

Gen Ed/ARTS/Freshman Seminars

Music From Earth

GENED 1006 TuesThurs. 12-1:15pm

Alexander Rehdin/g



In 1977 humanity sent a mixtape into outer space. The two spacecraft 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. Music From Earth is at once a course about a specific cultural object and its history—the Voyager “Golden Record”—and a launchpad for an array of intellectual excursions.

This course's live lectures are scheduled for noon-1:15 p.m. Eastern time Tuesdays and Thursdays, and students are encouraged to attend at that time. If you are unable to attend lecture synchronously, you will be able to watch recorded lectures instead and attend an alternate synchronous course session. All students are also expected to attend a weekly TF-led synchronous section.

The Garden: A transdisciplinary Arts Collective

ARTS20 Tues 12:45-2:45pm

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 transdisciplinary 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 6:00pm - 8:00pm

FRSEMR 30M Tues 6-8pm EST

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.

Community Building and Social Justice Through Music

FRSEMR 630 Thurs. 9:45-11:45 am

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



WATCH THE TRAILER

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 of-

flin. 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.

Making, Listening, & Thinking About Music



Pamela Z; Rhiannon Giddens; Missy Mazzoli

The Music of Women Creators

MUSIC 26

Anne Shreffler

Thurs. 12-1:15pm (required); Tues. 12-1:15 pm EST (optional); Section TBD (subject to change depending on student time zones)

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 performers. 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

do 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, Younghee 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). Welcome from Prof. Schreffler ON CANVAS

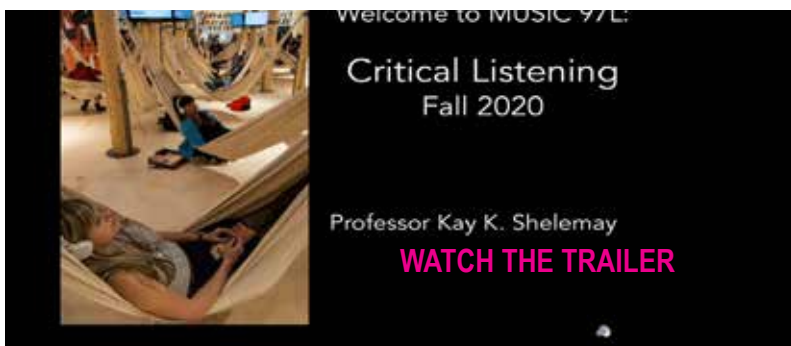
Critical Listening

MUSIC 97L MWF 10:30-11:45 am

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 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.

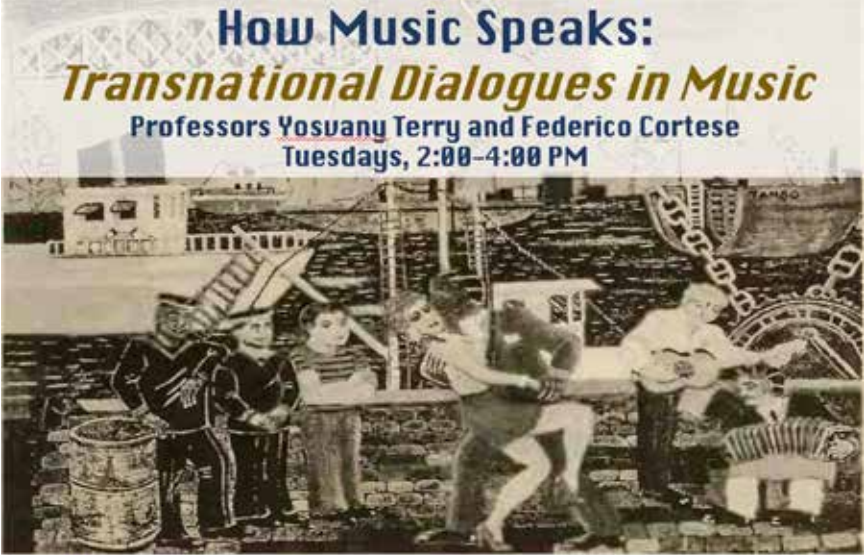


How Music Speaks

MUSIC 135 Tues 2-4pm

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.



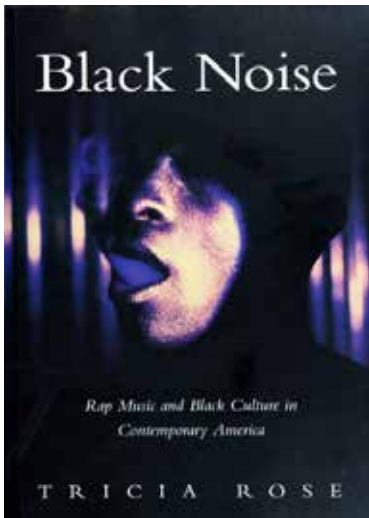
How Music Speaks:
Transnational Dialogues in Music
Professors **Yosvany Terry** and **Federico Cortese**
Tuesdays, 2:00–4:00 PM

Music 135: This course will examine the continuous exchanges, mutual enrichments, and common traits that have persisted across musical traditions. Students will become familiar with selected repertoire from Europe, North and South America, Africa, and the Caribbean, while gaining insight and practical experience with musical forms, and rhythmic and melodic patterns by studying recordings and examining the scores of key compositions. The repertoire will range from George Bizet to Alberto Ginastera, Mozart to Ligeti, Bartok to De Falla, Manuel Saumell to Alejandro Garcia Caturia, and Jelly Roll Morton to Eoberto Gismonti, to name just a few.

Black Noise: Topics in Hip Hop Studies

Music 193 Fridays, 2-hours, Time, TBA

Loren Kajikawa



This year marks the twenty-sixth anniversary of Tricia Rose's groundbreaking book *Black Noise: Rap Music and Black Culture in Contemporary America*. Although Rose's monograph is widely regarded as the "Big Bang" that set the interdisciplinary field of hip hop studies in motion, it is also somewhat of an outlier. Not only is *Black Noise* one of the best books ever written about rap, few hip hop scholars, if any, have succeeded in matching her level of political commitment and capacious engagement with diverse sources. This seminar returns to Rose's original text in order to trace the relationship between *Black Noise* and subsequent writing about hip hop, especially

work representing current issues and ongoing debates in the field. Rose's project, which 1) sought to explore the relationship between hip hop and the urban environment from which it came, 2) theorize rap's musical and technological interventions, 3) examine rap's racial politics, institutional critiques, and media responses, and 4) highlight rap's sexual politics, particularly female rappers' critiques of male hegemony, remains entirely relevant to our current moment. This seminar returns to Rose's original text in order to trace the relationship between *Black Noise* and subsequent writing about hip hop, especially work engaging current issues and ongoing debates in the field. Reading the original text of *Black Noise* and using each of its chapters as an organizing framework, this course introduces students to a wide variety of work on hip hop and rap. The goals of this seminar are threefold: first, to familiarize students with key topics and debates through readings that span the last three decades and represent a wide variety of methodologies; second, to critically assess the relationship between hip hop culture and the academy in order to understand how the institutionalization of hip hop has shaped writing and research in musicology, ethnomusicology, and music theory; and third, to give students the opportunity to develop their own relationship to the field by conducting their own research and writing about a topic of interest.

Open to all undergraduates and graduate students with permission of the instructor.

Creative Music: Composer-Pianists

MUSIC 171R Wed. 6 - 8pm

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.*

Notes: This course is ideally suited for pianists with some background in improvisation or composition, but others may apply. Permission of the instructor is required.



Theory & Composition

Introduction to Composition

Music 4 Monday 12:45 - 2:45pm

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

Joseph Jakubowski Section I Mon. 3-4pm or 4-5pm. The second section will be scheduled when the course roster is confirmed.

<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: 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. 9:45-11:45 EST

Suzannah Clark

Meet the professor, Suzannah Clark, during shopping week on Thursday, August 20, 2020 at 9:45am-10:45am EST, on ZOOM

Sign up for Prof. Clark's office hours [HERE](#).

This course focuses on how analyzing music through the lens of different music-theoretical models brings out different—and sometimes contradictory—interpretations. Students will be introduced to a range of advanced modern-day theoretical models. Armed with these theoretical perspectives, the emphasis of the course will be on exploring how our musical analyses influence the way we listen

to performances and recordings, and how we might imagine the music ought to go if we were to perform it ourselves. Our repertoire will include songs by Schubert, Schumann, and Liszt and instrumental music by Haydn, Mozart, Schubert, Schumann, and Brahms. Some of these composers also read theory treatises written by their contemporaries, and thus we shall also consider how a historical appreciation of music theory can foster new ways of understanding, hearing, and performing some of the most famous musical works of the eighteenth and nineteenth centuries.

For students interested in performing, there will be opportunities to apply these concepts to pieces you already know, are learning in other music courses, or wish to get to know. Writing assignments will develop techniques in music journalism, concert and recording reviews, program notes, and academic writing.

Class Notes: Prerequisite: Music 51 or permission of the instructor.

South Indian Music Theory & Practice

Music 157rw Tues/Thurs 4:30-5:30pm

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 Thurs. 3-5pm

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 Mon. 3-5pm, mandatory sections on Wednesday 3-5 pm

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 Tues 3-5:30pm/Section Thurs. 3-5:30pm

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.

Prerequisites for interpreters: Interest or experience in improvisation. *For composers:* previous course at HUSEAC or permission by instructor.

Ensembles for Course Credit

Harvard-Radcliffe Collegium Musicum

MUSIC 14A Tues. 6:45-8:45pm

Andrew Clark



Harvard-Radcliffe Collegium Musicum: Welcome to Harvard

Choral music finds itself in a state of upheaval as current health risks render communal singing impossible. This semester, the Harvard-Radcliffe Collegium Musicum will creatively adapt its work to sustain our values of joy, care and well-being, empowerment, and musical excellence during our physically-distant time. The confluence of the COVID-19 pandemic and social unrest inspires us to invoke the best of the mixed-choir tradition and compels our community to reimagine choral practice in a COVID and post-COVID era. Our rehearsals will balance a familiar choral experience with music-making rooted in authentic, student-driven artistic expression. This year, we will uphold the Collegium tradition of performing large-scale works such as Handel's Messiah with the Harvard Baroque Chamber

Orchestra. We will also draw upon the creativity of our members to develop small- and large-group projects that promote individual agency and make use of new technologies. Collegium members are given a unique opportunity to develop experience in arts administration, concert production, marketing, tour planning, and other facets of non-profit leadership. Students may optionally explore enrichment in the areas of individualized vocal study, choral composition, advanced ear-training and sight singing, and choral repertoire. In partnership with Harvard's Mindich Program for Engaged Scholarship, Collegium will also design and implement projects that engage with public schools, nursing homes, and hospitals severely impacted by the COVID-19 crisis. Our collective work will culminate in a multimedia performance, an act and artifact of this pivotal moment in time.

Notes: Course Notes: Audition required. For audition and further information, visit www.singatharvard.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 Mon/Wed. 4:30-5:30pm

Andrew Clark

How did choral communities navigate moments of societal crisis and calamity in the past? How might we invoke the lessons and wisdom of history to find inspiration to fortify us during this challenging moment? Since its founding in 1858, the Harvard Glee Club has endured through world wars, pandemics, and social turmoil. Rooted in its core virtues of glee, good humor, unity, and joy, the 2020-2021 Harvard Glee Club will aspire to build its own legacy of resilience and ingenuity. The Glee Club is a tenor and bass ensemble performing music written in the male chorus tradition. Through excellence in performance, student-management, education, community, tradition, and philanthropy, the Glee Club offers a unique musical experience for all members. This year, we will study and sing timeless and timely choral works from a variety of eras and cultures, including revered pieces that the group performed often during similar moments of crisis in the past. We will learn from composers and poets who created works in response to isolation and catastrophe and reflect on their relevance today in both full-ensemble and small-group projects. Enrichment in the areas of individualized vocal study, choral composition, advanced ear-training and sight singing, and choral repertoire may be explored optionally as students desire. Glee Club members will also design and implement community engagement projects guided by Harvard's Mindich Program for Engaged Scholarship, including collaborations with the Ashmont Boy Choir in

Dorchester. The semester will culminate in a multimedia presentation of our collective work as both an act and artifact of this pivotal moment in time.

Notes: Audition required. The group is open to tenor and bass singers; we welcome, value, and support students of all gender identities. For audition and further information, visit www.singatharvard.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.

Radcliffe Choral Society



MUSIC 16A Mon. 6:45-8:45 Workshop TBA

Andrew Clark

ounded in 1899, the Radcliffe Choral Society is Harvard's oldest women's organization and one of the country's preeminent collegiate treble choruses. As we confront the limitations and opportunities of a virtual semester, how might we continue to honor our rich history and further the group's legacy? How do we synthesize and relate knowledge and personal experiences to make meaningful art during this time? The Radcliffe Choral Society promotes excellence in women's choral music and celebrates the extraordinary community formed through its music-making. During this time of virtual learning, we will continue to foster the appreciation and enjoyment of women's choral music through the commissioning of new works for women's voices and exploring music from Medieval chant and Renaissance polyphony to Romantic partsongs and folk music from around the globe. Students are given a unique opportunity to develop experience in arts administration, con-

cert production, marketing, tour planning, and other facets of non-profit leadership. The course offers voluntary opportunities for singers to cultivate their musicianship in the areas of individualized vocal study, choral composition, advanced ear-training and sight singing, and choral repertoire. RCS members, in partnership with Harvard's Mindich Program for Engaged Scholarship, will design and implement its annual Rising Voices Treble Choral Festival, as an online conference in the Spring of 2021, collaborating with peer treble choruses and distinguished guests. The festival will investigate the intersections between social justice, feminism, and art-making in response to the pandemics of COVID-19 and racial violence in America. The fall 2020 semester will culminate in a multimedia presentation of our collective work as both an act and artifact of this pivotal moment in time.

Course Notes: Audition required. The group is open to soprano and alto singers; we welcome, value, and support students of all gender identities. For audition and further information, visit www.singatharvard.com The course is graded SAT/UN-SAT 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.

Chamber Music Performance

MUSIC 189R Tues/Fri 11-12pm

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.

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.

Check out the Parker Quartet

