Music

Chair
Joseph Meisel

The study of music—a phenomenon known to all people in all ages—lies naturally at the heart of a liberal education. The Department of Music at Brown provides an ideal environment for such an education, with its integrated faculty of scholars, performers, composers, and theorists.

The curriculum of the Department of Music combines studies in history, theory, ethnomusicology, and musicianship with courses in composition, technology, and performance. Application merges with analysis, creation with cultural study, and multimedia experiments with broad meditations on sound, in a unique department that welcomes all.

For additional information, please visit the department's website: https://www.brown.edu/academics/music/

Music Concentration Requirements

The concentration in Music integrates theory, history, ethnomusicology, technology, composition, and performance. Students may select from among three tracks within the concentration: the first track emphasizes theory, history, and composition; a second track emphasizes ethnomusicology; and a third track focuses on computer music and multimedia. The Music curriculum is supported by the Orwig Music Library, a state-of-the-art facility with holdings of over 40,000 books and scores and an equal number of sound and video recordings. Concentrators are encouraged to participate in one or more of the departmentally sponsored performing organizations: Chorus, Orchestra, Jazz Band, Wind Symphony, Chamber Music Performance, Electroacoustic Ensemble, Sacred Harp/Shape-Note Singing, Old-time String Band, Javanese Gamelan, or Ghanaian Drumming.

MUSC 0550 and MUSC 0560 are prerequisite for many upper-level music courses and are required for all three concentration tracks. These courses lay the foundation for an understanding of the structure of Western music, and develop the musicianship and keyboard skills expected of all concentrators. Students considering a concentration in Music should complete the sequence as early as possible, preferably by the end of sophomore year.

The Department of Music does not award course credit for Advanced Placement (A.P.) courses. Students may receive placement credit for MUSC 0550 and/or MUSC 0560, however. Students interested in placing out of MUSC 0550-MUSC 0560 must take the theory placement test administered during the first class meeting of MUSC 0550 at the beginning of the fall semester. Each student who passes the test will consult with the director of the course to work out individual arrangements for placement credit.

Participation in one or more of the departmentally sponsored performing organizations is highly recommended: Chorus, Orchestra, Jazz Band, Wind Symphony, Chamber Music Performance, Electroacoustic Ensemble, Sacred Harp/Shape-Note Singing, Old-time String Band, Javanese Gamelan, Brazilian Choro Ensemble, or Ghanaian drumming.

All music courses—including performance courses—are open to all Brown students, provided that they have satisfied the prerequisites.

Concentration Requirements:

History/Theory/Composition Track:

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Advanced Theory

Any two (2) courses in theory and analysis (MUSC 1020-1090) are required, in no particular order. At the beginning of each academic year a list of offered courses fulfilling this requirement will be provided at the department. For example:

| MUSC 1020          | Modal Counterpoint (usually offered every other fall) | 2 |
| MUSC 1030          | Tonal Counterpoint (usually offered every other fall) | 2 |
| MUSC 1040          | Analysis of Romantic Musics (usually offered every other fall) | 2 |
| MUSC 1050          | Advanced Music Theory II (usually offered every other fall) | 2 |
| MUSC 1060          | Analysis and Performance of Music            | 2 |
| MUSC 1070          | Music After 1945                          | 2 |

Ethnomusicology Track:

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Other Foundational Courses

| ANTH 0100          | Introduction to Cultural Anthropology | 1 |
| MUSC 1900          | Introduction to Ethnomusicology (usually offered annually) | 1 |

History

Select two of the following (the third is optional):

| MUSC 0910          | Medieval and Renaissance Music | 2 |
| MUSC 0920          | Baroque and Classic Music    | 2 |
| MUSC 0930          | Romantic and Modern Music    | 2 |

Ethnomusicology Electives

Four additional courses in ethnomusicology numbered 1000 or higher are required. For a list of qualifying courses, see the Concentration Advisor.

| MUSC 0910          | Medieval and Renaissance Music | 2 |
| MUSC 0920          | Baroque and Classic Music    | 2 |
| MUSC 0930          | Romantic and Modern Music    | 2 |

Computer Music and Multimedia Track:

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| Computer Music Foundation | 1 |
MUSC 0200 Computers and Music 1
MUSC 1200 Seminar in Electronic Music: Recording Studio as Compositional Tool 1
MUSC 1210 Seminar in Electronic Music: Real-Time Systems 1

Musicology Ethnomusicology Elective
One scholarly course numbered above MUSC 0900 1

Electives:
Four elective courses selected in any combination from the following groups:
- Computer Music and Multimedia courses, MUSC 1220–1290 or MUSC 2200–2290
- Theory and composition courses, MUSC 1020–1190
- No more than one lower–level Computer Music and Multimedia course, MUSC 0210–0230
- No more than one electronic art production course (VISA or MCM) from approved list.

Total Credits 10

1 For a list of qualifying courses, see the concentration advisor.

Music Graduate Program
The department of Music offers graduate programs leading to the Master of Arts (A.M.) degree and the Doctor of Philosophy (Ph.D.) degree in either Computer Music and Multimedia or Ethnomusicology.

For more information on admission and program requirements for Computer Music and Multimedia, please visit the following website: http://www.brown.edu/academics/gradschool/programs/music-computer-music-and-multimedia

For more information on admission and program requirements for Ethnomusicology, please visit the following website: http://www.brown.edu/academics/gradschool/programs/music-ethnomusicology

Courses

MUSC 0010. Music in History, from Hildegard to Hamilton.
A study of a thousand years of music of Europe and America through CDs, DVDs, and YouTube. We'll explore how individuals, institutions, and societies create music, use it, experience it, pay for it, and control it. We'll discuss music and time, music and politics, music and identity. Still, the heart of the course is listening to great music, and learning how it works.

Critical survey of a variety of contemporary American popular music styles (including rock'n'roll, folk revival, heavy metal, progressive rock, reggae, punk, rap, world beat) and their sociocultural contexts. Aural analysis of musical examples and critical reading of media texts, with study of the music's relationship to commerce, racial and ethnic identity, subculture, gender, and politics.

MUSC 0021A. The Changing Broadway Musical.
Can the history of the musical on (or near) Broadway provide useful insight into changing American values? Starting with Show Boat (1927), this course offers a multi-faceted analysis of one significant musical from each subsequent decade. Students choose the examples and direct the analysis of shows from the 1980s, 1990s, and if time permits, the 2000s. Enrollment limited to 20 first year students. FYS DPLL

MUSC 0021B. Reading Jazz.
This course will explore the musical aesthetics of jazz in texts about its world. Students will listen to music and read poetry, fiction, autobiography and criticism to investigate techniques (including improvisation, rhythm, timbre and articulation), which authors such as Langston Hughes, Ralph Ellison, Charles Mingus, Stanley Crouch and Jack Kerouac employed to describe and support a creative community. Enrollment limited to 20 first year students. FYS DPLL

MUSC 0021C. Bach.
The course will explore the life and work of J. S. Bach, with an emphasis on his place in the Baroque era, and his influence on later composers. Topics will include issues of performance practice, surviving source material, and performance issues in our own time. Students will listen to music, live and recorded, compare several biographies, and explore the world of Bach criticism. Enrollment limited to 20 first year students. FYS

MUSC 0021D. Latino Diaspora Music.
This first-year seminar will explore the discipline of ethnomusicology and the cultural diversity of the Americas through the lens of Latin American music. Readings will focus on popular music and dance genres that originated in the Caribbean and Mexico and are now practiced in North American diaspora contexts. Students will undertake individual ethnographic projects on a wide variety of Latino diaspora music traditions, to be documented via publicly-accessible research blogs. Recurring themes that cross-cut the course will include migration, cultural hybridity, youth culture, and musical collaboration/appropriation. The seminar will facilitate an understanding of the historical development and transnational pathways of musical traditions. No formal background in music is required. Enrollment limited to 20 first-year students. FYS DPLL

MUSC 0021E. Good Vibrations: The Music of Everyday Objects.
This seminar will investigate the sonic properties of everyday objects and environments, and how they can transform into musical expression. Through a focus on listening and experimentation, the seminar will explore resonance, reverberation, field recording, feedback, circuit bending, and other topics. Students will create individual and collaborative compositions and performance situations. No formal music background is required. Enrollment limited to 20 first year students. Instructor permission required. FYS

MUSC 0021F. Popular Music and Society in Latin America.
This course examines the way that popular music shapes, and is shaped by, its social environment, with a special focus on twentieth-century Cuban and Brazilian styles. It introduces students to sociomusical analysis, by exploring the way that selected styles connect with the lived experiences of local audiences, the artistic and political goals that have motivated key performers, and the effect of their actions on broader regional debates. Issues covered include the way that musical styles become national symbols; music as a medium for social politics; and the roles of industrialization, migration, urbanization, and media dissemination in driving musical change. Enrollment limited to 20 first year students. DPLL FYS WRIT

MUSC 0021G. Duke Ellington.
This class will be an examination of the life and work of Duke Ellington. We will use recordings, scores, films, autobiographies, interviews, oral histories and other primary source materials as well as biographical, theoretical and analytical readings to study Ellington's three careers: the composer, the performer and the band leader. We will analyze his work largely within the musical parameters of form, improvisation techniques, orchestration, instrumentation, rhythmic and chordal structures, and concepts of tone quality. Although musical literacy is not required for this course, students who so wish may receive tutorials in the rudiments of theory and score reading. Enrollment limited to 20 first year students. FYS WRIT

Ever since Karl Marx and Friedrich Engels wrote their "Communist Manifesto" (1848), artists, activists and politicians have used manifestos to announce radical change and justify provocative new ideas or practices. This seminar examines the manifesto as a genre of writing with a particularly strong influence on artistic movements in 20th century Modernism. Looking at examples by poets, musicians, and visual artists, we consider how they are informed by visions of progress, social action, political efficacy, and artistic or historical necessity. Authors include Russo, Apollinaire, Schoenberg, Klee, Kandinsky, Stravinsky, Dalí, Borge, Artaud, Frank O'Hara, Duchamp, Mallarmé, and Boulez. Enrollment limited to 20 first year students. FYS WRIT

Fall 2009
MUSC0021S01 16559 Th 4:00-6:30(04) (M. McGarrell)
This seminar considers the theater shows of Stephen Sondheim in relation to the history of the American musical. Through close study of selected scenes and shows, we examine how and why Sondheim and his collaborators "reinvented" the genre. Special emphasis will be given to Sondheim's critical skepticism concerning the myths, characters, and ethos of social optimism that have been central to the Broadway tradition. We examine links between the shows and post-WWII historical contexts, and consider the political implications of the circumscribed social universe—predominantly white, urban, and affluent—within which most of his shows take place. FYS

Fall MUSC0021. S01 16535 TTh 1:00-2:20(10) (D. Gooley)

MUSC 0030. History of Jazz.
The development of jazz from its roots to the present. Focuses on the study of style types (including New Orleans style, early piano jazz, swing, bebop, and cool jazz) and their major instrumental and vocal exponents. Jazz as a social phenomenon is studied in relation to contextual aspects of folk, popular, and art music traditions in the U.S.

MUSC 0033. From the Blues to Beyoncé: Rock, A Portrait of America.
This course seeks to view American cultural and social history of the last century through the lens of rock music. We will investigate the history of rock and popular music from its roots in the early twentieth-century to the present. We will examine the social, cultural and political contexts that gave birth to the various genres of rock music by exploring the music through the lenses of race, class, gender, advances in technology, and developments in the music business. No musical background is required.

Spr MUSC0033 S01 29456 TTh 1:00-2:20(10) (E. Nathan)

MUSC 0040. World Music Cultures (Africa, America, Europe, Oceania).
A survey of a variety of musical styles from Africa, the Americas, Europe, and Oceania outside the Western art music tradition. Introduces these musics in their historical, social, and cultural context, in an attempt to understand them in their own theoretical systems and aesthetic frameworks.

MUSC 0041. World Music Cultures (Middle East and Asia).
Introductory survey of several of the world's musical traditions, with an emphasis on East, South, and Southeast Asia. Expands powers of musical appreciation through lectures, guided listening, and active participation in music-making. Focuses on traditional music and its relations to dance and theatre, and to its social, religious, and historical contexts, but also includes popular music and the effects of modernization. No prerequisites.

MUSC 0042. Diaspora Music in the Americas.
A comparative approach to musical practices in diaspora contexts in the Americas. We will engage with the critical literature on ethnicity, globalization, hybridity, and identity in connection with ethnographic case studies of particular diaspora communities (including African, Jewish, Asian, Arab, and Latino diasporas). Students will conduct ethnographic projects and investigate music's role in the American "ethnic media." No prerequisites.

MUSC 0043. Music of Africa.
How do Senegalese rappers mix traditional and African American musical meanings and traditions? How did drumming and dancing traditions become emblematic of the African continent abroad? How did South African musicians challenge apartheid? This course explores the diversity of popular and traditional musics on the African continent. Approaching music as inextricably linked to culture, students will explore how music live in communities and interact with issues such as globalization, race, and nationalism. Framing their study within the fields of ethnomusicology, cultural anthropology, cultural studies, and history, students develop practical and theoretical bases for the study of music and culture.

This course provides a critical overview of the production, reception, and circulation of East Asian popular music. The course applies broad themes—nationalism, race, gender, diaspora, technology, and globalization—to specific case studies in Japan, North and South Korea, Mainland China, Taiwan, and areas outside of this region where the music circulates. Rather than approaching "East Asian popular music" as a distinctive category of music from a particular region, we will consider how such designations rely on certain ideas of origin, authenticity, and identity. Course materials include academic scholarship, music, music videos, documentaries, reviews, and journalistic accounts. No prerequisites. DPLL

MUSC 0045. Music, Nation, and Identity in the Middle East.
The Middle East, generally understood to include Iran, Turkey, the Arabian Peninsula, Egypt, and the Levant, is home to a diversity of musical traditions that mirrors the region's diversity of religions, languages, and other cultural expressions. In this course, we will take an in-depth look at several of these traditions; by listening closely to music and to the people who engage in it, students will be able to understand the always-shifting role of music in several Middle Eastern societies. There are no prerequisites, but a background in music or a willingness to listen deeply will be very helpful. DPLL

MUSC 0051. Mozart.
Mozart's life and music from soup to nuts. While we'll read some of the rich correspondence that anchors his biography, the heart of the course is a study of his glorious music, from intimate private piano pieces to public operas and ending with the Requiem. A rudimentary ability to read music is necessary. We'll offer an optional listening section.

MUSC 0052. Beethoven.
This course will study the life and music of the iconic Western composer, the genius who triumphed over adversity and wrote music that traced the same heroic arc. We will investigate some sources that feed into his music, among them the French Revolution, Napoleon's remaking of Europe, the Romantic concept of composer as suffering artist, and his response to his debilitating deafness. A particular focus will be the Ninth Symphony, including attendance at rehearsals and a performance with the Brown Orchestra and interviews with the musicians involved.

MUSC 0059. Jazz Masters.
Examines recordings, scores, films, autobiographies, interviews, oral histories, and other primary source materials as well as biographical, theoretical, and analytical readings to study the life and work of Duke Ellington. His career as performer, band leader, and composer is examined in the context of his predecessors and contemporaries. Tutorials in the rudiments of theory, score reading, and ear training are available. Prerequisite: MU 36 or permission of instructor.

Folk songs, fiddle tunes, lined-out and shape-note hymnody, bluegrass, and country music, mainly in Appalachia and the South. Historical development, musical design, and how the musics construct working-class and regional identities, religious experience, gender, and rural values, with attention to commodification and the rise of the national country music industry.

MUSC 0061. Blues.

MUSC 0062. Musical Youth Cultures.
A cross-cultural examination of music-oriented youth subcultures. Topics will include youth-produced vs. youth-consumed music, club culture and the relation of blues to African- American poetry and theory. Examines recordings, scores, films, autobiographies, interviews, oral histories, and other primary source materials as well as biographical, theoretical, and analytical readings to study the life and work of Duke Ellington. His career as performer, band leader, and composer is examined in the context of his predecessors and contemporaries. Tutorials in the rudiments of theory, score reading, and ear training are available. Prerequisite: MU 36 or permission of instructor.
MUSC 0063. Contemplative Music of India
Contemplative Music of India provides a comprehensive overview of many important traditions within the contemplative musical heritage of India, including a detailed exploration of Vedic hynology, the classical musical traditions of both North and South India (Hindustani and Carnatic musics), the devotional music of the medieval bhakti mystics, and the ecstatic modes of the Sufi saints. With these varied practices in mind, the class will explore the myriad ways in which South Asians have used music as a vehicle to achieve and sustain contemplative states of mind. The class is open to everyone regardless of musical background. Enrollment limited to 20.

MUSC 0064. Honky Tonk Heroes.
This course explores country music from its origins to the present day. We will trace its development through the careers of foundational artists like the Carter Family, Hank Williams, Loretta Lynn, and Willie Nelson, and evaluate the way that their legacy is reflected in the work of contemporary artists like Corb Lund, Hayes Carll, and Neko Case. Beyond the individual creativity of these figures, we will consider the ways that country music has been shaped by the recording industry, the relation it has to race, gender, and political identities, and the international spread of the American country sound.

This class will explore music as a vehicle for social protest, including historical examinations of music within the U.S. labor and civil rights movements, music and political campaigns, contemporary activist street bands (with a field trip to the Providence HONK! festival), and other examples from global independence and social justice movements in Nigeria, South Africa, Brazil, Estonia, Indonesia, and others. Students will write: two short papers on the role of music within recent protest movements, a midterm essay, and a final research paper on a protest topic of their choice. No previous musical background necessary; open to all students.

This course treats the guitar as a point of entry into key sonic, social, and technical developments that have shaped music-making around the world over the last two centuries. Through reading, viewing, and listening assignments, we will study topics such as the craft of guitar making; its ecological relation to natural and synthetic materials; the sheer variety of guitar traditions that have emerged in Europe, North America, Latin America, and Africa; the meaning of virtual and video game guitars; and the instrument's ever-shifting ties to race, class, gender, and sexuality.

MUSC 0071. Opera.
A survey of the history, aesthetics, and politics of opera from 1600 to the present day. Analyzes operas and scenes from Monteverdi, Purcell, Mozart, Rossini, Verdi, Wagner, Strauss, and others. Ability to read music not required.

MUSC 0075. Jazz: Race, Power and History.
Explores jazz in relation to American history, discussing how economics, war conditions, regional differences, and race relations shaped the music and its public reception. With readings from A. Baraka, L. Levine, R. Ellison, L. Erenberg, E. Lott, G. Early, S. DeVeaux and others, we address how jazz embodies social and political values or expresses national character. Open to non-musicians. Music proficiency preferred but not required. Enrollment limited to 60.

MUSC 0080. Adaptation Culture: New Media --- Traditional Theatres (TAPS 0080).
Interested students must register for TAPS 0080.

MUSC 0120. Words About Music: Discovering Music Through Writing.
This seminar will explore the elusive meanings of music and the challenges of representing music in text. Exploring a variety of musical genres and approaches to the study of music, we will examine how authors treat music in text, and develop strategies for the analysis of musical performance in its cultural and social context.

Examine the history, literature, production and theory of music technology. Track development of musical inventions and their impact on musical thought, production and culture. Develop theoretical and practical knowledge of computer music based on first-hand experience in the Multimedia Lab, using computer music software and hardware to complete creative assignments. Gain an appreciation for the pioneering work done in previous decades, both in research and composition. Become familiar with the literature of electronic music and learn about the impact of technology on popular and experimental genres. Permission granted based on questionnaire given in first class. Preference given to lower-level students.

MUSC 0210A. Introductory Topics in Interactive Performance and Composition: Performing with Media.
This studio course us for choreographers, directors, film-makers, designers or anyone interested in the collision between new media and performance. Through the creation of new works we will explore practical issues, compositional strategies, and aesthetic aspects of hybrid performance. Students will create collaborative and independent multimedia works. Some instruction in video, sound, and advanced media software will be offered.

MUSC 0210B. Real-Time Systems.
A study of works employing electronic media, including music on CD, multimedia, and live performance. Technical aspects of the course focus on programming and signal processing using Max/MSP to create interactive projects and algorithmic compositions. Prerequisite: MUSC 0200 or equivalent. Enrollment is limited. Written permission required.

MUSC 0210C. Music/Video: An Introduction to Electronic Sound and Image.
A survey of basic techniques in creating computer-based music and video, with a special focus on the ways that sound and image impact one another. We will work to develop critical listening and viewing skills through the study of important historical and contemporary works ranging from experimental audio and video to film soundtracks to MTV. Through ten progressive weekly assignments, you will learn how to create imaginative electronic music and video. The final project will consist of a five-minute audiovisual piece which will be screened, performed, or exhibited at a public event. Enrollment is limited to 12 and will be determined by a questionnaire handed out during the first class.

MUSC 0210D. Advanced Studio Composition.
This course will focus on developing and reinforcing fundamental technical skills, musical concepts, and critical listening abilities associated with the practice of composition in an electronic music studio. These studies will be tied to a broad range of aesthetic approaches and discussions of medium, audience, and context. Through a series of self-directed projects, students will be encouraged to expand their knowledge and craft, and will provide each other with a forum for exploring their creative studio work. Prerequisite: MUSC 0200. Preference will be given to students who have previously taken MUSC 1200, 1210, and/or 1250. Enrollment limited to 15.

MUSC 0210E. Systems for Play.
Complex patterns emerge while playing with simple processes. This course focuses on systems as creative constraints and sites for composing sound and other materials. Amplifying, multiplying, delaying, cutting, folding, growing and randomizing become lenses for animating our practices and playgrounds for exploring tendencies (our own, the materials’, the systems’). Assignments are project-based and informed by short readings. There are no prerequisites and enrollment is limited to 18.

MUSC 0210F. Audio Recording and Production for Multimedia.
The understanding and use of multimedia materials is an important tool for any academic, not only to effectively present one’s knowledge and skills in their field of study, but also to realize their creative ideas. In this course students will acquire operational and theoretical knowledge in audio that enhances multimedia works. Home recording studio design, using smartphones in production, and basic video editing will be also covered. By the end of the course, students will create audio production for multimedia work suitable for their purposes—a documentary video in anthropology research or an art/music project are good examples.
MUSC 0220. Electroacoustic Improv Ensemble.
An ensemble devoted to free improvisation with new media. Experimental
approaches to sound and focused listening techniques are explored with
acoustic instruments, live electronics, real-time video, together with
networked improvisation, and more. Enrollment limited to 12 students; by
audition.
Fall MUSC0220 S01 16770 W 7:00-9:50PM(02) (A. Dupuis)

MUSC 0221. MEME Ensemble: Tactile Media Workshop.
Critical and experimental approaches to hardware technologies in
sound and image production. Focus on technology considered “behind”
our media, its history, mechanics, and how we might engage with it
expressively, including standard microphones, contact mics, speakers,
transducers, tape reels, cassette tape, turntables, handmade 16mm film
and manual projection techniques. Hands-on experience in how to build
compositions, installations, & performance systems. Covers improvisation,
collaborative writing, and audiovisual composition concepts.
No previous coursework or experience with experimental media production
required, however open engagement to the subject matter necessary.
Enrollment limit 12. Instructor permission required. Interested students
must attend first class.
Spr MUSC0221 S01 25511 W 7:00-9:50PM(08) ‘To Be Arranged’

MUSC 0400. Introduction to Music Theory.
An introduction to musical terms, elements, and techniques, including
notation, intervals, scales and modes, triads and seventh chords,
modulation, melody writing and harmonization, analysis, and composition.
Ear-training and sight-singing are included. For students with some
musical training. Enrollment limited to 40.
Fall MUSC0400 S01 16769 MWF 11:00-11:50(16) (L. Jiorle-Nagy)
Fall MUSC0400 S02 17311 MWF 10:00-10:50(14) (S. Zerin)
Spr MUSC0400 S01 25492 MWF 11:00-11:50(04) (L. Jiorle-Nagy)

MUSC 0450. On Songs and Songwriting.
A study of the art and craft of song from the perspective of the listener,
the critic, the writer, and the performer. Students will examine a large
range of music, from the middle ages to the present. Topics to include:
song and memory; voice and literary register; declamation and delivery;
melody and melodrama; rhyme and rhythm; phrasing and form. Emphasis
will be on both criticism and creation, as students perfect their ear, hone
their analytical skills, and try their hand at writing music. Some prior
knowledge of music desirable. Course will feature at least one visit by a
living songwriter, and will culminate in a performance and a recording of
original songs by students enrolled in the class. Enrollment by audition and
limited to 25. Instructor permission required.

MUSC 0460. Opera and Musical Theatre Workshop.
This course will familiarize the student with the processes necessary
to be an effective singing actor. Performance opportunities within the
parameters of the class will both broaden the musical palette of the
student and enhance his/her understanding of preparation, coaching, and
performance. Enrollment is by audition. Enrollment limited to 16. Instructor
permission required.

MUSC 0500. Thinking About Music.
Designed for students who can read music, this course introduces ways of
conceptualizing our musical experience. Many different repertories --from
Beethoven to the blues--form the basis for explorations of musical time,
gesture, and color, and raise questions of expression and meaning. How
is our understanding of music shaped by language, rhetoric, performance?
Non-concentrators welcome.

MUSC 0510. Harmonic Convergence: Music’s Intersection with
Science, Mathematics, History, and Literature.
An exploration of research on music and the brain, music’s
interrelationship with literature, and connections between music,
mathematics, and history. Readings include The Power of Music
(Mannes), Musicophilia (Sacks), The Kreutzer Sonata (Tolstoy), Doctor
Faustus (Mann), A Clockwork Orange (Burgess), excerpts from Gödel,
Escher, Bach (Hofstadter), and other writings in which music plays an
essential role. Compositions by Bach, Mozart, Beethoven, Debussy,
Schoenberg, Stravinsky, Shostakovich and others will be examined.
Goals: increased understanding of music’s relationship to other fields
and improved writing skills. Although musical ability is not required, qualified
students will be encouraged to perform relevant works in class. WRIT

MUSC 0550. Theory of Tonal Music.
Prerequisite to music concentration. For students with knowledge of
rudiments of music, including scales, intervals, key signatures, rhythm,
and meter. Knowledge of keyboard strongly recommended. Intensive
study of voice leading and tonal harmony; analysis, ear training, sight
singing, keyboard exercises. An entrance exam will be administered in
Orwig 315 at the first regular class meeting. Students intending to enroll in
MUSC 0550 must pass this test. Experienced instrumentalists or singers
who have facility sight reading music normally place into MUSC0550.
MUSC0400 is appropriate for students who need training in the rudiments
to prepare for MUSC0550. MUSC0550 is prerequisite to MUSC0560.
Fall MUSC0550 S01 16528 TTh 10:30-11:50(13) (E. Nathan)
Fall MUSC0550 S02 16529 TTh 1:00-2:20(10) (M. Steinbach)
Fall MUSC0550 L01 16742 MWF 9:00-9:50 (A. Cole)
Fall MUSC0550 L02 16763 MWF 12:00-12:50 (A. Cole)

See Theory Of Tonal Music (MUSC 0550) for course description.
Prerequisite: MUSC 0550 or permission of the instructor.
Spr MUSC0560 S01 25460 TTh 1:00-2:20(10) (L. Wang)
Spr MUSC0560 S02 25484 TTh 10:30-11:50(09) (M. Steinbach)
Spr MUSC0560 L01 25484 MWF 9:00-9:50 (A. Cole)
Spr MUSC0560 L02 25485 MWF 12:00-12:50 (A. Cole)

MUSC 0570. Jazz and Pop Harmony.
For students with knowledge of rudiments of music, including scales,
intervals, key signatures, rhythm and meter. Keyboard skills strongly
recommended. Intensive study of chord scales, chord progressions,
modulation, voice leading, melody writing, harmonization, reharmonization,
chord symbols, and lead sheet construction. Lab sessions will focus on
ear training, keyboard exercises, and sight singing. Emphasis will be on the
vocabulary of jazz theory and the repertoire will be American popular
song.
Spr MUSC0570 S01 25185 TTh 10:30-11:50(09) (E. Tomassi)
Spr MUSC0570 L01 25186 MWF 12:00-12:50 (D. Mann)

MUSC 0600. Chorus.
Half credit each semester. A practical study of choral literature,
techniques, and performance practice from Gregorian chant to the
present, offered through rehearsals, sectionals, and performance.
Enrollment is by audition, based on voice quality, experience, and music-
reading ability. Instructor permission required.
Fall MUSC0600 S01 16771 MW 6:30-8:20PM(02) (L. Jodry)

MUSC 0601. Chorus.
See Chorus (MUSC 0600) for course description.
Spr MUSC0601 S01 25512 MW 6:30-8:20PM(08) (L. Jodry)

MUSC 0610. Orchestra.
Half credit each semester. A practical study of the orchestra repertory
from Bach to the present, offered through coaching, rehearsals, and
performances. Enrollment is by audition. Students will be notified of
audition results within the first seven days of the semester. Restricted to
skilled instrumentalists. May be repeated for credit.
Fall MUSC0610 S01 16772 TTh 7:15-9:45PM(02) (B. Brown)

MUSC 0611. Orchestra.
See Orchestra (MUSC 0610) for course description.
Spr MUSC0611 S01 25513 TTh 7:15-9:45PM(18) (B. Brown)
MUSC 0620. Wind Symphony.
Half credit each semester. A practical study of the wind band repertory from Mozart to the present, offered through coaching, rehearsals, and performances. Enrollment is by audition. Restricted to skilled instrumentalists. Instructor permission required.
Fall MUSC0620 S01 16776 W 6:00-8:20PM(02) (M. McGarrell)
Fall MUSC0620 S01 16776 M 6:00-7:20(02) (M. McGarrell)

MUSC 0621. Wind Symphony.
See Wind Symphony (MUSC 0620) for course description.
Fall MUSC0621 S01 25514 W 6:00-8:20PM(08) (M. McGarrell)
Spr MUSC0621 S01 25514 M 6:00-7:20(08) (M. McGarrell)

MUSC 0630. Jazz Band.
Half credit each semester. A practical study of jazz from the 1920s to the present through coaching, rehearsals, and performance. Seminars on arranging, ear training, and improvisation are conducted for interested students but the focus is on performance. Enrollment is by audition. Restricted to skilled instrumentalists and vocalists. Instructor permission required.
Fall MUSC0630 S01 16778 Th 6:10-7:20(15) (M. McGarrell)
Fall MUSC0630 S01 16778 M 7:30-8:50PM(15) (M. McGarrell)
Fall MUSC0630 S02 16779 T 8:00PM-9:20PM(04) (M. McGarrell)
Fall MUSC0630 S03 16780 W 2:00-3:20(07) (M. McGarrell)
Fall MUSC0630 S04 16781 W 4:00-5:20(17) (M. McGarrell)
Fall MUSC0630 S05 16782 F 4:00-5:20(11) (M. McGarrell)
Fall MUSC0630 S06 17725 T 12:00-1:30(10) (M. McGarrell)

MUSC 0631. Jazz Band.
See Jazz Band (MUSC 0630) for course description.
Spr MUSC0631 S01 25730 Th 6:10-7:20(13) (M. McGarrell)
Spr MUSC0631 S01 25730 M 7:30-8:50PM(13) (M. McGarrell)
Spr MUSC0631 S02 25733 T 8:00PM-9:20PM(13) (M. McGarrell)
Spr MUSC0631 S03 25734 W 2:00-3:20(13) (M. McGarrell)
Spr MUSC0631 S04 25735 W 4:00-5:20(13) (M. McGarrell)
Spr MUSC0631 S05 25736 F 4:00-5:20(13) (M. McGarrell)

MUSC 0640. Ghanaian Drumming and Dancing Ensemble.
A dynamic introductory course on drumming, dancing, and singing of Ghana and the diaspora. Students learn to perform diverse types of African music, including Ewe, Akan, Ga, and Dagomba pieces on drums, bells, and shakers. No prerequisites. May be repeated for credit. Enrollment limited to 15. Instructor permission required.
Fall MUSC0640 S01 16786 W 5:00-7:20(17) (M. Obeng)

MUSC 0641. Ghanaian Drumming and Dancing Ensemble.
A dynamic introductory course on drumming, dancing, and singing of Ghana and the diaspora. Students learn to perform diverse types of African music, including Ewe, Akan, Ga, and Dagomba pieces on drums, bells, and shakers. No prerequisites. May be repeated for credit. Enrollment limited to 15. Instructor permission required.
Spr MUSC0641 S01 25515 W 5:00-7:20(13) (M. Obeng)

MUSC 0642. World Music Ensemble.
This ensemble focuses on global percussive and song traditions, especially those of the African diaspora (based on instructor's vast musical experiences). Here western instrumentalists fuse with traditional musicians from every culture: bongo, gyil, ukulele, tabla, etc. Students will grow and develop their musical skills by learning new techniques on their own instrument, exploring a range of repertoire representing genres such as highlife, reggae, salsa, afrobeat, Afro-jazz, and global fusions. There will be unique opportunities to work on improvisation taking influence from Steve Reich, Tito Puente, Randy Weston, Hugh Masekela, Paul Simon, Miriam Makeba, Ghanaba, and Milton Nascimento. DPLL
Fall MUSC0642 S01 16787 M 7:00-9:00PM(02) (M. Obeng)

MUSC 0645. Brazilian Choro Ensemble.
Half credit each semester. Students will play this popular Brazilian style, which emerged in the late 19th century and is often compared to early jazz. Classes run according to the traditional roda model, a structured jam session where performers read through, improvise upon, and hone their abilities to play familiar tunes. Prior familiarity with choro music not required, but some instrumental expertise is. Ability to read notation preferred. Typical instruments include guitar, cavaquinho (Brazilian ukulele), mandolin, flute, and pandeiro (Brazilian tambourine), but others may participate on instructor approval. Enrollment limit 20.
Fall MUSC0645 S01 16560 M 5:30-7:00(15) (C. Tucker)

MUSC 0646. Brazilian Choro Ensemble.
Half credit each semester. Students will play this popular Brazilian style, which emerged in the late 19th century and is often compared to early jazz. Classes run according to the traditional roda model, a structured jam session where performers read through, improvise upon, and hone their abilities to play familiar tunes. Prior familiarity with choro music not required, but some instrumental expertise is. Ability to read notation preferred. Typical instruments include guitar, cavaquinho (Brazilian ukulele), mandolin, flute, and pandeiro (Brazilian tambourine), but others may participate on instructor approval. Enrollment limit 20.
Spr MUSC0646 S01 25470 M 5:30-6:50(13) (C. Tucker)

MUSC 0650. Javanese Gamelan.
Half credit each semester. Instruction, rehearsals, and performances in the gamelan music of Java, on instruments owned by the department. No prerequisites. Enrollment limited to 18 students.
Fall MUSC0650 S01 16563 T 6:00-9:00PM(09) (M. Perlmans)

MUSC 0651. Javanese Gamelan.
See Javanese Gamelan, MUSC0650, for course description. Enrollment limited to 18 students.
Spr MUSC0651 S01 25725 T 6:00-8:50PM(18) 'To Be Arranged'

MUSC 0660. Sacred Harp/Shape-Note Singing.
Half credit each semester. Students will learn the traditional performance practices associated with the shape-note tunebook The Sacred Harp, a compilation of American vernacular hymnody first published in Georgia in 1844. This is an unaccompanied, four-part, participatory singing tradition. Ability to read Western music notation helpful but not required. No concert performances. No prerequisites. Repeatable for credit. S/NC.

MUSC 0661. Sacred Harp/Shape-Note Singing.
Half credit each semester. Students will learn the traditional performance practices associated with the shape-note tunebook The Sacred Harp, a compilation of American vernacular hymnody first published in Georgia in 1844. This is an unaccompanied, four-part, participatory singing tradition. Ability to read Western music notation helpful but not required. No concert performances. No prerequisites. Repeatable for credit. S/NC.

MUSC 0670. Old-Time String Band.
Half credit each semester. Instruction and ensemble playing. Music taught by ear. American (southern Appalachian Mountain) traditional music on violin (fiddle), 5-string banjo, mandolin, and guitar. Enrollment limited to 20 students.
Fall MUSC0670 S01 16788 T 7:00-8:50PM(05) (S. Astrausky)

MUSC 0671. Old-Time String Band.
See Old-Time String Band (MUSC 0670) for course description. Enrollment limited to 20 students.
Spr MUSC0671 S01 25720 T 7:00-8:50PM(18) (S. Astrausky)

MUSC 0680. Chamber Music Performance.
Half credit each semester. The practical study of the literature of chamber music through participation in a small ensemble. Regular rehearsals, coaching by department staff, and performances are required. Enrollment is by audition. Students will be notified of audition results within the first ten days of the semester. Restricted to skilled instrumentalists. May be repeated for credit.
Fall MUSC0680 S01 16789 Arranged (L. Finkel)

MUSC 0681. Chamber Music Performance.
See Chamber Music Performance (MUSC 0680) for course description.
Spr MUSC0681 S01 25717 Arranged (L. Finkel)
MUSC 0900. Middle Eastern Ensemble.
Instruction, rehearsals, and performances in music from Turkey. String players (violin, viola, cello, bass), percussionists, brass and reed instruments as well as singers are welcome. We will explore classical Ottoman music, a variety of Turkish, Greek, Kurdish and Sephardic Jewish folk music as well as Turkish Sufi music, Greek-Orthodox church music and Maftirim music in Hebrew. Students audition at first class. This is a half-credit course. May be repeated for credit. Enrollment limited to 24. Final class list will be determined after the first meeting. S/N

MUSC 0910. Middle Eastern Ensemble.
Instruction, rehearsals, and performances in music from Turkey. String players (violin, viola, cello, bass), percussionists, brass and reed instruments as well as singers are welcome. We will explore classical Ottoman music, a variety of Turkish, Greek, Kurdish and Sephardic Jewish folk music as well as Turkish Sufi music, Greek-Orthodox church music and Maftirim music in Hebrew. Students audition at first class. This is a half-credit course. May be repeated for credit. Enrollment limited to 24. Final class list will be determined after the first meeting. S/N

Half credit each semester. Restricted to skilled musicians. Openings are limited. Enrollment and re-enrollment is by audition and jury. Lessons are given by consultants to the Applied Music Program. A fee is charged for enrollment. Copies of the Applied Music Program Guidelines giving detailed information are available online at www.brown.edu/music. May be repeated up to four times for credit.

A history of western European music to Monteverdi’s Orfeo (1607), with emphasis on the analysis of individual works supported by reading and listening. Among the major composers studied are Byrd, Dufay, Josquin, Machaut, and Palestrina. Strongly recommended for freshmen and sophomores considering a concentration in music. Limited to students who can read music. Prerequisite: MUSC 0550 or permission of instructor.

A history of music in European society from Monteverdi’s opera Orfeo to Beethoven’s Ninth, studied through texts, scores, CDs, DVDs, and YouTube. We’ll spend two-thirds of our time on five composers: Bach, Handel, Haydn, Mozart, and Beethoven. Prerequisite: MUSC 0550 or equivalent.

A history of European and American art music from Beethoven to the Postmodernists. Prerequisite: MUSC 0550 or permission of instructor.

MUSC 1010. Advanced Musicianship I.
Training in advanced musicianship skills relevant to Western art music from the sixteenth Century to the present, including sight singing, ear training, score reading, keyboard harmony, improvisation, and musical transcription. Prerequisite: MUSC 0560 with a grade of B, or permission of the instructor.

MUSC 1011. Advanced Musicianship II.
Continuation of MUSC 1010. Prerequisite: MUSC 1010 or permission of the instructor.

MUSC 1020. Modal Counterpoint.
An introduction to contrapuntal techniques of the 16th century with particular attention to the music of Lassus and Palestrina. Two hours per week of ear training and sight singing. Prerequisite: MUSC 0560.

MUSC 1030. Tonal Counterpoint.
The contrapuntal techniques of the 18th century with emphasis on music of Bach. Written exercises in and analysis of several genres including fugue. Prerequisite: MUSC 0560 or permission of instructor.

MUSC 1040. Analysis of Romantic Musics.
This is an analysis course focusing on music of 19th-century Western concert tradition. The primary goal is to improve and introduce new analysis skills related to chromatic harmony and form. The course proceeds by distinctive genres, including examples of solo piano works, lieder, string quartets and other chamber works, symphonies, tone poems, and opera. Though the emphasis is primarily on analyzing purely musical elements, we will also touch on broader issues of Romantic aesthetics and cultural contexts, such as fragmentation, virtuosly, nostalgia, and the debate over absolute and programmatic music.

MUSC 1050. Advanced Music Theory II.
A study of theories of Western art music since Debussy. Exercises in analysis and composition, focusing on works of Debussy, Stravinsky, Schoenberg, Webern, Bartok and Ives. Students give presentations on selected later composers. Prerequisite: MUSC 0560 with grade of B, or the equivalent.

Study of the implications of musical analysis for performance. Students prepare solo or chamber works for performance in a formal concert presented at the end of the course. Focuses on problems of interpretation and their resolution through analysis of musical structure. Short analytical assignments and an extended analytical project required. Prerequisite: MUSC 0560 or permission of the instructor and proficiency on a musical instrument.

MUSC 1070. Music After 1945.
A study of the most important composers and styles of European and American concert music since the end of the second World War. Assignments will include readings from theoretical and critical writing of the period; score study, analysis and performance of representative works; and compositions in the style of selected composers. Prerequisite: MUSC 0560 plus one course numbered between MUSC 1020 and MUSC 1050.

MUSC 1100. Introduction to Composition.
Composition students begin by using technical resources developed in their previous theoretical studies. Analysis and discussion of contemporary music provides examples of alternatives to traditional compositional strategies, which students integrate into later assignments. A study of contemporary notational practices and computer-based manuscripting and sequencing is also included. Prerequisite: MUSC 0560 or permission of the instructor. Enrollment limited to 20 students.

MUSC 1110. Seminar in Composition.
This is a seminar-based course with a creative component focusing on specific compositional techniques such as writing transitions and motivic development, and writing for specific kinds of ensembles. These techniques are applicable to all kinds of music, from concert music to popular genres. The course will also address aesthetic issues, trends and influences and how they affect living composers’ individual voices. Besides studying notated repertoire from the concert tradition, we will also examine approaches to film scoring, improvisation, and environmental sound worlds outside of the traditional concert hall.

MUSC 1120. The Technique of Orchestration.
The study of orchestration includes the ranges, sounds, and idioms of string, woodwind, brass, and percussion instruments. The course proceeds by distinctive genres, including works of Mozart, Beethoven, and Mahler. Prerequisite: MUSC 0560 or permission of the instructor. Not open to first year students.

MUSC 1130. Jazz Composition and Arranging.
A review of jazz theory topics, including rhythmic structures, scales and modes, harmonic progressions and substitutions, improvisation techniques, forms and development. Weekly writing assignments for two to five voice parts with rhythm section accompaniment. Students compose and orchestrate three works for small and large jazz ensembles. Guest composers review students’ compositions and various Brown jazz bands rehearse and record them. Prerequisites: MUSC 0550.
MUSC 1140. Classical Improvisation.
A historical and practical study of improvisation in western classical traditions from the middle ages to the 19th century, with emphasis on the common practice period 1700-1850. Students will apply theoretical knowledge in harmony and counterpoint to in-class improvisations, learning such skills as melodic ornamentation, chaconne-bass elaborations, variations, preluding, and free improvisation starting with simple exercises and gradually elaborating more complex pieces. These practices will be studied in relation to their historical contexts and shifting aesthetic purposes. Historical topics include cadenzas, harmonic experimentation, the relationship between oral and written transmission, and the social contexts of performance. MUSC0560 and consultation with instructor recommended. Prerequisite: MUSC 0550. Enrollment limited to 15.

A study of advanced studio techniques taught in parallel with topics in psychoacoustics. Students will create original studio work while developing listening and technical skills for audio production. Technical topics include recording, signal processing and mixing software, microphone technique, and live sound engineering. Class size is limited. Preference will be given to students who have completed MUSC 0200. Students will be evaluated for potential future work in the MEME program (Multimedia and Electronic Music Experiments) and past participation in MEME. Admission is determined by an entrance questionnaire completed at the first class meeting. Prerequisite: MUSC 0200

Seminar in Electronic Music is a study of music employing electronic media, including real-time digital signal processing, multimedia, and live performance. Technical aspects of the course focus on programming using Max/MSP to create interactive projects and algorithmic compositions. Permission of instructor required. Interested students must come to the first class. Preference will be given to students who have completed MUSC 0200.

MUSC 1215. Site and Sound (VISA 1710).
Interested students must register for VISA 1710.

MUSC 1220. Interactive Installation.
Production class exploring ideas and techniques using multiple digital media to create audio-video installations. Technical issues focus on programming with Max/MSP/Jitter and using various types of sensors to create audio-video installations. Technical topics include recording, signal processing and mixing software, microphone technique, and live sound engineering. Class size is limited. Preference will be given to students who have completed MUSC 0200. Students will be evaluated for potential future work in the MEME program (Multimedia and Electronic Music Experiments) and past participation in MEME. Admission is determined by an entrance questionnaire completed at the first class meeting. May be repeated for credit.

MUSC 1230. Sound/Image Composition.
This seminar examines various ways that image and sound can be combined in unified artworks. The course will include extensive reading assignments and analysis of preexisting works, as well as the creation of new mixed-media works. Some experience with music composition required and knowledge of current video editing, animation and/or image processing techniques also highly recommended. Course admittance is by permission of the instructor. For graduate and advanced undergraduates (with prerequisite MUSC0200).

MUSC 1235. Exploration in Video Art (VISA 1730).
Interested students must register for VISA 1730.

MUSC 1240A. Sonic Psychogeography.
Psychogeography loosely describes a cluster of art practices that explore the effects of the geographical environment on the emotions and behaviors of individuals. How can sound, uniquely powerful in triggering memory and connecting us to the present moment, be used in psychogeographical work? Traveling, mapping, walking, and otherwise getting around both urban and rural landscapes will inspire class projects: audio collages, video works, headphone tours, interactive installations, public interventions. Come prepared to walk, to read, to listen, to look, and to make. Some experience with sound or video editing required. Permission will be granted based upon a questionnaire given in the first class. Enrollment limited to 14 students.

MUSC 1240B. Narrative and Immersion.
A production course examining the potentials for engagement in new media, drawing on narrative techniques to establish engagement in immersive works. Students will be introduced to cinematic concepts, interactive technologies, multi-channel video and surround sound environments. Classes will consist of viewing and analysis of exemplary work, discussion of readings, critiques of student projects, and technical workshops on Max/Jitter. Class members should have completed advanced work in #im/video, digital sound, and/or creative writing. Open to upper-level undergraduate and graduate students. The class list will be determined after the first class meeting, by permission of instructor. S/NC

MUSC 1240C. Chamber Music/Video.
Focuses on the creation of multimedia chamber performances incorporating live music and video. The class will explore issues such as instrumentation and color, structural relationships, the dynamic between performers and video, and the practicalities of performance. Class meetings will consisting of viewing and analyzing exemplary chamber video works and workshop collaborative student projects, and the course will culminate with a performance of student projects at the end of the semester. Open to upper-level undergraduate students and graduate students with experience in composition, performance and/or video. The final class list will be determined after the first class meeting, by permission of instructor. Enrollment limited to 14.

MUSC 1240D. Experimental Musical Instrument Design (VISA 1800Q).
Interested students must register for VISA 1800Q.

MUSC 1240E. Experimental Data Representation (MCM 1700U).
Interested students must register for MCM 1700U.

MUSC 1240F. Circuit Bending and Hardware Hacking as Musical and Artistic Expression.
Creative experimentation with hardware electronics and re-appropriated technologies is the main focus of this course. No prior experience of electronics is required. Initially, we will build a range of simple electronic circuits and explore a variety of strategies to animate and interpret pre-existing electronic devices. Students will then develop individual instruments and/or performance environments and engage in a number of solo and collaborative projects. The aesthetics of handmade electronic music and post-digital performance practice will be foregrounded throughout. Permission of instructor is required.

MUSC 1240G. Topics in New Media Theory and Production: Post-Vernacular Composition/"Pop Music" Gone Feral.
This seminar explores the fertile creative territory found around the more adventurous edges of "popular" musics. We will focus on non-notated contemporary composition, but will not be restricted to the recording studio, or to the production of "fixed" works. The idea of post-vernacular is utilised to challenge the view that vernacular musics are only oriented towards commercialism and mass popularity. It seeks to extend and develop the inherently experimental dimensions of much vernacular musical practice. Students will respond to increasingly open-ended assignment briefs, and explore cultural and aesthetic considerations via a portfolio of practical and theoretical work. Written permission.
This is an interdisciplinary production course in making pieces, systems, and performances that play with the limits of possibility. Drawing from science fiction and speculative practices in various media, we explore how myth and technology have shaped current world-views and create speculative projects of our own—making (and faking) new myths and technologies for shaping the future. Musical robots, network interplays, digital gardens, living rooms, automated companies, virtual worlds, and non-technical performances are all possible projects. No prerequisites. All disciplines are welcome, but experience in music, new media, engineering, architecture, and/or performance is preferred. Enrollment is limited to 12.

MUSC 1240I. Building Musical Instruments.
In Building Musical Instruments, we will study and create expressive musical sound by building acoustic, analog, and digital instruments. Using sonic goals as inspiration for design features, we will build handheld acoustic instruments, contact microphones, basic synthesizers, and digital controllers, and we will consider the ways in which these distinct objects can work together to form a musical performance system. Topics include: musical listening and design, resonance of different materials, soldering, breadboarding, reading a basic schematic diagram, creating an enclosure, and expressive interaction with instruments. No prerequisites. Maximum enrollment: 12. Fall MUSC1240I S01 17573 TTh 10:30-11:50(13) (K. Warren)

MUSC 1240J. Generative Sound Systems: Conversation + Creation.
Critical production course on algorithmic and generative methods for creation of sound art installations and experimental music performances. Exposure to generative works by diverse artists in experimental electronic music, sound art, and sound design. Using Max/MSP, students will create unique real-time systems exploring randomness and data flow in art contexts through brief coding assignments. Readings investigate complex histories and relationships that exist within systems practices, including origins of organized sound and first “computers.” Final public showing of new sound installations and live performances. Enrollment 16. Permission required. Interested students must attend first class. Suggested prerequisites: MUSC 200, 1210 or equivalent. MUSC 1240K. Designing Electronic Instruments and Controllers.
Develop skills to design, build, and perform with electronic instruments/alternative controllers, including music programming in Max/MSP. Arduino microcontroller programming, electronic prototyping, working with sensors, and fabrication. In addition to tools taught during labs, lectures will focus on the history and culture of alternative controllers, and assignments will encourage thought on the development of expressive and novel musical controllers. Preference to those with a background in two: musical performance, electronic music, digital audio, physical computing, programming, electrical or mechanical engineering, sculpture, fabrication. Skills background questionnaire will be given on the first day of class. Enrollment will be finalized after first meeting. $100 lab fee for materials. MUSC 1240L. Rhythm Beyond Music.
This course foregrounds the concept of rhythm as it appears across disciplines from philosophy to ecology to neuroscience to media theory. We will explore what rhythm means in these contexts and how it relates to aesthetic practices in the sonic, visual, and digital arts. We will ask what are the ontologies, practices, and politics of non-object and processual-based means of being in the world. The course takes a hybrid theory/practice approach. Classes consist of reading and discussion of texts and exemplary artworks in seminar format. Students will produce projects that build toward “artistic research” in any medium for in-class critique. Fall MUSC1240L S01 17495 T 4:00-6:30(09) (B. House)

MUSC 1250. Sound Design.
This production seminar is a study of techniques and aesthetics used to create sonic environments and effects that enhance a variety of media including video, radio and audio art, new media, theater, and installation art. Technical topics include audio production in multi-channel formats, advanced audio editing, mixing and synthesis techniques, and audio system design. Enrollment limited to 12 students. Preference will be given to students who have completed MUSC 1200. Others will be evaluated for potential future work in the MEME program (Multimedia and Electronic Music Experiments) and past participation in MEME. Admission is determined by an entrance questionnaire completed at the first class meeting. Prereq: MUSC 1200.

This course will focus on developing and reinforcing technical skills, musical concepts, and critical listening abilities associated with the practice of composition in an electronic music studio. These studies will be tied to a broad range of aesthetic approaches and discussions of sound synthesis and processing, spatialization, and recording techniques. Through a series of projects and focused study, students will expand their knowledge and craft, and will provide each other with a forum for exploring their creative studio work. MUSC 1200 is a prerequisite, and preference will be given to students who have also taken MUSC 1210, and/or 1250.

The historic music industry provides a cautionary case study for artists and entrepreneurs. For musicians and artists of any genre, understanding the traditional music industry—from copyright - marketing - ethics—provides baseline “rules” that allow optimal decision making with respect to artistic careers. For entrepreneurs, models utilized from the music industry provide both a cautionary tale and line of sight; as goes the music industry, so goes all other industries...eventually. Students will learn fundamental principles of the historic music industry and will review both historic and current music industry practices to develop strategies and tactics applicable to other industries and entrepreneurial activities. Spr MUSC1270 S01 26295 Th 4:00-6:30(17) (G. Howard)

This advanced production seminar investigates new ideas and developments in electronic music from 1990-present. Consists of reading and discussion of seminal texts in the field, “deep” listening of exemplary work, and investigating various methods for analysis. Students respond to the materials with a series of creative composition assignments. The purpose is to provide a wide-variety of perspectives that students integrate into their own artistic practice. Each student undertakes a term research project resulting in a paper, presentation and original composition. Open to upper-level undergraduates and graduate students with significant experience in electronic music. Enrollment limited to 16. By permission of the instructor. The final class list will be determined based on a questionnaire handed out on the first day. Spr MUSC1280 S01 25219 TTh 2:30-3:50(11) (K. Warren)

MUSC 1290. Analog/Digital Hybrids.
This intensive studio course focuses on the creation of experimental sound works utilizing hybrid analog/digital systems developed by class members. Students will investigate synthesis techniques via the SuperCollider programming language/environment and Brown’s ARP 2500 analog modular synthesizer, and leverage these tools’ unique strengths towards a personal production platform that is more than the sum of its parts. Weekly meetings include discussion of historical works, hands-on demonstrations, in-class projects, and critical engagement with new works by class members, culminating in a final project incorporating knowledge gained throughout the semester. Limited enrollment. Attendance at first class mandatory. Prerequisite: MUSC1210 or written permission.
MUSC 1400. Music, Civil Society, and Public Service.  The course will explore questions of an artist’s role in the world, and will include an inquiry into a set of ideas in philosophy of aesthetics: an inquiry into activism and developing social practice as artists; discussion on philosophy of education as it relates to the question of positive social change; and an exploration of musical and artistic initiatives that have been particularly focused on a positive social impact.  Fall  MUSC1400  S01  17595  M  3:00-5:30(15)  (S. Ruth)

MUSC 1500. Major Masters and Repertoires of Music.  The advanced study of the music of selected composers. Prerequisites: MUSC 550 or permission of the instructor.  Fall  MUSC1500/S01  16532  TTh  9:00-10:20(08)  (L. Jodry)

MUSC 1500A. Major Masters and Repertoires of Music: Bach.  An examination of the life and work of Bach, including its place in German church music, views of his contemporaries and explanation of his manuscript and publishing history.  Fall  MUSC1500/S01  16532  TTh  9:00-10:20(08)  (L. Jodry)

MUSC 1500B. Major Masters of Music: Olivier Messiaen.  This seminar explores Messiaen’s life, theoretical writings, and above all his music. Listening and analysis will focus on Messiaen’s idiomsyncratic harmonic and rhythmic language as well as performance practice issues. We will investigate Messiaen’s use of color, plainsong, “modes of limited transposition,” “personages rhythmic,” birdsong, serialism, Greek modes, and Indian ragas via representative works. We will also examine Messiaen’s formation and his legacy as teacher/composer/performer. Final project is either student performance/analysis or a theoretical/historical paper. Prerequisite MUSC 0560. Class size limited to 16.  Spring  MUSC1500B  16369  MWF  11:00-11:50(15)  (C. A. Carter)

MUSC 1510. Baroque and Classic Music.  A history of western music from Monteverdi’s Orfeo (1607) to Beethoven’s Ninth Symphony (1824). Prerequisite: MUSC 0550 or equivalent.  Fall  MUSC1510  16532  MWF  10:30-11:20(15)  (L. Jodry)

MUSC 1600A. Seminar in Music and Critical Theory: Adorno on New Music.  A close study of Adorno’s Philosophy of New Music, in the new translation by Robert Hullot-Kentor, and selected secondary readings relevant to this work. The course emphasizes notions of canon (the Western musical canon starting with Beethoven); of modernism (as exemplified in music by Schoenberg and Stravinsky); and of an avant garde. It also focuses on relationships between art traditions and popular music; and on problems of writing legitimate (or so-called “authentic”) music of any kind in a post-canonic age. An interdisciplinary student body enriches this course; thus, students from all backgrounds with a scholarly interest in any type of music since 1900 or in any of these issues are encouraged to enroll.  Spring  MUSC1600A  16369  TTh  1:10-2:30(08)  (L. Jodry)

MUSC 1600B. Adorno and Jankelevitch in Dialogue.  Philosophers Theodor Adorno and Vladimir Jankelevitch were both leading philosophers of the mid-20th century (in Germany and France respectively). Both were also avid pianists who produced several philosophical books on music. This course examines their musical writings both independently and comparatively. Jankelevitch’s ethical and metaphysical questions, together with Adorno’s sociological and historical ones, will be studied in relation to the philosophical traditions they inherited and transformed. Their work will also be evaluated in the volatile European context of the period 1930-70. Enrollment limited to 20 students.  Spring  MUSC1600B  16369  TTh  12:00-1:30(08)  (L. Jodry)

MUSC 1610. Writing about Music.  A study of music criticism through three intertwined enterprises: analyzing classic 19th- and 20th-century writings on Western art music; analyzing representative writings on popular music in recent newspapers and magazines; and writing short critical pieces on a mixture of art and popular music, some assigned, some chosen by the student. Non-music concentrators welcomed. Prerequisite: MUSC 0550 or instructor permission. Enrollment limited to 15. Instructor permission required.  Fall  MUSC1610  17595  M  3:00-5:30(15)  (S. Ruth)

MUSC 1612A. Writing about Music.  A study of music criticism through three intertwined enterprises: analyzing classic 19th- and 20th-century writings on Western art music; analyzing representative writings on popular music in recent newspapers and magazines; and writing short critical pieces on a mixture of art and popular music, some assigned, some chosen by the student. Non-music concentrators welcomed. Prerequisite: MUSC 0550 or written permission.  Fall  MUSC1612A  17595  M  3:00-5:30(15)  (S. Ruth)

MUSC 1620. Seminar in American Music: The Great American Songbook (Part II: Performers).  Emphasizes the musical and cultural effects of various styles of vocal performance on American standards written between 1914 and 1960. Possible singers include Louis Armstrong, Bing Crosby, Fred Astaire, Ethel Waters, Ella Fitzgerald, Billie Holiday, Frank Sinatra, Nat King Cole, and Tony Bennett. More recent jazz and cabaret singers also receive consideration. Course ends by considering changes represented by Elvis Presley and Bob Dylan. This course complements another that emphasizes the songs of this period in themselves. Students from all backgrounds are welcome. Prerequisite: MUSC0550 or written permission.  DPLL  MUSC 1622. Seminar in Music and Theater.  Students compare selected Broadway musicals with their principal sources (novels, short stories, dramas, films, another musical) and, in some cases, their subsequent transformations (a film, another musical). Emphasis is on primary sources; students largely determine and run the film component of the course. The class is likely to study Porgy and Bess; Pal Joey; Kiss Me Kate; My Fair Lady; Flower Drum Song; Cabaret; and Wizard of Oz / The Wiz / Wicked. Students may choose other works for individual projects. Majors and non-majors are encouraged to enroll. Prerequisite: MUSC0550 or written permission. May be repeated for credit. DPLL  MUSC 1632A. The Great American Songbook (Part I: The Songs).  This course analyzes interests and values exhibited in American popular songs in the period between 1914 and 1945. Topics range from sexual mores and war ethic to race relations and the Melting Pot. Emphasis is on the songs and their writers; performance and performers will be emphasized in a subsequent course. DPLL  MUSC 1640A. Opera, Politics, History, Gender.  The will to social order and the desire to trangress it: this conflict in modern culture has been negotiated dramatically in opera. This seminar concentrates on operas by Mozart, Wagner, Verdi, Debussy, and Puccini. Each opera will be placed into dialogue with historical and theoretical texts and analyze how opera engages power in relation to gender, nationalism, modernism, and crises of representation. DPLL  MUSC 1640B. Seminar in Opera Studies: Performance Analysis and Opera.  The seminar will explore current tendencies in (radical) opera productions in Germany and elsewhere as well as methods to analyze opera in performance. Based on the premise that the performative dimension of opera is to be understood as the ephemeral and reciprocal process between performing actors/singers and recipients, this seminar will raise the question of how this special relationship can be theorized and analyzed.  MUSC 1640C. Wagner’s Ring.  This seminar will pursue a rigorous musical, textual, historical, and political analysis of Wagner’s tetralogy The Ring of the Nibelung. It will include an analysis of production styles, with specific attention to the production currently in joint development at the Teatro alla Scala, Milan, and the Berlin State Opera, to be directed by Guy Cassiers. We will address themes such as globalization and its discontents, the interplay of music drama and visual technologies, and the contextual importance of arieal songs such as those of Marcel Proust, Robert Musil, and Hermann Broch. Enrollment limited to 20 students. Instructor override required.  MUSC 1640D. Opera: History, Theory, Practice.  This seminar will analyze the history, theory, and practice of opera in its textual (words and music), and performative (in the theater and in society) dimensions. We will focus paradigmatic works of Mozart, Verdi, and Wagner alongside key works in philosophy, cultural theory, and gender/performance opera studies. We will also discuss the genesis and implementation of key productions. In addition, each student will select a 20th or 21st-century work for individual research and presentation to the group.
MUSC 1640E. Seminar in Opera Studies: Mozart's Operas Then and Now.

Mozart wrote seven operas during his Vienna years. While we'll touch on all of them, the heart of this seminar will be his three Italian comic operas – The Marriage of Figaro, Don Giovannni, and Cosi fan tutte – and his German opera, The Magic Flute. We'll examine them as musical dramas, psychological studies, social documents, and sites for stage directors. We'll give special attention to Mozart's characterizations of women and the issues these raise for directors and singers. Work will include DVDs, CDs, readings, and scores for those who read music. Students will adopt an opera for the course.


Film has long attracted artists working outside the mainstream. Yet most surveys of music and film still privilege Hollywood cinema and the classical film "undecor" as the exemplar of cinematic multimedia. In this course, we will set this important tradition within a wider historical narrative that also embraces avant-garde and underground genres, from abstract animation and the city symphony to graphic sound and found-footage films. And in weekly special screenings ranging from opera films to backstage musicals to "mock rockumentaries," we will examine films that self-consciously thematize their own music, or in which music itself becomes a character in the narrative.

MUSC 1650. Adorno Goes to the Opera.

"Of all the tasks awaiting us in the social interpretation of music," wrote T.W. Adorno, "that of Mozart would be the most difficult and the most urgent." Using writings by Adorno on opera as a point of departure, this course goes on to a critical examination of selected Italian, German and French operas between Fidelio and Wozzeck. Finally, it takes up Adorno's challenge by reconsidering some of Mozart's mature operas, from Figaro though The Magic Flute, in terms of later opera history and theory.

MUSC 1660A. Mahler's Century.

This seminar will explore key works of Gustav Mahler in multiple contexts, including critical/interpretive traditions, conducting and performance practices, and the contexts of political, cultural, intellectual, and aesthetic history. Readings will include work of Sigmund Freud, Theodor Adorno, Carl Schorske, Julia Kristeva, Judith Butler, and others; we will think about problems such modernism, orientalism, Jewishness, montage, noise, shock, and melancholy.

MUSC 1661. Death and Dying.

A study of the cultural treatment of death in Europe and America from the French Revolution to the Vietnam War. Using CDs, DVDs, and YouTube, we'll listen to operas, songs, requiems and oratorios, and instrumental and orchestral works, from Mozart's Don Giovanni to Crumb's Black Angels. We'll also read short stories, novels, and poems; watch war films; and study art, architecture, cemetery sculpture and design, mourning rituals, and state funerals.

MUSC 1662. Music and Childhood in the Western Tradition.

This seminar examines significant moments in the history of children as creators, performers, consumers, and subjects of music in the Western tradition. From Mozart to Michael Jackson, medieval psalmody to Stockhausen, we'll survey the enlistment of children, childhood, and the childlike across a range of performance contexts and pedagogical, aesthetic, and cultural-political agendas. We will sharpen our critical awareness of the ways Western music mediates negotiations of childhood agency, innocence, and authenticity. For their final project, students may work with a historical item of children's musical culture, or undertake a "mini-ethnography" of a local children's music program or ensemble.

MUSC 1671. Conductors, Orchestras and Repertory.

A study of conductors and the orchestras they directed, and an exploration of great musical compositions of the past 200 years. We will cover the evolving function and status of conductors from Arturo Toscanini and Wilhelm Furtwängler to Alan Gilbert and Gustavo Dudamel; orchestras from Berlin and Vienna to New York and Los Angeles; and music from Beethoven to Stravinsky. Our work will involve scores, CDs, DVDs, YouTube, memoirs, letters, and secondary sources. Each student will adopt two conductors and orchestras for the course.

MUSC 1672. Hitler's Gift.

The flight of musicians from Europe in 1933-45 exile changed the face of Western music, and it changed them. Among them were many of the great musicians of the 20th century, including Bartok, Casals, Klemperer, Rubinstein, Schoenberg, Toscanini, and Weill. We examine patterns of emigration, settlement, and adaptation through memoirs, letters, essays, newspaper articles, biographies, recordings, and videos.

MUSC 1673. Interpreting Debussy.

A study in musical poetics. Debussy forms the launching point for a discussion of pleasure and liberty in harmony, melody, rhythm and form; of orchestral impressionism and of music's links to poetry and painting. Close readings of scores and recorded performances will yield different approaches to interpretation, leading to two analytical papers and a final class concert. Prerequisite: MUSC 0550, 0560 or permission of instructor.

MUSC 1675. Music, Religion, Politics.

This is a course about the cultural origins and the national and global legacies of central European musical traditions and their role in the building, survival, and transformations of the city of Berlin. How do we understand the cultural importance of musical works, performance, and experience at the intersection of art, politics, and religion (including the process of and debates over secularization)? How has music served to build both inner life and community, including the "imagined community" of the nation? How do we understand the legacy of European and national music for the age of globalization? Prerequisites: Prior to the first class, interested students must submit a brief paragraph to the instructor indicating why they wish to take this course and how it will fit in with their course of study. Limited to 12. Permission required.


Explores the visual and theatrical dimensions of music performance--both recent and historical--through the analysis of live performances, video clips, and historical documents. Using the critical methods of performance studies, we seek to uncover those aspects of musical experience that have become transparent or normalized by their familiarity, and which are eluded by a traditional focus on music as "sound alone." We concentrate on five genres--rock, classical, pop, jazz, and experimental--and consider figures such as Arturo Toscanini, David Bowie, Jimi Hendrix, Louis Armstrong, Miles Davis, Pauline Oliveros, John Zorn, Diamanda Galas, Madonna and Michael Jackson. Enrollment limited to 24. First year students require instructor permission.

MUSC 1690A. Miles Davis: An Evolution in Jazz.

This seminar examines the life, music, and iconic status of Miles Davis, the most complex and varied figure in the history of jazz. From the mid-40s, when he emerged as a sideman to bebop virtuoso Charlie Parker, to his death in 1991, Davis was often on the cutting edge of jazz's evolution, spurring on the development of cool jazz, hard bop, progressive jazz, modal jazz, post-bop, and various forms of fusion. He was at the same a powerful though elusive personality who continues to inspire creative controversy. We will examine his creative evolution in the context of the history of popular music taste, race relations, gender roles, and social class in America. Readings include biographies, studies of his music, and collections of critical essays. There will be extensive listening assignments and occasional required video screenings.

MUSC 1690B. Seminar in Jazz Studies: Transatlantic Jazz.

Chronicles the interaction of African American, American and European jazz perspectives over the past century of accelerating transatlantic musical and cultural exchange. Using a number of case studies, we will examine these interrelated shifting perspectives in the context of broader geopolitical developments that have structured (and continue to structure) their interaction. Accordingly, we will divide the course roughly into three chronological periods: interwar, cold war, and post-cold war. Discussions will focus upon source readings, recordings and other materials and also important theories of transatlantic cultural exchange drawn from American, European, and African American Studies. Enrollment limited to 20 juniors, seniors, and graduate students. Instructor permission required.
MUSC 1700. Score Reading and Conducting.
The art of reading, analyzing, and conducting a musical score. Studies in
 clave reading, transposition, ear-training, and structural analysis to develop
 the skills needed for full comprehension of an orchestral score. Introduces
 the theory and technique of conducting with practice in the art of physical
gesture. Selected repertoire from the Baroque through contemporary
periods are studied and conducted in class. Prerequisite: MUSC 0550 or
permission of the instructor. May be repeated for credit.

MUSC 1701. Orchestral Conducting.
We will discuss, study and practice various technical approaches to
conducting through the examination of standard repertoire. Students will
develop skills in score reading and analysis. This course will provide a
supportive workshop environment. Students will be given the opportunity
to conduct an in class ensemble. Repertoire will small to large symphonic
works from Händel through Stravinsky, depending upon the needs of
each student and over all class level. Pre-Requisites: MUSC 0550-0560.
Audition on the first day of class with Händel’s Messiah Overture. Students
will play for their colleagues. Prior knowledge of orchestration and
instrumentation is helpful. Knowledge of transposition and C clefs is
helpful. If you have placed out of music theory at Brown or have questions,
please contact the instructor at: brandon_brown@brown.edu

MUSC 1710. Choral Conducting.
An introduction to the art of conducting, with emphasis on choral training.
A study of the relationship of gesture to sound will be combined with
a survey of the choral repertoire, beginning with Gregorian Chant
and covering renaissance motets, masses and madrigals. Baroque
works with instruments, excerpts from Mozart’s vespers, 19th-century
Romantic partsongs, and selected 20th-century. Issues of basic vocal
production, warm-ups, rehearsal planning, editing, programming and
contact production will also be included. Prerequisite: MUSC 0400 or
0550. Written permission required. May be repeated for credit.

MUSC 1810. Applied Music Program: Instruction in Vocal or
Institutional Music.
Half credit each semester. Restricted to skilled musicians. Restricted
to skilled musicians demonstrating mastery of an advanced repertory
in their fields. Openings are limited. Enrollment and re-enrollment is
by audition and jury. Lessons are given by consultants to the Applied
Music Program. MUSC 0830, 0840 is prerequisite to this course. A fee is
charged for enrollment. Copies of the Applied Music Program Guidelines
giving detailed information are available online at www.brown.edu/
music. Prerequisite: MUSC 0400, or MUSC 0550, MUSC 0560. Written
permission required. May be repeated up to four times for credit.

MUSC 1900. Introduction to Ethnomusicology.
This seminar offers an introduction to theory and method in
ethnomusicology, a discipline grounded in ethnographic research and
writing on musical practices. We will think, talk, and write about how and
why people make music, as well as how and why ethnomusicologists go
about their work. Students will undertake independent fieldwork projects,
learning first-hand about both the special potential and the practical/ethical
challenges of this type of research. Case studies highlight such issues as
tradition, appropriation, postcolonial politics, and the ethics of fieldwork.
Prerequisites: sophomore standing; MUSC 0550 or instructor permission.

MUSC 1905A. Music and Cultural Policy.
What is to be done about music and the people who make it? All over the
world, individuals, governments, NGOs, and other groups are making
plans for music: to ensure its survival, to make it known to a wider public,
or to use it as an engine of economic growth. This course will examine
various social engineering projects involving music. Topics will include
media and internet regulation; ownership of music and intellectual property
law; the role of institutions such as UNESCO; music in war and peace;
music, heritage, and cultural tourism; and conservation, stewardship, and
sustainability. No prerequisites.

MUSC 1905B. Indigenous Music of the Americas (ETHN 1890D).
Interested students must register for ETHN 1890D.

MUSC 1905C. Open Source Culture (MCM 1700N).
Interested students must register for MCM 1700N.

MUSC 1905D. African American Musical Theatre.
This seminar explores the rich history of African American musical
theater, from the first black musical (A Trip to Coontown (1897)) through
Dreamgirls and beyond. The class will encompass shows with all-black
performance and creative teams as well as those with white producers
and black casts. Drawing on the resources of the African American Sheet
Music Collection at the John Hay Library, there will be a special focus on
the lesser-known musicals of the early twentieth century. Issues of race,
representation, and performance will be explored through theoretical and
historical readings, as well as through available scores, recordings, and
films. DPLL

MUSC 1905E. Music in the Middle East and North Africa.
This course provides an introduction to the music of the eastern
Mediterranean, north Africa, Turkey, and Iran. Throughout this tour we
will view music culture through a variety of thematic lenses. We will see
how music is implicated in identitarian discourses; how musical forms
transcend political boundaries, ethnic lines, and religious divides; how
religion constrains and stimulates musical expression; and how music
intersects with gender and sexuality. We will explore elite, folk, and
popular genres. Though we will also discuss musical structures and
terminology, no musical training is necessary for this course.

Explores music perception in terms of auditory and cognitive processes
such as auditory perception, memory, and learning. Lectures, discussions,
and demonstrations review and analyze a body of scientific research on
the psychology of music. Problem sets and a collaborative laboratory
project. Prerequisites: PSYC0010 and MUSC 0010 or
permission of the instructor.

Examines topics related to the everyday use of music: the determinants
of musical taste; music for emotional self-management (in the health club
or Iraq War); “high” vs. “low” music; eclectic taste; popular music and the
music industry; mp3blogs; new business models. Readings (in sociology,
history, and cultural studies) and original field research by class members.
Instructor permission required. Enrollment limited to 20. WRIT

MUSC 1923. Music in the Andean Countries: From Cumbia to
Carnavalito.
This course provides an introduction to the music of South America’s
Andean countries. Through texts, listenings, and hands-on instruction,
students will explore the social histories and stylistic principles of genres
like Colombian and Peruvian cumbia, Afro-Peruvian festejo and landó,
Chilean nueva canción, and the sikuri and huayno music of South Andean
Quechua and Aymara peoples. Class sessions balance cultural analysis
with opportunities to play, and students are expected to develop some
facility with key songs and rhythms. No experience is necessary, though
inexperienced musicians can expect to focus on instrumental or vocal
parts that present a lower bar to participation.

MUSC 1925. Musical Youth Cultures.
A cross-cultural examination of music-oriented youth subcultures. Topics
include youth-produced vs. youth-consumed music, club cultures, media
technologies, online communities, minority and diaspora youth cultures,
the mainstream vs. the underground, and ethnomusicological theory
and method. This course requires critical engagement with a variety of popular
music genres and cultures, encouraging students to examine their own
musical production and consumption practices. Students will undertake
individual ethnographic projects and will use web-based multimedia to
present their findings. Some background in ethnomusicology, cultural
anthropology, or media studies will be helpful (e.g., MUSC 1900, ANTH
0100, MCM 0100). Sophomore standing or instructor permission required.
Enrollment limited to 25. DPLL

The traditional music of Java, Bali, and Sumatra, with special attention to
the bronze percussion orchestras (gamelan) and their use in ritual, dance,
and drama. Topics include: music and trance; the impact of colonialism;
nationalism, modernization, and tourism; and Indonesian music and “world
beat.” Theory and practice are integrated through extensive instruction on
Brown’s gamelan instruments. Enrollment limited to 20 students.
MUSC 1931. Music of Ireland.
An introduction to the traditional music of Ireland through readings, lectures, listening, and participation. The historical and cultural context of the music is considered as well as the instruments, genres, and styles.

This seminar offers a critical and comparative exploration of American roots music, a category comprising folk, traditional, and popular genres that have been labeled "heritage music" or "ethnic music" in the context of American multiculturalism. Major case studies include African American, Mexican American, and Anglo American traditions/repertoires, with geographical emphases in Appalachia, the city of Chicago, and the state of California. Readings draw on both historical and ethnographic scholarship. Some background coursework in ethnomusicology, cultural anthropology, American Studies, and/or ethnic studies is required. Prerequisite: MUSC 1900 or ETHN 1000 (formerly ETHN 0500) or instructor permission.

MUSC 1933. Music of India.
A survey of the music cultures of India. Intensive study of the classical traditions as well as an introduction to the folk, tribal, and urban popular musics. Reading, listening, and class discussions focus on theory, history, and aesthetics. Improvisation; music and the dramatic arts; the social organization of music-making; and music as an expression of class, culture, and subculture in modern India. Prerequisite: MUSC 55 (MUSC 0550) or permission.

MUSC 1934. Music of Turkey.
A study of the traditional, classical, folk, and popular music traditions of Turkey. Through directed reading, listening, and video viewings, students will become familiar with Turkey's major music traditions and instruments, learn relevant musical concepts and terminology, and develop critical listening skills. Students will also learn to perform the basic modes and rhythmic cycles of several Ottoman/Turkish musical styles. No instrumental skills are required. Students will be expected to learn to sing Turkish melodies, but will not be graded on their vocal performances.

With a musical culture that ranges from roots samba to favela funk, and from the music of indigenous Amazonian peoples to the neo-African sounds of r��cambli r��tual, Brazil's soundscape rivals its social and geographic diversity. This course provides an introduction to the "erudite," traditional, and mass-popular sounds of Brazil, emphasizing their role in creating and contesting visions of nationhood and Brazilian society over the twentieth century. There are no prerequisites, but a background in either music or Latin American studies will greatly aid students' progress in the course. Open to sophomores, juniors, and seniors. DPLL.

Interested students must register for MES 1000.

MUSC 1937. Dancing the African Diaspora.
This course investigates the politics of movement, across oceans and dance floors, at the rich intersection of African Diaspora and Dance Studies. We examine the relationship between dance, movement, gesture and music in the expressive practices of the African Diaspora. Students will engage with theoretical and ethnographic approaches to transnationalism, music, performance and the body, and race and gender, alongside multimedia and experiential workshops. Expounding a broad geographical focus, we will explore music and dance practice from Chicago's clubs to the Broadway stage to the streets of Rio and Cape Town. No previous musical knowledge required. Enrollment limited to 20.

MUSC 1940. Applied Ethnomusicology.
Theory and practice in applying the cultural study of music outside the academic world and in the public interest. Students will research, document, interpret and present music from local and regional ethnic communities. Prerequisite: MU 5, 6, 120 (MUSC 0500, 0560, 1200), graduate standing, or written permission from the instructor.

This seminar-practicum explores the art, science, and politics of music technology from a variety of theoretical and experimental perspectives. Topics will include early mechanical instruments; World War II radio; 1960s-70s studio innovations (multitrack, analog synthesis, tape effects); and contemporary "virtual" tech (mp3, Internet, remix apps). We will read from ethnomusicology, music history, cultural studies, and cognitive science. Most class meetings will include lab where students will create sound projects related to course topics. We will work with Ableton Live software, plus samplers, drum machines, and vinyl. No previous musical or technological training required. Enrollment limited to 15.

MUSC 1950. Transcription and Analysis of Jazz.
Transcriptions from major jazz recordings are made by the students. The personal styles of the musicians are defined through analysis in the context of the various trends in jazz history. The transcriptions are analyzed within the parameters of rhythm, harmony, and form, and will be graded on accuracy, quality, motific design, and idiomatic performance. Singing, ear-training, and dictation are used to develop transcription skills. Instructor permission required.

Students with experience in African and related musical traditions perform drumming, dancing, and singing of Ghana and the diaspora. Focus on a more challenging repertoire with emphasis on multi-part, lead, and improvisational playing. Prerequisite: audition. May be repeatable for credit. Instructor permission required. Enrollment limited to 15 students.

Students with experience in African and related musical traditions perform drumming, dancing, and singing of Ghana and the diaspora. Focus on a more challenging repertoire with emphasis on multi-part, lead, and improvisational playing. Prerequisite: audition. May be repeatable for credit. Instructor permission required. Enrollment limited to 15 students.

Directed undergraduate research for advanced students. Prerequisite: permission of the instructor. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.

This seminar investigates digital media practices at the intersection of virtual and embodied experience, exploring overlapping genres of play, performance, pedagogy, and participatory culture. Topics include digital games, viral videos, online music and dance lessons, and the performative aspects of virtual communities. Theoretical approaches draw on scholarship in media ethnography, performance studies, computer interaction studies, gender studies, and ethnomusicology. We will give equal attention to production, circulation, and reception practices, and consider their contemporary convergence. The course requires critical engagement with a diverse range of media, genres, and cultural contexts, encouraging students to examine their own media practices.

Directed undergraduate research for advanced students. Prerequisite: permission of the instructor. Section numbers vary by instructor. Please see the registration staff for the correct section number to use when registering for this course.

This core seminar offers a graduate-level survey of the discipline of ethnomusicology and its history, building on previous coursework in ethnographic methods and the history of anthropological theory. Students will complete independent research projects as well as shorter assignments geared to professional development (e.g., exam field proposal, scholarly book review, historical investigation of the Society for Ethnomusicology). Prerequisites: MUSC 1900 and ANTH 2000 or instructor permission.
MUSC 2010. Field Research in Ethnomusicology. Introduction to the theory and practice of fieldwork with people who make music. Project design, interviewing, still and video photography, recording, ethics, the researcher's roles, relations with human subjects, and strategies for documenting music in its human context. Prerequisite: Graduate standing or written permission.

MUSC 2020. Interpretation in Ethnomusicology. How to think and write about people making music. Ethnomusicological representation and authority; analytical, interpretive and experiential approaches; postmodern and postcolonial considerations; hypertext multimedia representations. Prerequisite: Graduate standing or written permission.

MUSC 2030. Modernizing Traditional Music. This course examines two types of modernization: changes in the sounds of traditional music, and changes in its social-ideational contexts. We examine general theories of modernity, and the association of modernity with the urban, rational, secular, mobile, and technologically advanced. We then inspect the processes of modernization at work in four case studies taken from four very different societies. Prerequisite: Graduate standing or written permission.

MUSC 2040. Current Directions in Ethnomusicology. The field of ethnomusicology has become increasingly interdisciplinary over the past decade, drawing inspiration from cultural studies, gender studies, popular culture studies, performance studies, psychology, phenomenology, postcolonial studies, and science and technology studies. In this seminar we will read major works of musical scholarship (most from the past ten years) that illustrate the key theoretical approaches alive in ethnomusicological research today.

MUSC 2050. Musical Thinking. An ethnomusicological approach to the analysis of musical structures and processes. Case studies include jazz, Irish music, French-Canadian fiddling, North Indian singing, Javanese gamelan, African drumming, and Japanese court music. Topics include linguistic, psychological, and oral-formulaic theories; historical change; cross-cultural modal theory; improvisation; the nature of African rhythm; "insider" versus "outsider" accounts. Readings, discussion, and first-hand experience of selected music. Facility with Western staff notation required.

MUSC 2060. The Efficacy of Music. The power of music to influence the human body and mind is widely acknowledged but poorly understood. This course considers the efficacy of music in general and connections between music and altered states of consciousness in particular. Perspectives come from musical ethnography, participant observation, phenomenology, religious studies, and neuroscience.

MUSC 2070. Music and Identity. From 19th-century European nationalism to 20th-century American multiculturalism, people have used music to affirm their identities. Drawing on anthropological and sociological theory, we examine the variety of connections between music and identity in several case studies. We consider the possible contributions of music to cross-cultural understanding, and discuss the ethics of musical border-crossing.

MUSC 2080A. Seminar in Ethnomusicology: Music and Technoculture. This seminar investigates ethnomusicological approaches to technologically-mediated musical practices. Case studies will focus on recording studios, electronic dance music, broadcast media, digital gameplay, virtual-reality spaces, multimedia installations, and popular music reception. Theoretical readings will be drawn from anthropology of the media, reception studies, and media design/production texts. Students will conduct ethnomusicological projects. Prerequisite: graduate standing or written permission.

MUSC 2080B. Ethnography of Popular Music. This seminar explores popular music from an ethnomusicological perspective, with a focus on scholarship rooted in ethnomusicology, sociology, and performance studies. We will discuss case studies from around the world and will compare contemporary ethnomusicological research with other approaches to popular music (e.g., Frankfurt School critical theory, Birmingham School cultural studies, and text-oriented popular music studies). Prerequisite: graduate standing or written permission.

MUSC 2080C. Music and Memory. This graduate seminar will examine how memory is bound up with musical life, with particular attention to memory as a social and cultural practice. Readings will focus on the role of music in memory, both within and outside of musical performance contexts. Prerequisite: Graduate standing or written permission.

MUSC 2080D. Music, Nation, and Nationalism. This course explores the relation between musical tradition and nationhood, as a historically particular form of collective identity, and as a dominant political category in late modern societies. Students will work with key texts in the study of nationhood and nationalism, applying them to musical case studies from different world regions. Touching upon art and popular music, these cases will explore the use of nationalist rhetoric to draw citizens into state projects; the appropriation of minority expressions in defining national identity; and the complexities of musical transmission, ritual commemoration, and music's place-making potential. Students will undertake individual research projects. Prerequisites: graduate standing or written permission.

MUSC 2080E. Seminar in Ethnomusicology: Historiography of Music and the Performing Arts. Advanced seminar in methods of historical research and their relevance to the interpretation of music, the performing arts, and culture. Readings include Foucault, Collingwood, Schorske, Said, Adorno, Pierre Nora and Diana Taylor, as well as musicological essays by Taruskin, DeVeaux, Nettl, Tomlinson, Treitler, Lawrence Kramer, Susan McClary, Kerman, and Nicholas Cook. Open to juniors, seniors, and graduate students.

MUSC 2080F. Music Beyond Borders: Transnational Sounds in Theory. This course explores the effects that follow when music is set in motion beyond local spaces of creation. Bringing a variety of different theoretical perspectives to bear upon case studies from around the globe, it surveys the distinct social and technological networks that enable sounds to travel, and considers the way that methods of circulation give rise to different kinds of social groups. It explores the way that such processes challenge inherited cultural and political boundaries, and shows how technological changes present musicians and listeners with novel means to resituate musical meaning, in new contexts. Open to graduate students only.

MUSC 2080H. Key Concepts in Sociocultural Theory. Ethnomusicology has always been interdisciplinary, and is becoming more so. The student today may encounter concepts from semiotics, linguistics, cultural studies, literary theory, political economy, sociology, cognitive psychology, media studies, sound studies, science and technology studies, organizational studies, and material culture studies, and other disciplines as well. We will examine some of the key concepts of these fields and consider their possible uses in the study of the performing arts. From 'affordances' to the 'type/token distinction,' from 'actor-network theory' to the 'third-person effect,' we will learn to apply (and criticize) concepts presupposed by much current socio-cultural theorizing.
MUSC 2085. Ethnomusicology Workshop.
This workshop-style seminar focuses on professional writing genres in ethnomusicology (e.g., conference papers, grant proposals, human-subject research protocols, syllabus development, dissertation-craft, preparing job application materials, navigating the scholarly peer-review process). Students at all stages of the Ph.D. program will present work in progress and offer collegial feedback. Mandatory S/NC, half-credit per semester, repeatable for credit. Prerequisite: Graduate standing in Music or instructor permission.

MUSC 2090A. Seminar in Ethnomusicology: Hypertext, Multimedia.
Instruction in, and critical discussion of, computer-based hypertext and multimedia representation and interpretation of people making music. Sounds, pictures, texts, animations, movies. Students will complete a non-linear, reflexive hypermedia project to take advantage of the experimental moment in musical ethnography. Prerequisite: graduate standing or permission of instructor.

This seminar investigates "world music" as a contested term in ethnomusicology, a music-industry marketing category, and a college classroom subject. We will read critical accounts of the development and significance of the "world music" concept, compare several world music textbooks, experiment with teaching the exercises/assignments therein, and explore the scholarly literature on multiculturalist pedagogy. Prerequisite: graduate standing or written permission.

MUSC 2100A. The Instrumental Sonatas of Beethoven.
An analytic survey of Beethoven's sonatas for piano, violin and piano, and cello and piano from a variety of perspectives, including: topical, semiotic, and hermeneutic analysis; Schenkerian analysis; historical and critical studies; and recent developments in theory of sonata form. Students who have taken MUSC 1040 may request permission to enroll in this course. Written permission required.

MUSC 2200. Composition Seminar.
A forum for graduate composers to share and critique current projects. Visiting artists and analysis of relevant outside repertoire will augment the group and one-on-one meetings. Enrollment is limited. Written permission required. May be repeated for credit.

MUSC 2210. Digital Performance.
A production seminar examining the artistic impact and creative potential of digital media in the context of live performance. Readings and analysis of work examine innovations in performance practice from dance, theatre, performance art and music. Collaborative assignments investigate video projection, sound design and interactive sensor technology, culminating in a final large-scale performance. Permission will be granted based upon a questionnaire given in the first class.

This seminar will explore the science and aesthetics of designing alternate controllers for musical performance. Topics will include basic electronics and hardware prototyping, instrument construction, theories of gesture, human-computer interface issues, and the challenges of mapping sensor data to meaningful musical parameters. Previous experience with MaxMSP or other real-time programming required. Permission of instructor required.

MUSC 2221. Seminar in Computer Music and Multimedia Composition.
A weekly forum for graduate composers to share and critique current projects. Visiting artists and analysis of relevant modern repertory will augment class discussion of student work. Individual private lessons - taught in addition to the three-hour seminar - help students focus on compositional technique and other problems of expression specific to their own projects.

This course examines complementary issues of time and space in 20th and 21st Century music, providing a nuanced discussion of how composers have attempted to redefine musical temporalities and portray or actively use acoustic or environmental spaces. From early spatialization experiments of Ives and Mahler to music that eschews traditional development - thus freezing temporality (Feldman) - or is in a constant state of transition (spectral music), we will also examine ideas of orchestrated spaces produced by timbral and material constructions of instruments, and advances in complex timbres and electronics. Enrollment limited to 15. Instructor's permission required for undergraduates.

MUSC 2235. Timbre in Electroacoustic Music.
We will investigate the topic of timbre in electroacoustic music though both analysis and composition. We will study musical compositions in various media (acoustic and electronic) that use timbre in various ways, scholarly writing that looks in more depth at compositional processes involving timbre (such as in Spectral music), and various software programs that can assist in analysis and composition. Students will compose new works for electronics alone, as well as for guest solo performers with interactive electronics to be performed in a public concert. Enrollment limited to 8. Permission required for undergraduates.

This seminar will explore the use and creation of interactive computer music systems from the point of view of the performer/programmer. Using improvisation as a starting point, we will explore the aesthetics and philosophy of performance, designing real-time systems in MaxMSP that enhance the relation between action and event using network strategies.

MUSC 2245. Experimental Voice.
In Experimental Voice, we will study and undertake acoustic and electronic modifications of voice. We will consider applications of voice by diverse practitioners such as Jaap Blonk, Ami Yoshida, and Pamela Z. Using these pieces as inspiration, we will make creative and critical work aimed at challenging and broadening our notions of what voice and vocal performance can be. Students from all departments are welcome. Prerequisites: none. Permission required for undergraduates. Maximum enrollment: 12.

MUSC 2260. Topics in Computer Music Theory and Analysis.
Explores the science and aesthetics of designing alternate controllers for musical performance. Topics include basic electronics and hardware prototyping, instrument construction, theories of gesture, human-computer interface issues, and the challenges of mapping sensor data to meaningful musical parameters. Written permission required.

This course configures Attali's notions of ‘representing’, ‘repeating’, and ‘composing’ as theoretical catalysts for the development of contemporary creative practice. The course is structured around seminars, collaborative ensemble work, and individual projects. We negotiate Attali’s text in its entirety and realize appropriate responses in a variety of formats, including: performance, installation/intervention, audio/video documentation. Additional short readings and presentations enrich critical discussion and practical activity. This course is intended to follow on from various MEME courses such as 1210, 1240F, 1240G, 2220, 2220, 2280. Enrollment is restricted to fourteen. Permission of instructor is required.

MUSC 2270B. Performance in a Virtual World.
A co-taught production course exploring emerging technology in the context of live performance, focusing on techniques where the body appears both on stage and on screen. What does it mean to be ‘live’ in a virtual world, and how does that impact movement, interaction and expression? Students participate in a series of hands-on workshops that examine embodied performance using projections, motion capture, video processing, and sound design, along with various interactive and immersive techniques. The course culminates in a public performance of new works created in collaborative groups. Open to graduate and advanced undergraduate students. Permission required.
MUSC 2280. Designing-Large-Scale Multimedia Projects.
A production seminar designed for students working on a single, large project in Multimedia and/or Computer Music. The course covers planning and implementation strategies, with group critiques of proposals and works-in-progress. The class structure includes individual lessons for students working on a graduate or undergraduate thesis project. Permission will be granted based upon a questionnaire given in the first class.
Spr MUSC2280 S01 25469 M 3:00-5:30(13) (T. Winkler)

MUSC 2300A. Critical Improvisation Studies.
Advanced seminar exploring improvisation from various perspectives: historical, anthropological, philosophical, ethical, and creative. We study improvisation in diverse musical traditions, in other arts, and in problem-solving contexts such as business, technology, and games. Discussion topics include individual vs. group improvisation, the status of "freedom" in creative processes, and the social and artistic functions of improvisation. Instructor permission required.
Fall MUSC2300A S01 16549 M 3:00-5:30(15) (D. Gooley)

MUSC 2450. Exchange Scholar Program.
Fall MUSC2450 S01 15007 Arranged 'To Be Arranged'
Fall MUSC2450 S02 15008 Arranged 'To Be Arranged'

MUSC 2970. Preliminary Examination Preparation.
For graduate students who have met the tuition requirement and are paying the registration fee to continue active enrollment while preparing for a preliminary examination.
Fall MUSC2970 S01 15009 Arranged 'To Be Arranged'
Spr MUSC2970 S01 24030 Arranged 'To Be Arranged'

MUSC 2980. Reading and Research.
Directed graduate research. Section numbers vary by instructor. Please check Banner for the correct section number and CRN to use when registering for this course.

MUSC 2990. Thesis Preparation.
For graduate students who have met the tuition requirement and are paying the registration fee to continue active enrollment while preparing a thesis.
Fall MUSC2990 S01 15010 Arranged 'To Be Arranged'
Spr MUSC2990 S01 24031 Arranged 'To Be Arranged'
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Helvetica was used instead of Arial.

The editor may contact Leepfrog for a draft with the correct fonts in place.