## Fall 2019

### Introductory

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<th>Credits</th>
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<td>FRSM 63C</td>
<td>The Symphonies of Dimitri Shostakovich</td>
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<td>Foundations of Tonal Music</td>
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### Ensembles

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<tr>
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<td>Harvard-Radcliffe Orchestra</td>
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<td>14*</td>
<td>Harvard-Radcliffe Collegium Musicum</td>
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### History, Culture, and Society

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* These courses may be taken repeatedly, but to receive credit each course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.
Supervised Reading & Research (91R)

This course consists of individual work with a faculty member of the student’s choice. The elective may count for concentration credit with advance department approval. The student must submit a proposal form prior to registration. Contact the Undergraduate Coordinator for more information.

Advanced Tutorial (98)

Also known as Junior Tutorial, Advanced Tutorial is open to junior candidates for Honors in Music. It is a required course for full music concentrators and it is offered in the spring each year.

Senior Tutorial (99R)

Two terms of Senior Tutorial through the department of primary concentration are required for all Honors degree candidates. Senior tutorial is a full course intended for the researching and writing of an honors thesis, under the supervision of a faculty member.

Honors Thesis

All Honors candidates and all joint concentrators are required to complete a thesis during their senior year. This may take the form of a written thesis, a performance thesis, or an original composition. This will require consultation with a Harvard University Department of Music faculty member, who will serve as the thesis adviser. The plan or subject of the thesis is to be approved by the department at the end of the junior year.

Graduate Level Courses

Enrollment strictly by permission of the instructor. These courses may count for concentration credit with advance department approval. Course descriptions can be found online at my.harvard.edu.
**FRSEM 34V. Broadway Musicals: History and Performance**  
Carol Oja  
Spring: TBD.

This seminar will explore a core group of Broadway musicals. Historical and musical discussions will be paired with student performances and staging of individual scenes (done under the guidance of Allegra Libonati of the A.R.T. Institute). The seminar will touch on signal moments over the course of the “Golden Age” of the musical, stretching up to the present day: Oklahoma! (1943), South Pacific (1949), West Side Story (1957), A Chorus Line (1975), In the Heights (2008), and Hamilton (2016).

**FRSEM 62W. Music from Earth**  
Alexander Rehding  
Fall: W., 9:45-11:45.

In 1977 NASA shot a mixtape into outer space. The “Golden Record,” as it is known, is aboard the Voyager spacecraft, which is now outside the solar system on its way into the unknown. It contains a selection of music from all over the world, environmental sounds, images, and greetings in 55 human languages. The hope was that somehow, sometime, many thousand years from now, extraterrestrials might pick it up and experience a slice of human culture. In 1977 the idea that there might be nonhuman life “out there” was a pipedream, but in the intervening years we have discovered a large number of exoplanets. By now the tables are turned: it is statistically more likely than not that there is intelligent life on other planets.

We will follow the big questions the Golden Record raises: What would happen if someone found the Golden Record at the other end? What does listening mean in this vast context? (Do aliens have ears?) How do we represent human culture to other unknown civilizations? How do we teach extraterrestrials how to use the Golden Record? It will take 80,000 years for Voyager to reach the nearest star—will human culture exist then? Even if you are not planning to major in interplanetary musicology, this seminar sets you off on a trajectory that can help you with both arts and sciences.

**FRSEM 63C. The Symphonies of Dmitri Shostakovich**  
Anne Shreffler  
Fall: Th., 3-5.

The symphonies of Dmitri Shostakovich (1906-75) are just as relevant and controversial today as they were during the composer’s lifetime. Shostakovich's fifteen symphonies span his entire creative life; starting with his First Symphony, which made the 19-year old composer famous overnight, and ending with his Fifteenth, completed four years before his death. As a public genre, the symphony was the perfect vehicle for Shostakovich to react to his tumultuous times and explore the human psyche. The ups and downs of Soviet politics and culture indelibly shaped Shostakovich’s career: the innovative fervor after the Russian Revolution, Stalinism (“Socialist Realism” and the Terror), the Second World War, the post-Stalin “Thaw” after 1956, all the way to the height of the Cold War. Shostakovich was at times encouraged and supported by the Soviet regime, and at other times, reprimanded and punished severely. But Soviet audiences always treasured his work because they heard in it deeply felt emotions that could not be publicly acknowledged. Today's audiences react just as strongly, for different reasons.

In the seminar, we will listen closely to all fifteen of Shostakovich’s symphonies, learning about their musical features and the political contexts in which they were born and received. We will focus on three main themes: 1) composing in a totalitarian state, 2) how music can be said to “narrate,” and 3) the orchestra as sound world.
We will work from scores and selected recordings, and will attend a live performance of the Boston Symphony Orchestra.

**MUSIC 1. Introduction to Western Music, from Bach to Beyoncé**
Michael Uy
Spring: TBD.

This course aims to introduce you to a variety of music repertories, and a range of ways to think, talk, and write about them. While we explore some of the great “classics” of the Western musical canon, including works by male composers such as Bach, Beethoven, and Stravinsky, we will also discover the critical roles played by renowned female performers, patrons, and writers, as well as the significant impacts made by artists of color. Ending in the present day, we will investigate what “Western classical music” means in a global context, and a world increasingly shaped by new technologies and digital networks. During the semester, you will build a vocabulary for analyzing music and articulating a response to it. By the end of class, you will be equipped to embark on a lifetime of informed listening.

**Course Notes:** No prior knowledge of music history or Western musical notation is necessary, and you will be graded on the improvements you make in engaging with the material.

**MUSIC 2. Foundations of Tonal Music I**
Joseph Jakubowski
Fall: M./W./F., 10:30-11:45.

Seeks to develop a greater understanding of music, musical analysis, and critical listening. We will study some of the organizing principles of musical works (from a range of styles) by means of composition projects, score analysis, and aural skills. While reading knowledge of simple musical notation is helpful, there will be at least one section for students with no previous experience.

**MUSIC 4. Introduction to Composition**
Yvette Janine Jackson
Fall: T., 12:45-2:45.

Open to students with little or no prior experience in composition. Explores ways of thinking about and organizing basic compositional elements such as melody, harmony, rhythm, and instrumental color, as well as developing skills of score preparation and analytical listening. The primary focus of the course is a series of short compositional exercises, culminating in a somewhat longer final project. Workshop performances of students' music take place throughout the term.

**Recommended Prerequisite:** Some prior experience in music theory or permission of the instructor.

**MUSIC 10. Harvard-Radcliffe Orchestra**
Federico Cortese
Fall & Spring: M., 7:15-9:15; F., 3-5:30.

Enrollment: By audition prior to first class meeting. See HRO website for audition information.

This is an experiential learning course. The ensemble gives several concerts each year, sometimes joining with the chorus to perform large-scale works. Students are required to attend all rehearsals and certain special Saturday "retreats" announced in advance. Students are expected to practice the music outside the rehearsal time.

**Course Notes:** The course is graded SAT/UNSAT based on attendance and participation. This course may be taken repeatedly, but to receive credit the course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.
MUSIC 14. Harvard-Radcliffe Collegium Musicum
Andrew Clark
Fall & Spring: T./Th., 4:30–6:30.
Enrollment: By audition prior to first class meeting. See Harvard Choruses website for more information.

Harvard’s nationally acclaimed mixed choir (SATB choir), the Collegium performs a dynamic and innovative repertoire from classical masterpieces to new compositions by renowned composers as well as HRCM members. Through collaborative endeavors, tours, and community engagement, the ensemble fosters a passionate community of student musicians. The Collegium frequently combines with the Glee Club and Choral Society, as well as with the Harvard-Radcliffe Orchestra, to perform large-scale works.

Course Notes: The course is graded SAT/UNSAT based on attendance and participation. This course may be taken repeatedly, but to receive credit the course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.

MUSIC 15. Harvard Glee Club
Andrew Clark
Fall & Spring: M./W./F., 4:45–6:15.
Enrollment: By audition prior to first class meeting. See Harvard Choruses website for more information.

As the nation’s oldest collegiate chorus, the Glee Club is a tenor and bass ensemble exploring music written in the male chorus tradition. The Glee Club performs throughout the year, collaborating with arts groups on campus and at other universities, and across the world on annual tours. Through excellence in performance, student-management, education, community, tradition, and philanthropy, the Glee Club offers a unique musical experience for all members. The Glee Club frequently combines with the Collegium and the Choral Society, as well as the Harvard-Radcliffe Orchestra, to perform large-scale works.

Course Notes: The course is graded SAT/UNSAT based on attendance and participation. This course may be taken repeatedly, but to receive credit the course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.

MUSIC 16. Radcliffe Choral Society
Andrew Clark
Fall & Spring: M., 7-9:30; W., 4:30-6:30.
Enrollment: By audition prior to first class meeting. See Harvard Choruses website for more information.

The Radcliffe Choral Society (SSAA choir) is dedicated to the celebration and performance of women’s choral music. Founded in 1899, RCS is Harvard’s oldest women’s organization and one of the country’s premier women’s choruses. The Choral Society sings a wide variety of repertoire including Medieval chant, Renaissance polyphony, Romantic masterworks, international folk songs, and contemporary women’s choral music. RCS tours annually. The Choral Society frequently combines with the Collegium and the Glee Club, as well as the Harvard-Radcliffe Orchestra, to perform large-scale works.

Course Notes: The course is graded SAT/UNSAT based on attendance and participation. This course may be taken repeatedly, but to receive credit the course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.

MUSIC 18. Harvard Jazz Band
Yosvany Terry
Fall & Spring: M., 7:15-9:15; W., 7:15-8:15.
Enrollment: By audition prior to first class meeting. See Harvard Jazz Band website for more information.

The Harvard Jazz Band was created in 1971 by Director of Bands Tom Everett when he first arrived at the University. Passionate that exposure to this unique American art form be part of students’ education, he
created a rag-tag jazz band of primarily Harvard [marching] Band recruits. Since its inception, the Harvard Jazz band has served as the vehicle for students across disciplines to study and learn the jazz canon. Over the years, the Jazz Band has focused on the literature of Duke Ellington and complete retrospective concerts of the music of Charles Mingus, Charlie Parker, Gerry Mulligan, Lee Konitz, Benny Carter, Buck Clayton, Clark Terry, J. J. Johnson, and Julius Hemphill. Other literature has ranged from the classic arrangements of Count Basie and Fletcher Henderson to the modern jazz of Gil Evans and Charles Mingus, the contemporary ensemble improvisations of Barry Guy and Lester Bowie, and the jazz-rock of Michael Gibbs, Russ Gershon Harvard ‘81, Rufus Reid, George Cables, and Cassandra Wilson. In 2015, Yosvany Terry was appointed Director of Jazz Bands. Under his direction, the Harvard Jazz Band continues this tradition of focusing on a program of study that provides students with a grounding in a wide range of iconic and new literature.

Course Notes: The course is graded SAT/UNSAT based on attendance and participation. This course may be taken repeatedly, but to receive credit the course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.

MUSIC 20. Opera
Carolyn Abbate
Spring: T./Th., 10:30-11:45.

This lecture course will explore opera, a theatrical genre with a 400-year history, which is still a living and vibrant art. Opera has always been multimedia: Its marvelous singing, and its music, is shaped by drama, by characters, visual spectacles in staging, and theater architecture and machinery. Operatic performance, by engaging and even overwhelming multiple senses, challenges us to question intellectual truisms like critical detachment and sober analysis. Opera has always inspired intense passion in audiences. For some, it is the most beautiful and moving musical genre that has ever existed. For others, it can involve tedium and acoustic strangeness. Opera’s special acoustic is defined by its singers, who are often called “gods” (“divas” and “divos”), with voices that are the most powerful unamplified human sonic force in existence. We will look at opera as it evolved over time from its origins in Italy into a global phenomenon, considering works by famous composers (including Mozart, Wagner, and Verdi) as well as obscure corners and byways. Students will be experiencing live opera performances (in class and on field trips), and opera as technological art in recordings, film, and other media.

Course Notes: No previous music courses or expertise in music theory or ability to read music is required. Please be advised that sections will be scheduled at the following times: Thursdays 3:00-4:00 pm and 4.30-5.30 pm, Fridays 1:30-2.30 pm and 3:00 -4:00 pm.

MUSIC 25. Music Festivals
Caitlin Schmid
Fall: Th., 12:45-2:45.

From Carnevale to the Fyre Festival, from Woodstock to World’s Fairs, from New Orleans Jazz to Tanglewood: what is it about the “music festival” that has appealed to so many impresarios and audiences across centuries and genres? This class explores the music and sounds that transform festivals into a space outside of everyday time, while simultaneously acknowledging that festivals are always rooted in their sociocultural context. We’ll examine the roles that race, gender, and class have played in creating and maintaining the soundscapes of these enormous, imaginative, spectacular events. Expect creative projects as one mode of evaluation.

Course Notes: An ability to read music is not required.
**MUSIC 51A. Theory Ia**  
Katherine Pukinskis  
Fall: W., 3-5.

Harmony is just one of many powerful tools that can be enacted in order to understand, hear, perform, and create music. Alongside this parameter of music is rhythm, meter, phrase, voicing, orchestration, ensemble, text, counterpoint, and many other modes of engagement. The Music 51 sequence in the Music Department explores, through elements and parameters of music theory and musicianship, what makes music compelling to us as listeners, performers, and composers. Students will explore concepts of music theory through direct engagement with existing repertoire, ranging from Palestrina to Beethoven to Schubert to Holst and Stravinsky, among many others. The course unfolds the foundations of tonal music, including line, harmony, counterpoint, rhythm, text, motive, and timbre. This course engages advanced topics in theory and analysis, zooming out the discussion to engage with how music develops across delineations of historical eras, genres, and styles.

**Prerequisite:** Music 51A or placement test.

**Course Notes:** For this course a placement exam is required, which is offered the Friday, August 30 at 9:00am and 1:00pm in rooms 4 and 9. Please see the Canvas course website for M51a for more information. Music 51a is highly encouraged for concentrators, especially those who wish to take additional and more advanced theory courses in the department. Students interested in theory are encouraged to take the placement exam in their freshman year. Dual degree students are likewise encouraged to take Music 51a and Music 51b.

**MUSIC 51B. Theory Ib**  
Katherine Pukinskis  
Spring: TBD.

Continuation of the principles in Music 51a. The 51 sequence in the Music Department explores, through elements and parameters of music theory and musicianship, what makes music compelling to us as listeners, performers, and composers. Students will explore concepts of music theory through direct engagement with existing repertoire, ranging from Gesualdo to Britten to Verdi to Mozart and Vaughan Williams among many others. The course unfolds the foundations of tonal music, including line, harmony, counterpoint, rhythm, text, motive, and timbre. This course engages advanced topics in theory and analysis, zooming out the discussion to engage with how music develops across delineations of historical eras, genres, and styles.

**Prerequisite:** Music 51A or placement test.

**Course Notes:** You must either place directly into Music 51b via August placement test or pass 51a in order to register. If more than two semesters have passed since completing 51a, you will need permission from the Instructor to register for the course; this may include a quick refresher test to make sure the material from 51a hasn’t left your brain completely.

**MUSIC 97L. Critical Listening**  
Vijay Iyer  
Fall: M./W./F., 10:30-11:45.

Much like reading, listening is a relational, highly contingent process of meaning construction. Founded on aural sensation, it also involves processes of prediction, recognition, and imagination. It is therefore so strongly conditioned by culture that we tend to privilege certain patterns of perception at the expense of others. In this writing-intensive course we will listen to music together, refine our attention to its ingredients and its construction, share and unpack our listening strategies, develop and strengthen our vocabularies to describe what we hear, and cultivate a critical perspective on the act of listening. Since our focus is on process, our repertoire will be wide-ranging and partly selected by the class. Students will collectively edit and self-publish a monthly anthology of their writings.

**Course Notes:** Music 97L or its equivalent is required for all concentrators. Concentrators should plan to meet this
requirement by no later than the end of the sophomore year.

**MUSIC 97T. Thinking about Music**
Carolyn Abbate
Spring: M./W./F., 10:30-11:45.

Performing music, listening to music, composing music, playing music—these are all familiar activities. By comparison, thinking about music is far less mainstream, sounds stuffy, and does not really seem to offer as much pleasure, as pastimes go. Music 97T is here to prove those assumptions wrong. We will explore music philosophy (which has grappled with sounds ranging from Ancient Greek modes to hip-hop), and which asks basic questions like, does music have an ethics, can experiencing music change how we see the world? Or, can music even be grasped in words? We will take an objective look at the way academic disciplines box music of every and all kinds in, but can also expand our horizons about music’s workings and its social roles and realities. And we’ll explore “vernacular thinking,” which is the conviction that thinking about music may not take place in words, or take forms conventionally understood as philosophy or analysis, and may come from people outside our intellectual boxes.

**Course Notes:** Music 97T or its equivalent is required for all concentrators. Concentrators should plan to meet this requirement by no later than the end of the sophomore year.

**MUSIC 98. Advanced Tutorial**
Department Members
Spring: TBA.

Open to junior candidates for honors in Music who have written permission to enroll from the instructor with whom they wish to work, and also from the department faculty.

**Course Notes:** Music 98 or its equivalent is required for full concentrators and strongly recommended for joint concentrators. Concentrators should plan to meet this requirement by no later than the end of the junior year.

**MUSIC 121. Choral Conducting**
Andrew Clark
Spring: TBD.

Students will develop and cultivate skills required for leading a vocal ensemble, focusing primarily on (1) choral conducting technique, (2) analysis and interpretation, (3) rehearsal methods, and (4) vocal pedagogy. The course will explore repertoire of various styles and genres and consider the art of curating performances. Beyond the craft of conducting, the course will also consider choral music as a vehicle of empowerment and social engagement.

**MUSIC 127R. Intensive Conducting**
Federico Cortese
Fall: M., 3-5:45; F., 9:45-11:45.

The course will focus on the tradition of Italian opera during the common practice period (Mozart through Puccini). Depending on student involvement, interest, and motivation, the course will be centered on Verdi’s final operatic masterpiece, *Falstaff*. This would include conducting, singing, and playing the entirety of this rich, challenging, and extraordinary score throughout the course. Background to the music, text, and style will also be discussed.

In addition to the focus on *Falstaff*, the course will also include recitatives, arias, and ensembles extracted from the great classical, bel canto, and verismo operas. Examples will include the recitative accompagnato of Mozart, rubato line in bel canto operas, and accompanying singers in Puccini.

All participants will be asked to learn the assigned scores and to discuss some general interpretive issues. Conductors will be asked to sing the vocal parts and potentially play at the keyboard as well. Singers and pianists will be given the opportunity, if they are
interested, to conduct as well. Occasionally, students may be asked to memorize sections of the score or libretto. Additionally, all participants will sing any choral or ensemble parts that may appear in the excerpts studied.

Other topics of discussion will include general conducting, baton technique, diction, performance traditions, style, and the history of Italian opera.

**Prerequisites:** The course is open to advanced conductors, singers, and pianists. See below the specific requirements.

- **For all participants** – advanced musicianship.
- **For conductors** – experience in conducting, some abilities in piano recommended (limited admission).
- **For singers** – participants should be engaged in classical vocal studies and preferably have some experience with Italian operatic arias.
- **For pianists** – advanced skills, some experience accompanying singers recommended.

**MUSIC 142R. Foundations of Modern Jazz:**

*Art Blakey’s Jazz Messengers*

Yosvany Terry  
Spring: TBD.

The Jazz Messengers were more than just a musical group; they were one of the greatest institutions in modern jazz, paving the way for several generations of musicians to develop new and original approaches to composition and improvisation. This course will introduce students to the Jazz Messengers and the concept of hard bop created by artists searching for new musical expressions, as a necessary evolutionary step after Be-Bop in modern jazz. Students will become familiar with the Jazz Messengers’ repertoire, gaining insight and practical experience by first playing and memorizing their songs, and, afterwards, transcribing and studying the recordings of key compositions. Additionally, students will gain proficiency in performing compositions by some of the Messengers’ most prolific alumnae, including pianist Horace Silver, saxophonist Wayne Shorter, pianist Cedar Walton, saxophonist Benny Golson, and trumpeter Freddie Hubbard. Each week the students will make presentations on the selected class readings, which are intended to deepen their understanding of the music by providing the social context in which this music was developed. Finally, students will select, rehearse, and perform some of the Jazz Messenger compositions in an end-of-semester concert.

**MUSIC 143R. Cuban Counterpoint:**

*Cuban Music through the Lens of Six Selected Composers from 1800-1950s*

Yosvany Terry  
Fall: T., 12:45-2:45.

Understanding the music of Cuba requires learning about its social structures, complex immigration history and cultural heritage. Positioned on what is known as the key of the Gulf in the Caribbean, Cuba has embraced all of the musical traditions that arrived in the Antilles since the 1500s to the present day. This course will introduce the students to the musical legacy of six composers including Miguel Failde, Ernesto Lecuona, Sindo Garay, Ignacio Piñeiro, Arsenio Rodriguez and Bebo Valdes. Their musical contributions represent distinctive historical moments in the evolution and definition of the Cuban identity. Their work helped shape new musical genres such as Habaneras, Contradanzas, Danzón, Trova Tradicional, Són, Cuban Zarzuela, Bolero, Mambo, Cha-Cha-Chá and Jazz. By analyzing selected musical scores students will become acquainted with different musical styles and traditions and will develop an understanding of beat, syncopation and melodic counterpoint.

Through the class students will become familiar with the fundamental rhythms of the clave, the cinquillo, cáscara, 6/8 clave and both rumba and son clave. Class work will include readings, DVD’s, period and contemporary recordings and field trips to experience firsthand Cuban music performed live in the Boston area.
**Course Notes:** Students need to be able to read and write music to take this course as we are planning to analyze music scores and play music during our final project.

**MUSIC 150. The Way Things Work: Musical Form and Analysis**  
Katherine Pukinskis  
Spring: TBD.

This course explores musical forms, both small- and large-scale, across a variety of genres and periods. Students will be introduced to issues and approaches to analysis of form, as well as the history of these practices. We will delve into questions of formal function in addition to examining modern theoretical and analytical engagement with this broad and multifaceted topic. Topics of focus will cover forms in the Western music canon but also explore structures in jazz, popular music, folk musics of the world, and musical theatre.

**Recommended Prerequisite:** Music 51B or permission of instructor.

**MUSIC 151. Tonal Analysis**  
Landon Morrison  
Fall: Th., 3-5.

Intensive study of tonal theory and methods of analysis through a detailed examination of music from the late eighteenth and nineteenth centuries. Students are introduced to historical perspectives on harmony and musical form, as well as a variety of contemporary approaches to engaging with tonal repertoire.

**Recommended Prerequisite:** Music 51B or permission of instructor.

**MUSIC 155. Modal Counterpoint**  
Christopher Hasty  
Spring: TBD.

Study of representative styles and genres of 16th-century polyphony. Detailed analytic work will be combined with compositional exercises.

**Course Notes:** Music 150 or permission of instructor.

**MUSIC 157R. South Indian Music Theory & Practice**  
Richard Wolf  
Fall: T., 12:45-2:45.

Analysis of contemporary south Indian classical composition and improvisational forms. Students will learn to sing or play an instrument and may participate in a concert at the end of the semester.

**MUSIC 160R. Proseminar Composition: Composing Theatre**  
Yvette Janine Jackson  
Fall: Th., 3-5.

This course focuses on composing theatre by addressing methods of compositional thinking in order to develop new types of performance. This approach differs from merely composing for theatre and begins by examining narrative contour through composition exercises that investigate dramaturgy, form, counterpoint, and polyphony. Workshops with guest artists will allow students mid-semester opportunities to realize compositions for cello and voice, culminating with a group-curated performance at the end of the course.

**Recommended Prerequisite:** One course in theory/composition or permission of the instructor.
**MUSIC 161R. Advanced Composition**  
Katherine Pukinskis  
Spring: TBD.

In this course, students will challenge modes of composition and methods of creation through a series of projects, listening, and score study. Creative projects will encourage students to zero in on harmony, rhythm, melody, text, texture, and orchestration through exploration and experimentation. The class offers space for students to create within their own aesthetic preferences, while also challenging them to grow by trying out new approaches and techniques. The majority of meetings will be set for regularly scheduled lectures and sections, except for approximately four weeks where each student will have an individual session of 30 minutes each. The final project will be a TBD trio; these musicians will come to our class once during the semester to workshop works-in-progress, and return at the end of the course for a final concert.

**Recommended Prerequisite:** One course in theory/composition or permission of the instructor.

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**MUSIC 167. Introduction to Electroacoustic Music**  
Hans Tutschku  
Spring: TBD.

Composition and performance with analogue and digital electronic media. Projects realized using recording gear and computers; study of relevant aspects of acoustic and electronic theory; repertoire since 1948 of musique concrete, acousmatic, and live-electronic music; synthesis, sampling, digital recording, and live performance techniques. Hands-on work will culminate in a final performance of individual projects.

**Recommended prerequisite:** One course in theory/composition or permission of the instructor.

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**MUSIC 168. Analog Synthesizer and the Digital Age**  
Hans Tutschku  
Fall: M./W., 3-5:30

Vintage and modern copies of many legendary synthesizers are again exciting musicians across stylistic borders. The course explores their use and covers concepts like voltage control, oscillators, filters, envelopes, and step-sequencers. The Harvard University Studios for Electroacoustic Composition started their journey in 1968, using Serge and Buchla instruments. Students will compose on those historic synthesizers, as well as use music software to create non-beat-based drone music.

**Recommended prerequisite:** Prior course work at HUSEAC helpful.

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**MUSIC 170R. Songwriting Workshop**  
Esperanza Spalding  
Fall and Spring: T., 7-9:30.

This course will approach songwriting from two directions: analytical study of the methods of successful songwriters throughout the past 50 years together with students performing and critiquing their own original compositions. Throughout the course, we will address specific aspects of successful songwriting, including lyric development, song form, melody, harmonic progression, poetic imagery, storytelling and presentation. The physical classroom will be designed to provide the experience of live performance in a club-like setting. In each unit, students will investigate a distinct songwriting style; compose an original work within that form; and perform it for peer review, including their own thoughtful analysis. The final for this course will be a showcase style performance of the students’ own compositions. Any undergraduate or GSAS student who would like to increase their skill in songwriting is encouraged to apply.

**Course Notes:** Those who wish to be considered must submit a questionnaire on the Canvas site between
August 8 and August 19, 2019 (Spring deadline TBD) with a digital recording or link(s) of a video of themselves performing two (2) of their original compositions. Audio and video examples should be at least two minutes, and no more than six minutes in length.

**MUSIC 172R. Performer-Composer Collaborative**
Claire Chase
Fall: W., 12:45-2:45.

The Performer-Composer Collaborative (MUSIC 172R) is a new course that explores the dynamic relationship between performers and composers in a contemporary context. The course is open to all undergraduate composers, performers and improvisers seeking to expand their practice. Everyone will perform, everyone will improvise, and everyone will compose! We will study a wide range of existing 20th and 21st century repertory, with emphases on notation, performance practice and interpretation; we will also generate a wide range of newly created work as part of the class for various instrumental and vocal combinations. Guests include composers Liza Lim, Du Yun, Sarah Hennies, Nathan Davis, and performers from the International Contemporary Ensemble and the JACK Quartet. In addition to in-class workshops and informal performances throughout the semester, a final public performance of new works created in the course will take place in December at the ArtLab.

**MUSIC 177. Creative Music: Advanced Ensemble Workshop**
Vijay Iyer
Spring: TBD.

This is a workshop for advanced composer-performer-improvisers, focusing on original and collaborative music-making, intended for musicians who have already taken Music 173 and/or 174, or have received permission from the instructor. Students will participate in ensembles with other members of the class and will keep recorded and written journals to document the process. Students will participate in two performances throughout the semester.

**MUSIC 178R. Applied Music Activism**
Esperanza Spalding
Fall and Spring: M., 3-5.

This course will identify music that has been key to successful social movements; explore the specific methods used by those musicians to deliver their message effectively; and empower students to utilize their learning, designing and presenting their own musical campaign to further a cause of their choosing. Investigating the historical context of the composers cited, we will draw from the musical techniques that allowed them to successfully apply their passion to the causes they empowered. Through these case studies, students will be challenged to actually measure the effectiveness and scope of musical activism.

We will learn how to utilize modern commercial marketing techniques to evaluate the effectiveness both of songs that have created a known effect on more recent social campaigns, and our own efforts to direct this learning to the causes dear to us. As we progress through the semester, students will (through live performance and/or social media) create, share, and analyze their own examples of musical activism.

**Course Notes:** This course is limited to 20 students and preference will be given to music concentrators and
students who have enrolled in a faculty led ensemble course (Music 10 - Music 18).

**MUSIC 181R. Performance and Culture: Renaissance Music**  
Kate van Orden  
Fall: Th., 12-2:45.

In this course, you become an amateur musician in Renaissance England and learn to play the viola da gamba in a consort. Through this combination of research and hands-on learning, we investigate repertory, culture, and musical life circa 1600.

**Course Notes:** May be taken by students from other departments and graduate students with permission of instructor.

**MUSIC 184R. Performance Practice: Meredith Monk Choral Music**  
Meredith Monk  
Spring: TBD.

Course description coming soon!

**MUSIC 185R. Experimental Music Ensemble**  
Claire Chase  
Fall: T., 7-9:30.

This course explores intersection of experimental music practice, cultural production, education and new models of community and organization-building in the 21st century. The Experimental Music Ensemble is open to undergraduate and graduate performers, composers, improvisers and sound artists. New repertories and new organizational practices will be explored in a laboratory format that includes workshops, in-class performances, interviews with guest artists and ensembles, as well as community events and pop-up events throughout the semester in Holden Chapel, the Carpenter Center for Visual Arts, and the ArtLab in Allston. Performance and cultural production activity will be carried out alongside research on existing 21st century music ensembles and organizations. Guests include leading members of the Association for the Advancement of Creative Musicians (AACM), Bang on a Can, the International Contemporary Ensemble (ICE), Roomful of Teeth, and Constellation Choir.

**MUSIC 189R. Chamber Music Performance**  
Parker Quartet (Jessica Bodner, Daniel Chong, Kee-Hyun Kim, and Ken Hamao)  
Fall and Spring: Th., 7-9.

Through auditions, students will be divided into chamber music ensembles by the Parker Quartet and have weekly coachings with members of the Parker Quartet and pianist Katherine Chi. Students will be expected to rehearse between each coaching and to participate in chamber music studio classes throughout the semester, which will be led by the Parker Quartet. There will be final jury evaluations prior to the final class performances, to be held sometime during Reading Period. Students who do not meet the requirements below may take the course for SAT/UNSAT credit. Pre-formed ensembles are encouraged and will be accommodated as much as possible. No duos will be allowed.

**Course Notes:** Enrollment by audition prior to first class meeting. See Canvas page for audition information.

This course is only offered for a letter grade when students are one or more of the following: music concentrator, enrolled in a music department course in the same semester, a member of a faculty-led ensemble in the same semester.

**MUSIC 190R. Music in the Middle East**  
Virginia Danielson  
Spring: TBD.

Music in the Middle East offers an introduction to the genres, contexts, and principles of musical creativity predominant in the Arab world. Focus will settle on Egypt and the Levant as well as the Arabian Gulf and Peninsula, but other regions will be explored as well. Key...
social issues will include gender, heritage, nationalism and modernity, devotional expression, and the role of dance.

**MUSIC 192R. Spectacular France**
Kate van Orden (Music) and Sylvaine Guyot (RLL, TDM)
Spring: TBD.

French musical theater in the 17th & 18th centuries. This course considers French spectacle in all dimensions with special emphasis on absolutism and the politics of performance. Genres include machine tragedy, comédie-ballet, horse ballet, carrousels, and opera; collaborators include Jean Racine, Jean-Baptiste Lully, Molière, Jean-Philippe Rameau, and Georg Friedrich Handel. Guest performers will discuss historical staging and French operas performed in colonial Haiti. Readings are in English.

**MUSIC 193R. Music Since 1945**
Anne Shreffler
Fall: T., 9:45-11:45.

We start in 1945, at the end of the second World War and the beginning of the atomic age, and go up to yesterday. The postwar years were marked by unprecedented scientific progress as well as dramatic social change. Over the course of the 20th century, the primacy of European high art culture and the concept of national traditions began to dissolve and were replaced with an international, multiracial, hybrid and less hierarchical understanding of art. At the same time, the new globalized environment produced new nationalisms and “localisms,” just as a prevailing secularism coexisted with the growth of a new spirituality. The 21st century has seen a resurgence of modernism, along with increased sensitivity to ecology and social issues. The course will aim for a diverse repertoire that includes figures like Pauline Oliveros, Tyshawn Sorey, Olga Neuwirth, Julius Eastman, Meredith Monk, Johannes Kreidler, Christian Wolff, Anthony Braxton, George Lewis, Libby Larsen, and Mathias Spahlinger.

Course Notes: Expected preparation is Music 2, Music 51, or equivalent basic theory skills in any musical tradition.
Music Concentration Worksheet
Basic and Honors Track

Basic Track: 10 courses (40 credits)

**Concentration Tutorials**
- Music 97T and 97L

**Advanced Tutorial**
- Music 98

**Electives:** Any 7 courses taught by Music Department faculty with **no more than 2 from the following categories:**
- Faculty-led ensembles and Introductory courses
- Repeatable courses (labeled 'r' after the course number) of the same course number
- SAT/UNS courses
- Approved courses outside the department that are not taught by Music Department Faculty

Department of Music course offerings are categorized as follows:
- **Composition:** Music 160r through 167r.
- **Conducting or orchestration:** Music 121a through 128r.
- **Faculty-led Ensembles:** Music 10 through 188.
- **Introductory Music:** Freshman Seminars taught by Music Department faculty and Music 1 through 50.
- **Music Theory:** Music 2, 51a, 51b, 142r, and 150 through 159.
- **Musicology, Ethnomusicology, Popular Music, and Music & Science:** 176r and 190r through 194r.
- **Performance-oriented:** 171r, 172r, 173r, 174r, 175r, 177, 180r, 181r, 184r, 185r, 186r, 188r, and 189r.
- **Supervised Reading and Research:** Music 91r (must submit a proposal form prior to registration, concentration credit requires advance petition).

**Honors Track: 12 courses (48 credits)**

Honors Track: 12 courses (48 credits)
All the Basic Track requirements listed above, with the addition of two terms of senior tutorial (99r) and the completion of a thesis.

***Note: This worksheet was created using information in the Undergraduate Handbook for and should be used for planning purposes only***

revised 8/19
Music Concentration Worksheet
Joint Track

Joint Concentration: 8 courses (32 credits)

Concentration Tutorials
- Music 97T and 97L

Advanced Tutorial – optional; may be taken or not, depending on other concentration
- Music 98

Electives: Any 5 (if Advanced Tutorial is taken) OR any 6 (if Advanced Tutorial is not taken) courses taught by Music Department faculty with no more than 2 from the following categories:
- Faculty-led ensembles and Introductory courses
- Repeatable courses (labeled 'r' after the course number) of the same course number
- SAT/UNS courses
- Approved courses outside the department that are not taught by Music Department Faculty

Senior Tutorial (99r)
- Students should enroll in two terms of Senior Tutorial in their primary department. A faculty adviser in Music will be provided in any case. Will not count towards Music concentration credit.

Senior Thesis
- Required. Plan or subject to be approved by both departments by the end of the junior year.

***Note: This worksheet was created using information in the Undergraduate Handbook for and should be used for planning purposes only.*** revised 8/19
Music as a Secondary Field Worksheet

Name: __________________________ Email: __________________________

Secondary Field: 5 courses (20 credits)

Any five courses selected from among the courses offered in Music (including Freshman Seminars taught by Music Department faculty), with the exceptions noted below:

- No more than two courses may be selected from Freshman Seminars, Music 1 through 9, and 20 through 50.
- A repeatable course may count only once (repeatable courses are labeled ‘r’ after their course number).
- No more than one course may be selected from Music 10hfr through Music 18hfr (which may be graded SAT/UNSAT).
- Courses counting for secondary field credit may not be taken Pass/Fail, other than one Freshman Seminar (graded SAT/UNS) and one ensemble (Music 10hfr through Music 18hfr).

Other Information

Courses taken abroad or in the summer school can be counted in the secondary field only with the permission of the department, normally granted only after the course has been completed.

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***Note: This worksheet was created using information in the Undergraduate Handbook for and should be used for planning purposes only.*** revised 8/19
For More Information, Contact Us

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The Harvard University Department of Music, including the John Knowles Paine Concert Hall, the Loeb Music Library, and the Davison Room, is located directly behind the Science Center.