a Digital Pop from Hip-Hop to Mashup

[ca]

Examining the role of digital technologies in contemporary popular music, this course employs hands-on projects to understand the forms and techniques of hip-hop and dancehall, techno and mashups, among others, while studying each genre in historical and cultural context. Special one-time offering, was offered fall 2007.
Mr. Marshall

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 nineteenth-century German lied; Haydn symphonies; Stravinsky ballets; Schoenberg operas. Usually offered every second year.
Staff

MUS 183b Music in European Culture 1400–1600

[ca]

Prerequisites: MUS 101, one music history course (MUS 121a–MUS 123b, or MUS 131b–MUS 135b), and experience with early music; open to other students by permission of the instructor.

This advanced seminar, designed for music majors in their junior or senior year and for students enrolled in MERL, explores the place of music in European culture between 1400 and 1600. Taking as its point of departure a group of representative compositions, it considers questions such as the role of music in society, the impact of religious reformations, the significance of music printing in the transmission of music, and problems in performance practice. Usually offered every fourth 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 are 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]

Prerequisites: 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 193a Instrumentation and Orchestration

[ca]

Prerequisites: MUS 101a and b.

Technical projects in the art of writing for instruments and for groups of instruments, from chamber groups of various sizes to full orchestra. Score study of examples from 1770 to the present. Additional focus on notation and on rules for instrumental parts. Usually offered every second year.
Mr. Rakowski

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. Staff

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. Staff

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

An introduction to Western notation from the tenth through the sixteenth 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 seventeenth and early eighteenth centuries. Sample topics: Monteverdi operas; tonality in seventeenth-century music; Bach and theology; the beginnings of music criticism in the eighteenth 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. Staff

MUS 205a Proseminar in Music of the Nineteenth Century

A broad study of the principal stylistic developments and musical genres of the nineteenth century. Topics include significance of Beethoven on the musical thinking of the nineteenth 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 nineteenth and twentieth 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 212a Seminar: Analyzing Early Music (1300–1600)

An investigation of analytic approaches to pretonal music, including such issues as text–music relations, tonal structures, compositional planning, use of preexisting material. Usually offered every fourth year. Staff

MUS 213b Seminar in Music of the Renaissance

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

MUS 214b Seminar: Baroque Topics

An in-depth investigation of one selected topic in baroque music. Topics may include the Monteverdi madrigals, seventeenth-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 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 217b Topics in Music of the Eighteenth Century

An in-depth examination of selected topics in eighteenth century music. Usually offered every fourth year. Staff

MUS 218b Seminar in the Music of the Nineteenth Century

A detailed exploration of one historical, analytical, or stylistic issue of current significance to nineteenth-century musicology. Topics include 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 Postromantic 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 nineteenth-century music, the postromantic 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.

Staff

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.

Staff

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

May be repeated for credit.

Technical projects in theory and composition; baroque counterpoint; canon, fugue, and chorale prelude. Usually offered every second year.

Mr. Boykan

MUS 227b Proseminar in Theory and Composition

May be repeated for credit.

Composition in classical forms with particular emphasis on sonata form. Usually offered every second year.

Mr. Boykan

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 231b Seminar in MAX/MSP

Advanced undergraduate students should consult with the instructor. Counts as a cross-listed course for theater MFA sound design students.

Topics related to the use of the MAX/MSP graphical programming language for composition, sound design, installation, and live performance. Participants engage in individual projects and study MAX patches by established practitioners. Individual and group research and presentations are required. Usually offered every third 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 nineteenth and early twentieth centuries. Composers such as Wagner, Wolf, Debussy, early Schoenberg, Bartok, and Stravinsky. Music from the Renaissance and early baroque may also be examined. 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.

Mr. Chafe

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 twentieth-century music and the revolution in sensibility at the end of the nineteenth 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 second year.

Ms. Chang

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.

Staff

MUS 292b Seminar in Composition

Group meetings and individual conferences. Opportunities for the performance of student works are provided. Usually offered every year. Specific sections for individual faculty members as requested.

Staff

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

Cross-Listed Courses

The following courses may be taken as electives for the various tracks within the undergraduate major. Enrollment in such courses should be made in consultation with track advisers.

Composition Track**FA 119a**

Sound Art Studio

FILM 100a

Introduction to the Moving Image

PHYS 29b

Electronics Laboratory II

THA 50b

Sound for Theater, Film, and Television

Cultural Studies Track**AAAS 135b**

Global Hip-Hop

AAAS 171a

Reggae Representation, Race and Nation

ANTH 1a

Introduction to the Comparative Study of Human Societies

ANTH 26a

Communication and Media

ANTH 112a

African Art and Aesthetics

ANTH 126b

Symbol, Meaning, and Reality: Explorations in Cultural Semiotics

ANTH 129b Global, Transnational, and Diasporic Communities	HIST 132b European Thought and Culture since Darwin	ECS 100b European Cultural Studies Proseminar: Making of European Modernity
ANTH 184b Cross-Cultural Art and Aesthetics	HIST 169a Thought and Culture in Modern America	ENG 47b Modern English Fiction
COEX 250a The Arts of Building Peace	IGS 10a Introduction to International and Global Studies	FA 51a Art of the Early Renaissance in Italy
ECS 100a European Cultural Studies Proseminar: Modernism	PHIL 113b Aesthetics: Painting, Photography, and Film	FA 170b Nineteenth-Century European Painting and Sculpture
ECS 100b European Cultural Studies Proseminar: Making of European Modernity	RECS 149b The Rise and Fall of Russian Modernism: Cultural and Political Revolutions, 1900–1934	FREN 135a The Nineteenth Century
ED 101b Elementary School Curriculum and Teaching: Arts, Multiculturalism, and Other Topics	SOC 120b Globalization and the Media	GER 120a German Enlightenment and Classicism
ENG 64b From Libertinism to Sensibility: Pleasure and the Theater, 1660–1800	SOC 128a Religion and Globalization	HIST 130a The French Revolution
ENG 101a Studies in Popular Culture	SOC 154a Community Structure and Youth Subcultures	HIST 147a Imperial Russia
ENG 151b Theater/Theory: Investigating Performance	WMGS 105b Feminist Theories in Historical and Cross-Cultural Perspective	RECS 148a Russian Drama: Text and Performance
ENG 177b American Popular Music and Contemporary Fiction	<hr/> History Track	<hr/> Performance Track
GECS 170a Viennese Modernism, 1890–1938	AAAS 79b Afro-American Literature of the Twentieth Century	ED 101b Elementary School Curriculum and Teaching: Arts, Multiculturalism, and Other Topics
HIST 61a Cultures in Conflict since 1300	AMST 100b Twentieth-Century American Culture	ENG 151b Theater/Theory: Investigating Performance
	AMST 169a Ethnicity, Immigration, and Race in the United States	THA 4a Acting I: The Vocal-Physical Connection