In 1977 humanity sent a mixtape into outer space. The two space-craft of NASA’s Voyager mission include a Golden Record, featuring greetings in 55 earth languages, 116 images of the planet and its inhabitants, plus examples of music from a range of cultures across the world: from Azerbaijani bagpipes to Zaire pygmy songs, from English Renaissance dances to Stravinsky’s Rite of Spring, and from Louis Armstrong to Chuck Berry. The samplings of earthbound auditory culture are on their way into the unknown. The Voyagers left the solar system around 2014, and in about 40,000 years the sun will no longer be their nearest star. The Golden Record raises a number of big questions. The vast temporal and spatial distances that it traverses force us to change our perspective so as to imagine the distant future and to think far beyond our usual comfort zone. Concrete answers will likely remain evasive, but the creative and deductive work that goes into solving these puzzles are just as important as the answers themselves.

The Garden: A transdisciplinary Arts Collective
ARTS20
Claire Chase, music; Jill Johnson, dance; Karthik Pandian, AFVS
The Garden is a transdisciplinary arts collective, co-taught by faculty mentors in music, visual art, and dance, along with resident artists, scholars, and curators. Our contemporary world offers distinct challenges and opportunities for artists as makers, scholars, and local and global citizens. We believe transdisci-
plinary learning equips students with the critical tools, awareness, and perspectives needed for thinking and action. This course is for students who seek to imagine new alternatives, to push the critical and scholarly boundaries of their creative practice, and to expand their artistic inquiry in a collegial, rigorous, and lively environment. Each faculty mentor works with a cohort of five students, providing regular, sustained one-on-one mentorship to develop their practice. All three faculty, their student cohorts, residents, and guests hold frequent convivial gatherings to share and receive feedback on work, collaborate, improvise and dialogue in the spirit of dynamic exchange.

California in the 60s Tuesday 06:00 PM - 08:00 PM EST
FRSEMR 30M
Kate van Orden
This seminar examines American youth culture in the “long” 1960s through the lens of music in California. A range of popular and art music will be considered, from San Francisco psychedelia, L.A. rock-n-roll, surf rock, outlaw country, funk, and the ballads of singer-songwriters to the early minimalism of Steve Reich, Terry Riley, and John Adams. Much of our attention will be concentrated on a few spectacularly influential albums: The Doors (the group’s debut album, 1967), Jefferson Airplane’s Surrealistic Pillow (1967), an album definitive of the Summer of Love, Sly & the Family Stone’s Stand! (1969), and the self-titled Crosby, Stills & Nash (1969), an album that turned the tide of pop music away from blues-based rock-n-roll toward acoustic guitars, folk elements, and singing in harmony. Our musical “texts” for the class will be sound recordings, so you will not have to read scores. Come with open ears, an open mind, and a desire to learn from listening. In addition to studying musical genres, performance styles, and the effects of technology (radio, recording, electric instruments), the seminar will delve into the social movements in which music played a crucial role: the Civil Rights Movement, protests against the Vietnam War, the ecology movement, gay liberation, and feminism.
Making, Listening, & Thinking About Music

Community Building and Social Justice Through Music
Music 63O
Claire Chase
Limited to 12

Why do people come together to make new music? How does the act of making music build community and engender positive, even transformative, social change? How have musicians adapted and responded to the new realities of social distancing and remote collaboration in the era of COVID-19, and how have musical communities come together to fight for social justice during this time? How might societies of the future be impacted by these new modes of gathering, sounding, organizing and making music? And how might we as a musical community be of service to a suffering world? We will explore these questions in a hands-on, exploratory environment by becoming our own musical community as a class over the course of the semester. We will study graphic and open-form scores and varied types of musical notation (written and oral), and we will build our own musical instruments (electronic and acoustic). We will also invite members of our growing Harvard community to join us in music-making events in a variety of venues online and offline. Small group work as well as collaborations that extend beyond our unit will be explored. We will experiment with a wide range of pieces designed for musicians and non-musicians alike by composers such as Pauline Oliveros, Yoko Ono and Alvin Lucier, and we will learn about the intersection of music and community from guest lecturers in the fields of social justice, visual art, literature and integrated technologies.

Prerequisites: While no prior specific musical experience is required for the seminar or for our various community participants, what is required is curiosity, openness and enthusiasm about how and why music brings people together.

The Music of Women Creators
MUSIC 26
Anne Shreffler

In spite of significant gains in gender equality over the last half century, women creators remain dramatically underrepresented in the music world, in all genres of music and in all categories of musical production: as composers, improvisors, producers, conductors, and even as per-
formers. The course is intended to celebrate and acknowledge the contributions of women creators to the history of music. We will focus on a selection of contributions of female and non-binary musicians who have composed, improvised, or collaboratively created music in the 20th and 21st centuries. What were the historical, institutional, cultural and educational factors that supported or hindered their work? How do they define their gender identities, gender roles, and sexual orientation, and to what extent do these relate to their work? How does these identities function intersectionally with others, such as racial, class, national, and transnational identities? How has their work been received? What structures have historically enabled inclusion into the musical canon and exclusion from it? We will consider a wide range of women creators from the early 20th century to the present, with examples from classical, jazz, and popular music: sample list could include Florence Price, Ruth Crawford Seeger, Elisabeth Lutyens, Nina Simone, Pauline Oliveros, Meredith Monk, Younghi Pagh-Paan, Carla Bley, Irène Schweizer, Mary Lou Williams, Laurie Anderson, Tanya Leon, Chaya Czernowin, Björk, Nkeiru Okoye, Okkyung Lee, Reena Esmail, Nicole Mitchell, Maria Schneider, Caroline Shaw, Du Yun, and Alex Temple. We will also talk about activism: how to “move the needle” and work towards great representation of women’s music in different genres today. Basic musical literacy will be helpful, but knowledge of music theory is not required (there are no pre-requisites).

Critical Listening
MUSIC 97L  MWF 10:30-11:45 am ET
Kay K. Shelemay (shelemay@fas.harvard.edu)
(section times may be adjusted depending on the time zone needs of the enrolled students)

This course will provide a critical, cross-cultural approach to listening as part of the physiological, social, and cultural processes of everyday life. A central issue in the study of musical sound is what musicologist Charles Seeger long ago recognized as the challenge of “speaking music,” the demanding but necessary effort to verbalize about what we hear. Through con-
considering music from different cultural arenas elucidated by research from experts across the disciplines, we will explore different listening processes. We will work together over the course of the semester to understand, verbalize, and compare music’s meanings within rapidly changing times and in both nearby and distant locales.

**How Music Speaks**  
**MUSIC 135**  
**Yosvany Terry/Federico Cortese**

This course explores some aspects that have made music uniquely relevant for centuries in a variety of cultures and societies, with a particular focus on Western, Latin American, African and African Diaspora. The way we experience music may vary in different places or cultures according to its traditional functions, its meaning and our own personal relationship with it. There are, however, also continuous exchanges, mutual enrichments and common traits. This course is a non-exhaustive survey of classical, popular and indigenous musical traditions from around the world. *Our goal is to expand the horizons and the awareness of listeners and performers alike, while redefining what we think of music.* In this process, we aim to stimulate a fresh approach to our own diverse musical traditions.

**Creative Music: Composer-Pianists**  
**MUSIC 171R**  
**Vijay Iyer**

This new course focuses on the work of innovative composer-pianists. The six artists surveyed in fall 2020 will include Lil Hardin Armstrong, Hazel Scott, Mary Lou Williams, Nina Simone, Alice Coltrane-Turiyasangitananda, and Geri Allen. *Through listening, reading, transcription, analysis, and performance, we will cultivate a detailed appreciation for this legacy of Black women’s musical inventions of the twentieth century.*
Introduction to Composition
Music 4
Yvette Janine Jackson
Open to students with little or no prior experience in composition. The course 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 will take place throughout the term.

Theory Ia
MUSIC 51A See notes, below for meeting times.
Joseph Jakubowski
https://canvas.harvard.edu/courses/76751
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 51 sequence explores, through elements and parameters of music theory and musicianship, what makes music compelling to us as listeners, performers, and composers. The course returns to a few core questions throughout: How is tonal music constructed? How do its systems generate expectations, associations, and styles? What is the relationship of structure and meaning to theories and associations? How do aspects of pitch, rhythm, meter, timbre, etc., combine in a complete musical work, and how does music theory present a composite analysis of such a work? Why would we want to examine music in this way and what can it teach us about writing, performing, listening, and talking about music?
Notes: There are two section meetings for this course. Section I will likely meet on Mondays at 3:00 - 4:00 pm or 4:00 - 5:00 pm. The second section will be scheduled when the course roster is confirmed. For this course a placement exam is required, which is offered the Friday (August 30) before classes begin. Please see the Canvas course website 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. 

*Recommended Prep:* Basic theory and ear-training skills, ability to read music, Music 2, or equivalent experience.

**Music Theory and Interpretation**  
Music 150  Thurs. 3-5  
Suzannah Clark

**South Indian Music Theory & Practice**  
MUSIC 157RW  
**Richard K. Wolf**  
Analysis of south Indian classical composition and improvisational forms as performed in the world today. Students will learn the basics of south Indian singing and hands-on methods of active listening. Students who wish to will have the opportunity to play this music on instruments with which they are already familiar.

**Composing Theatre**  
MUSIC 160R  
**Yvette Janine Jackson**  
**Radio Opera.** We begin with an historical survey examining Clément Ader’s 1881 Théâtrophone invention, which transmitted live performances into the homes of subscribers, and the 1939 broadcast of Gian Carlo Menotti’s *The Old Maid and the Thief*, the “first” opera to be commissioned specifically for radio. We build upon this foundation by analyzing contemporary practices of radio opera which stray from its historical predecessors, influenced by radio drama, Fluxus, and other experimental movements; they often bear no resemblance to traditional opera nor are they limited to radio as a means of performance. An introduction to digital audio workstations (DAW) and audiovisual streaming systems will help students develop skills essential for engaging technologies that assist in the creation and distribution of fixed media and live performance. Throughout the semester, students will compose short original radio operas that will result in a final composition project and public class concert. Students with experience in different genres of music and performance are encouraged to enroll.
**Intro to Electroacoustic Music**
Music 167  
**Hans Tutschku**  
Composing non-beat-based sound stories with self-recorded sounds, using cell-phones and Reaper; study of relevant aspects of acoustic and electronic theory; repertoire since 1948 of musique concrète, acousmatic music, sampling, and digital recording. Projects will culminate in a final online concert.

**Improvisation with Live-Electronics**
Music 179R  
**Hans Tutschku**  
This course is aimed towards improvising musicians and composers working with electronics. We will explore different existing improvisation strategies from the 20th century and develop new pieces. Composers and interpreters alike will contribute to the concepts from solo to small ensemble works. Section time will be used to further our tools for live sound processing in Max/MSP.

**Ensembles for Course Credit**

**Harvard-Radcliffe Collegium Musicum**  
MUSIC 14A  
**Andrew Clark**  
Harvard-Radcliffe Collegium Musicum (SATB choir). Harvard’s nationally acclaimed mixed choir, the Collegium performs a dynamic and innovative repertoire from classical masterpieces to new compositions by renowned, emerging, and student composers. Through collaborative projects, tours, and community en-
gagement, the ensemble fosters a passionate community of student musicians. The Collegium frequently combines with the Glee Club, the Choral Society, and the Harvard-Radcliffe Orchestra, to perform large-scale works. Students must complete both parts of this course (parts A and B) within the same academic year in order to receive credit.

*Audition required.* For audition and further information, visit www.singat.harvard.com. 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.

**Harvard Glee Club**

**MUSIC 15A**

**Andrew Clark**

Harvard Glee Club (TTBB Choir). 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. Students must complete both parts of this course (parts A and B) within the same academic year in order to receive credit.

**Radcliffe Choral Society**

**MUSIC 16A**

**Andrew Clark**

Radcliffe Choral Society (SSAA choir). The Radcliffe Choral Society 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. Students must complete both parts of this course (parts A and B) within the same academic year in order to receive credit.
Chamber Music Performance  
MUSIC 189R  
Parker Quartet, Katherine Chi  
Through auditions, students will be divided into chamber music ensembles by the Parker Quartet, and have weekly group meetings with members of the Quartet and pianist Katherine Chi, as well as a number of individual lessons. Instrumentalists and vocalists are welcome to audition; however, no duos or vocal ensembles are allowed. The course will cover various aspects of chamber music -- such as score study, rehearsal techniques, historical context, interpretation, intonation, and balance -- while students work towards group recording projects throughout the semester. The course will culminate in final public performances, to be held sometime during Reading Period; all students are required to be available. Students who do not meet the requirements in the Course Notes below may take the course for Pass/Fail credit. Please check audition dates and other mandatory meetings/classes on the Canvas Music 189R home page. LINK HERE.  
ALL students must fill out the questionnaire and submit this through Canvas. Students who are currently in the NEC/Harvard dual program or have been a past winner of the Parker Quartet Guest Award do not need to audition, but need to submit a questionnaire to be considered. Any other students who have enrolled in the course in past school years are required to re-audition. While students may request to be placed with certain peers, final group assignments will ultimately be at the discretion of the instructors. This course is offered for letter-grade credit only when students are involved in one or more of the following: a Concentrator in Music; enrollment in a Department of Music course concurrently or in a previous semester (other than 189R); a member of a faculty-led music ensemble in the same semester; a student of the NEC/Harvard dual program. Students who do not meet one of these requirements may take the course for Pass/Fail credit, which must be done by petition after the first week of class. Limited capacity, at the discretion of the instructors.