2017-2018
Undergraduate
Course Catalog
### Fall 2017

#### Faculty-led Ensembles

<table>
<thead>
<tr>
<th>#</th>
<th>Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>10A</td>
<td>Harvard-Radcliffe Orchestra</td>
</tr>
<tr>
<td>14A</td>
<td>Harvard-Radcliffe Collegium Musicum</td>
</tr>
<tr>
<td>15A</td>
<td>Harvard Glee Club</td>
</tr>
<tr>
<td>16A</td>
<td>Radcliffe Choral Society</td>
</tr>
<tr>
<td>18A</td>
<td>Harvard Jazz Band</td>
</tr>
</tbody>
</table>

#### Introductory and General Education

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRS 38T</td>
<td>Beethoven’s String Quartets</td>
</tr>
<tr>
<td>AAAS 106X</td>
<td>Contemporary African Music: Global and Local</td>
</tr>
<tr>
<td>4</td>
<td>Introduction to Composition</td>
</tr>
<tr>
<td>21</td>
<td>Exploring Leonard Bernstein’s Young People’s Concerts in Memory, Music, and Media</td>
</tr>
<tr>
<td>30</td>
<td>Music, Theater and Dance of South Asia</td>
</tr>
</tbody>
</table>

#### Historical Musicology and Ethnomusicology

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>* 97L</td>
<td>Critical Listening</td>
</tr>
<tr>
<td>183</td>
<td>Vocal Ensemble Music Performance: 1400-1600</td>
</tr>
</tbody>
</table>

#### Theory and Composition

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>51A</td>
<td>Theory Ia</td>
</tr>
<tr>
<td>150</td>
<td>What is Musical Form?</td>
</tr>
<tr>
<td>155</td>
<td>Modal Counterpoint</td>
</tr>
<tr>
<td>160R</td>
<td>Proseminar Composition</td>
</tr>
</tbody>
</table>

#### Performance Practice

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>127R</td>
<td>Intensive Conducting</td>
</tr>
<tr>
<td>142R</td>
<td>Foundation of Modern Jazz: West African Musical Traditions</td>
</tr>
<tr>
<td>177R</td>
<td>Advanced Ensemble Workshop</td>
</tr>
<tr>
<td>185R</td>
<td>21st Century Ensemble Workshop</td>
</tr>
<tr>
<td>189R</td>
<td>Chamber Music</td>
</tr>
</tbody>
</table>

# 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.

* Denotes courses that are requirements for a Full Concentration.
### Spring 2018

#### Faculty-led Ensembles

<table>
<thead>
<tr>
<th>#</th>
<th>Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>10B</td>
<td>Harvard-Radcliffe Orchestra</td>
</tr>
<tr>
<td>14B</td>
<td>Harvard-Radcliffe Collegium Musicum</td>
</tr>
<tr>
<td>15B</td>
<td>Harvard Glee Club</td>
</tr>
<tr>
<td>16B</td>
<td>Radcliffe Choral Society</td>
</tr>
<tr>
<td>18B</td>
<td>Harvard Jazz Band</td>
</tr>
</tbody>
</table>

#### Introductory and General Education

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRS 34V</td>
<td>Broadway Musicals: History and Performance</td>
</tr>
<tr>
<td>FRS 61G</td>
<td>Music in Motion</td>
</tr>
<tr>
<td>AAAS 179</td>
<td>Jazz, Freedom, and Culture</td>
</tr>
<tr>
<td>1</td>
<td>1000 Years of Listening</td>
</tr>
<tr>
<td>2</td>
<td>Foundations of Tonal Music I</td>
</tr>
<tr>
<td>20</td>
<td>Opera</td>
</tr>
</tbody>
</table>

#### Historical Musicology and Ethnomusicology

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>97T</td>
<td>Thinking about Music</td>
</tr>
<tr>
<td>175R</td>
<td>Carmen and the Art of Seduction</td>
</tr>
<tr>
<td>190R</td>
<td>Music of Central Asia and its Neighbors</td>
</tr>
<tr>
<td>194R</td>
<td>Music and Power: Politics and Collective Voice</td>
</tr>
</tbody>
</table>

#### Theory and Composition

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>51B</td>
<td>Theory Ib</td>
</tr>
<tr>
<td>151</td>
<td>Tonal Analysis</td>
</tr>
<tr>
<td>161R</td>
<td>Advanced Composition: Adventures in Composition</td>
</tr>
<tr>
<td>167R</td>
<td>Introduction to Electroacoustic Music</td>
</tr>
</tbody>
</table>

#### Performance Practice

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>121</td>
<td>Introduction to Choral Conducting</td>
</tr>
<tr>
<td>142R</td>
<td>Foundations of Modern Jazz: Topic TBD</td>
</tr>
<tr>
<td>171R</td>
<td>Creative Music: Topic TBD</td>
</tr>
<tr>
<td>189R</td>
<td>Chamber Music</td>
</tr>
</tbody>
</table>

#### Advanced Tutorial

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>98</td>
<td>Advanced Tutorial</td>
</tr>
</tbody>
</table>

---

* 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.

* Denotes courses that are requirements for a Full Concentration.
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.

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.
Course Descriptions

FRSEMR 34V. Broadway Musicals: History and Performance
Carol Oja
Spring: W., 3-5.

This seminar will explore a core group of Broadway musicals. Historical, musical, and theatrical discussions will be paired with student performances and staging of individual scenes (done under the guidance of Allegra Libonati from 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), Wicked (2003), and In the Heights (2008). The class will attend a performance of Stephen Sondheim’s A Little Night Music at Boston’s Huntington Theatre. Blending historical study and hands-on practice, this seminar aims to offer a wide range of perspectives on the interpretation and performance of Broadway musicals.

Course Notes: Student musicians and actors are welcome in the course, as are students who love to watch shows but not necessarily perform in them. Ability to read music is desirable but not required.

FRSEMR 38T. Beethoven’s String Quartets
Anne Shreffler
Fall: Th., 3-5.

Since the late eighteenth century, composers have often reserved their most ambitious and complex thoughts for their string quartets. The ensemble of two violins, viola and cello can create a homogeneous sound but also has an enormous potential for sonic variety. Beethoven’s sixteen quartets span almost his entire creative output, ranging from the classical Six Quartets, Op. 18 of 1800, to the transcendent, pioneering late quartets, the last completed in 1826, the year before his death in 1827. These works contain the full range of Beethoven’s musical expression. The seminar will work from scores, selected recordings, and live performances connected to the Parker Quartet’s Harvard residency. Seminar members will play excerpts from the quartets in class. Everyone shall prepare individual projects. We will also go on a field trip to hear a professional string quartet. Although the primary focus will be on the participants’ interpretations of the works, the seminar will also read and discuss texts by Lewis Lockwood, Joseph Kerman, Robert Winter, and others. Our goals are to get to know one of the great collections of works in Western music; to improve listening and score-reading skills; to learn to talk about and write about music.

Course Notes: The seminar includes required attendance at one live performance outside of the regular class time. Participants should be able to read music (at least treble and bass clef).

FRSEMR 61G. Musics in Motion
Kay Kaufman Shelemay
Spring: W, 1-3.

Music is on the move, traveling across geographical boundaries to reach new and broader audiences. As a result, most locales today support a broad array of musics with different histories and styles. This seminar will take a comparative approach to the sounds, settings, and significances of a cross-section of music traditions and their interactions. Along the way, we will play the Senegalese sabar drums, dance the tango, and attend two world music concerts. We will discuss music’s mobility through human migration and virtual channels; the transformative role of musical performance in ritual, politics, and the marketplace; and the many ways in which music shapes individual and collective memory and identity. If music is a medium of expression through which we pray, protest, remember, and relax, it can also
provide a lens through which we can understand the most deeply felt aspects of human experience and mark changes in the world around us.

**Class Notes:** The class will include two hands-on music sessions and also attend two world music concerts. This seminar does not require a knowledge of Western musical notation. But it is hoped that each participant will bring to the class some knowledge of and experience with at least one musical tradition they have experienced and found meaningful in their own life, whether they are an expert participant or a casual listener.

**AAAS 106X. Contemporary African Music: Global and Local**
Ingrid Monson  
Fall: T., 2-4.
Examines contemporary African music with emphasis on the relationship between traditional and popular genres. Of particular interest are themes of music and social commentary, music and public health, music and political conflict, and music and youth empowerment. Case studies from Mali, Nigeria, Kenya, Democratic Republic of the Congo, and South Africa will be featured.

**AAAS 179. Jazz, Freedom, and Culture**
Ingrid Monson  
Spring: TBA.
This course explores the history of the musical tradition known as jazz from its roots in African American popular musical styles at the turn of the 20th century to its contemporary life as a global improvisational art music. We devote considerable attention to the history of jazz improvisation as a musical process and also explore the cultural, aesthetic, racial, and social debates that shaped the development of the music. On the one hand, jazz fashioned itself as the ultimate modern music with freedom and justice for all, and, on the other, provided an arena in which complex debates about race, cultural ownership, and social disparity repeatedly took place.

**Class Notes:** This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

**MUSIC 1. 1000 Years of Listening**  
Emily Dolan  
Spring: TBA.
This course aims to introduce you to a variety of music, and a range of ways of thinking, talking and writing about music. The majority of music dealt with will be drawn from the so-called “Classical” repertory, from the medieval period to the present day, including Monteverdi, Bach, Handel, Mozart, Beethoven, Schumann, and Schoenberg. Class will explore the technical workings of music and together we will build a vocabulary for analyzing music and articulating a response to it; we will explore music as a cultural phenomenon. By the end of class, students will be equipped to embark on a lifetime of informed listening.

**Course Notes:** This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

**MUSIC 2. Foundations of Tonal Music I**  
Osnat Netzer  
Spring: TBA.
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.

**Course Notes:** Open to all students. This course, when
taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

**MUSIC 4. Introduction to Composition**
Felipe De Souza Lara
Fall: T., 4-6.

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., 7-9 and 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
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., 4:15–6:30.
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 and W., 4:15-6:30.
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

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., 11-12.

This new 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, 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, no expertise in music theory or ability to read music, are required. This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

MUSIC 21. Exploring Leonard Bernstein’s Young People’s Concerts in Memory, Music, and Media
Carol Oja
Fall: W., 3-5.

Focuses on the Young People’s Concerts of the New York Philharmonic as famously led by Leonard Bernstein and broadcast on CBS television (1958-1972). Millions of Americans tuned in. The course fuses class discussion and weekly DVD assignments with hands-on student research. Taught in conjunction with the New York Philharmonic Archive. Class will visit New York City November 10-12 (all students will take part in this trip) to attend concerts and conduct interviews with longtime subscribers of the Philharmonic who experienced the YPC as children.

MUSIC 30. Music, Theater and Dance of South Asia
Richard Wolf
Fall: W./F., 11-12.

Music, Theater and Dance of South Asia will focus on the unified arts of South Asia. In ancient times, music was understood as part of a larger unit that included literature, drama, and dance (muttamil in Tamil and sangita in Sanskrit)—analogous to mousiké in ancient Greece. The course will examine vernacular musical forms ranging from tribal music in South India, to Nepali drumming, to folk song of Northern Pakistan. Part of the course will be devoted to the vigorous literature on classical dance in relation to courtesanship and nationalism. Throughout the course, students will have the opportunity to do at least one assignment involving art-making or critical media practice. The entire class will participate in a set of workshops that constitute the highlight of this first offering: a visit to Harvard of a Kudiyattam troupe. Kudiyattam is the only living Sanskrit theater form today, found in the South Indian state of Kerala and normally performed for multiple days in connection with temple festivals. A UNESCO masterpiece of the oral and intangible heritage of humanity, Kudiyattam is rarely seen outside of India. Students in this class will learn to perform a little bit of abhinaya (conventional facial and bodily expressions), basic postures for standing and sitting, and transitions from one persona to another. If the students are inspired to do so, they may include a brief performance inspired by this visit (and the other course materials) in their final projects.

MUSIC 51A. Theory Ia
Katherine Pukinskis
Fall: M., 2-4.

Course unfolds the foundations of tonal music, including line, harmony, counterpoint, rhythm, and timbre. Includes regular practical exercises in composition, analysis, ear training, and musicianship.

Recommended Prerequisite: Basic theory and ear-training skills.

Course Notes: For this course a placement exam is
required, which is offered the week before classes begin. Please see the Canvas course website for M51A for more information. This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

**MUSIC 51B. Theory 1b**
Katherine Pukinskis
Spring: M., 2-4.

Continuation of the principles in Music 51A. Course engages advanced topics in harmony, counterpoint, rhythm, timbre and form. Includes regular practical exercises in model composition, analysis, ear-training, keyboard skills, and musicianship.

**Recommended Prerequisite:** Music 51A.

**Course Notes:** This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

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

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**
Braxton Shelley
Spring: M./W./F., 10-11.

Course description coming soon!

**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**
Hans Tutschku
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 ADUS in Music.

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

**MUSIC 121. Introduction to Choral Conducting**
Andrew Clark
Spring: M./W., 12-1:30.

This course will introduce the vocabulary and skills necessary for a conductor to communicate with an ensemble. Through repertoire of various eras, students will apply score reading and analysis skills, explore rehearsal methods, and consider the application of vocal pedagogy in ensemble singing. Students will conduct a professional vocal ensemble in the final project.
MUSIC 127R. Intensive Conducting
Federico Cortese
Fall: T., 1-4 and F., 12-2.

The focus of this conducting course will be determined at the beginning of the class.

Course Notes: At the first class meeting appropriate skills levels will be evaluated.

MUSIC 142R. Foundations of Modern Jazz: West African Musical Traditions
Yosvany Terry
Fall: T., 1-3.

This course is designed to familiarize students with the key structural elements in West African music and how to recognize them in modern jazz. Students will be given tools that will allow them to demonstrate these key concepts in both their improvisational work and assigned compositional exercises. Through coursework, students will deepen their knowledge, understanding and appreciation of important rhythms, melodic patterns, and phrase models, but the fundamental goal is to enable them to feel these elements before and apart from their interpretation of written music. This attention to improvisation will develop the student’s creative abilities and introduce them to methods of music composition. Exercises that involve the clapping and singing of specific rhythmic patterns will help students approach sight-reading in an intuitive and responsive way, because strong ear-training and musicianship skills are key requirements for successful interpretations of and improvisations on the score. By examining instructional DVDs, historical and contemporary recordings, scholarly books and articles, and through the analysis and discussion of class material, the class will collectively develop a more thorough understanding of the principles guiding modern jazz musicians and composers. Students will be expected to contemplate and practice on their instruments the repertoire given to them between class meetings. The West African Ensemble’s repertoire consists primarily of original compositions by Lionel Loueke (Benin), Avishai Cohen (Israel), Dafnis Prieto (Cuba), Edward Simons (Venezuela), and Yosvany Terry (Cuba). Other composers will be explored in accordance with the time limits and the direction of each class.

MUSIC 142R. Foundations of Modern Jazz: TBA
Yosvany Terry
Spring: T., 1-3.

Topic to be determined. Course description coming soon!

MUSIC 150. What is Musical Form?
Katherine Pukinskis
Fall: Th., 1-3.

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 51 or equivalent.

MUSIC 151. Tonal Analysis
Suzannah Clark
Spring: TBA.

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 the history of music theory, as well as numerous modern theoretical and analytical techniques.
**Recommended Prerequisite:** Music 51b.

**MUSIC 155. Modal Counterpoint**
Christopher Hasty
Fall: F., 1-3.

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 160R. Proseminar: Composition**
Osnat Netzer
Fall: T., 1-3.

Open to students prepared for individual work in composition. Incorporates readings and final performance of students’ work.

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

**MUSIC 161R. Advanced Composition**
Chaya Czernowin
Spring: TBA.

In this course students will explore composition in multi-faceted way. Each student is expected to come with joy towards experimenting and trying things out of their comfort zone. We will compose/invent small pieces using self made objects, recordings, texts and will discover what it means to zero in on harmony or on rhythm or melody, orchestration, texture by individually exploring and experimenting. The class offers creative space to people who love composing whether they have a lot of experience or not. We will have class sessions and discussions and also about 4 individual sessions of 30 minutes for each student some weeks, replacing the class sessions. At the end of the semester we will have a concert with the Parker Quartet accompanied by the class members.

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

**MUSIC 167R. Introduction to Electroacoustic Music**
Hans Tutschku
Spring: M., 2-4.

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.

**MUSIC 171R. Creative Music: Topic TBD**
Claire Chase
Spring: M., 2-4.

Topic to be determined. Course description coming soon!

**MUSIC 175R. Carmen and the Art of Seduction**
Federico Cortese, John T. Hamilton, Lisa Parkes
Spring: TBA.

The seminar centers on Bizet’s Carmen, the opera that shocked 19th-century Europe for its bold expression of seduction and sexuality. Further consideration is given to historical precedents and consequences, from Mozart’s Don Giovanni to Strauss’s Salomé, including Wagner’s Tristan und Isolde and Parsifal as counter-examples of
non-seduction. Discussions of literary, historical, and theoretical materials (e.g., Kierkegaard, Nietzsche, Freud, Th. Mann, Bloch) complement musical analyses and rehearsals of selected pieces, with a public performance at the end of the semester.

**Course Notes:** This class is open to performers (instrumentalists and vocalists) and non-performers. Jointly offered as COMPLIT 173 and GERMAN 173.

**MUSIC 177R. Advanced Ensemble Workshop**
Vijay Iyer
Fall: T., 7-10.

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.

**Recommended Prerequisite:** If you wish to be considered for this class, please send a download link or streaming link to 10-15 minutes of your music between August 14-25, 2017, to vijayiyer@fas.harvard.edu

**MUSIC 183R. Vocal Ensemble Music**
**Performance: 1400-1600**
Scott Metcalfe
Fall: Th., 2-5.

A practical course exploring the rich repertoire of vocal chamber music composed in Europe in the 15th and 16th centuries, including French and Spanish songs, Italian madrigals, and sacred polyphony from across Europe. Students will prepare performances from original sources and write a short research paper. All works will be performed one person to a part. Although aimed primarily at singers, the class may also admit a small number of instrumentalists interested in playing medieval fiddle, single-row harp, or plectrum lute. Instruments may be loaned as needed.

**Course Notes:** Students should have strong musical skills and be prepared to delve into original materials.

**MUSIC 185R. 21st Century Ensemble Workshop**
Claire Chase
Fall: T., 2-4.

This course is a workshop for the creation of rigorous new models for collectives, ensembles, and organizations that perform and present 21st-century music. Open to performers, composers/improvisers, musicologists, and scholars who are engaged with contemporary music practice, cultural production, education, and performance. New repertories and new organizational practices will be explored in a laboratory format that includes pop-up concerts, community events and a final group performance. Performance and production activity will be carried out alongside research projects on existing 21st-century music ensembles and entities. Guest speakers include leading members of Ensemble Intercontemporain, the Association for the Advancement of Creative Musicians (AACM), Bang on a Can, JACK Quartet, and the International Contemporary Ensemble (ICE).

**MUSIC 189R. Chamber Music Performance**
Parker Quartet (Jessica Bodner, Daniel Chong, Kee-Hyun Kim and Ying Xue)
Fall and Spring: TBA.

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. Enrollment by audition prior to first class meeting. See my.harvard.edu for audition procedure.

Course Notes: This course is only offered for a letter grade when students are in 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 of Central Asia and its Neighbors
Richard Wolf
Spring: TBA.

Music of Central Asia and its Neighbors focuses on musical traditions of Tajikistan, Uzbekistan and Kyrgyzstan, and the historical, cultural, and musical links between these countries and Iran, Afghanistan, Pakistan and India. Six weeks of the course will be devoted to intensive interaction with visiting artist from Tajikistan, Sirojiddin Juraev, a master of the dutor and tambur. Final projects may include a performance component if students so choose. All students interested in the music of this Silk Road region are potentially eligible to enroll, regardless of prior musical training.

MUSIC 194RS. Music and Power: Politics and Collective Voice
Katherine Pukinskis
Spring: TBA.

In the past three years, Americans have heard a rising tide of voices calling for solidarity and division, pride and denunciation—even voices calling for silence from all the voices. It is a “vocal moment,” and it resonates with a vast repertoire of practices of collectively “speaking up,” which stretch far beyond our current time and place. This course builds a framework for understanding how a community of voices can come together in singing, chanting, and other modes of musical and vocal performance to shift the flow of a movement, time, idea, protest, or identity. We will take our material from real events, ranging from the 1960s to the present, focusing particular attention on moments outside the rehearsed, refined, and controlled environment of the concert hall. Our case studies will be oriented around elements of performance (skill, repetition), power (identity, race, gender), and the voice itself (language, timbre, and dimension), asking how these elements come together to create consciousness and effect change. Moreover, we’ll ask how a collection of voices together can upend our assumptions of the use and influence of each of these elements; we will additionally look at the situations in which these three elements combine, shift, and overlap. Coursework will draw on readings, listening, and issues from the spheres of history, sociology, media studies, political science, cultural studies, cognition, and music. While this class will engage with some music-analytical materials, music-reading skills are not required for the course.
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 each 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

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 10r through 16r.
- **Introductory Music:** Gen Ed and Freshman Seminars taught by Music Department faculty, and Music 1 through 50.
- **Music Theory:** Music 51a, 51b, 142r, and 150 through 159.
- **Musicology, Ethnomusicology, Popular Music, and Music & Science:** 176r and 190r through 194r.
- **Performance-oriented:** 171r, 173r, 174r, 175r, 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)
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 6/17
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 each 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

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 6/17
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 Gen Ed courses and Freshman Seminars taught by Music Department faculty), with the exceptions noted below:

- No more than one course may be selected from Music 1 through Music 6, Music 20, Gen Ed Courses, or Freshman Seminars.
- 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 16hfr (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 16hfr).

Other Information

While the department recommends taking a portion of the foundational courses of the concentration (51 and 97), these are not specific requirements of the secondary field. Occasionally, with the permission of the instructor, secondary field students may take upper-level courses without having taken certain prerequisites.

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.

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Course #</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

revised 1/17
The Harvard University Department of Music, including the John Knowles Paine Concert Hall, the Loeb Music Library, and the Davison Room, are located directly behind the Science Center.