The music curriculum is designed to deepen students’ understanding of musical form and expression through the development of skill in composition and performance joined with analysis of musical works and their place in various cultures. A major in music provides a foundation for further study leading to a career in music.

As a result of having majored in our department, students exhibit proficiency in various skills appropriate to a specific area of the curriculum as listed below. But beyond such competence, we seek to develop their awareness of aesthetics and of their place in the history of musical performance, craft, and scholarship.

Learning Goals
Music Department faculty members are committed to the education of the whole musician. This entails the study of performance, theory, and history, as we believe these disciplines support each other in a comprehensive understanding of music. Depending on the level of the individual course, we aim for students to:

• gain command of chosen instrument or voice, showing understanding of technical skills of musicianship.
• understand how to apply appropriate interpretive choices to a given musical work.
• analyze important aspects of musical style and structure, both in score and aurally.
• demonstrate ability to deploy elements of melody, harmony, and structure in original creations.
• develop rhetorical skills to speak and write about music with conviction, and the bibliographical skills required to find works and critical perspectives that inform these judgements.

Haverford’s Institutional Learning Goals are available on the President’s website, at http://hav.to/learninggoals.

Curriculum
Composition/Theory
The composition/theory program stresses proficiency in aural, keyboard, and vocal skills, and written harmony and counterpoint. Composition following important historical models and experimentation with contemporary styles are emphasized.

Musicology
The musicology program, which emphasizes European, North American, and Asian traditions, considers music in the rich context of its social, religious, and aesthetic surroundings.

Performance
Haverford’s music performance program offers opportunities to participate in the Haverford-Bryn Mawr Chamber Singers, Chorale, Orchestra, and chamber ensembles. Students can receive academic credit for their participation (MUSC H102, MUSC H214, MUSC H215, and MUSC H216), and can receive credit for Private Study (MUSC H208 for Instrumental Study, MUSC H209 for Voice Study, and MUSC H210 for Keyboard Study). Student chamber ensembles, solo instrumentalists, and vocalists also give informal recitals during the year. Courses such as Art Song and Topics in Piano have a built-in performance component.

Private Lessons
Students can arrange private music lessons through the department or independently. We have a referral list of many fine teachers in the Philadelphia area with whom we are affiliated. The department helps to subsidize the cost of lessons for students with financial need who are studying for academic credit.

Major Requirements
• Composition/Theory: MUSC H203, MUSC H204, and MUSC H303.
• Musicology: Three courses, MUSC H229, plus any two of MUSC H220, MUSC H221, MUSC H222, MUSC H223, MUSC H224, or MUSC H225.
• Two electives in Music, from: MUSC H149, MUSC H207, MUSC H220, MUSC H221, MUSC H222, MUSC H223, MUSC H224, MUSC H225, MUSC H227, MUSC H250, MUSC H254, MUSC H265, MUSC H266, MUSC H270, MUSC H304, and MUSC H325.
• Performance
  • Participation in a department-sponsored performance group for at least a year.
  • MUSC H208, MUSC H209, or MUSC H210 instrumental or vocal private study for one year.
  • We strongly urge continuing ensemble participation and instrumental or vocal private study.
• A Senior Project (as detailed below)
• We expect majors to attend the majority of department-sponsored concerts, lectures, and colloquia.

Students may take only one elective course abroad or at another institution in the U.S., including
within the Tri-College Consortium or at Penn, with prior written approval from the Chair of the Music Department.

**Senior Project**

Senior majors in the Department of Music may choose to undertake their capstone experience by pursuing one of the following focused project options: an original composition or theoretical inquiry; a musicology research paper; a full recital performance; a personalized plan of study within an elective course beyond the number required. In some cases, projects might combine two fields—performance and theory, for example—and may involve joint advisorship. All projects culminate in public presentation appropriate to their nature and scope.

Majors are asked in February of their junior year to discuss with department faculty members their ideas for the senior experience, identify an advisor, and submit a formal, written project proposal to the Chair before spring break. Proposals are then reviewed by the Music faculty in department meetings. Frequently the department asks that proposals be modified and submitted for a second review before final approval is given. Notification of departmental approval is sent by the chair to students in April. As soon as the project is approved, students are expected to consult with the advisor to determine a clear schedule for the timely completion of work according to the unique needs of the project. Students are often encouraged to get a head start on senior project work well before the beginning of their final fall semester.

Majors pursuing an independent project in composition/theory, musicology or performance generally register for MUSC H480 in both the fall and spring semesters of their senior year. Each semester of MUSC H480 earns one course credit; however, only one semester of MUSC H480 counts toward the courses required for the major. Majors pursuing the expanded curricular option may be advised to take a preparatory fall MUSC H480, which likewise would earn one course credit, but not apply toward fulfillment of major requirements.

**Senior Project Learning Goals**

- In the process of preparing an original composition, the student exercises the ability to compose a substantial work (e.g., string quartet, song cycle, piano sonata) exhibiting proficiency in notation, clarity of structure, stylistic integrity, and awareness of historical models. In pursuing a theoretical inquiry, the student engages in the analysis of musical content through primary and secondary sources, aiming for a synthesis of perspectives and an expression of insights sensitive to music’s interpretive possibilities.
- In the process of preparing a senior thesis in musicology, the student develops the ability to craft an original research question based on knowledge of and reflection upon prior literature in the field. The student will also demonstrate command of appropriate musicological research methods, clear written expression, and the capacity to speak with authority about the topic in a public presentation.
- In the process of preparing a senior recital, the student hones the skills to present a technically and interpretively challenging program of repertory from a range of stylistic periods.
- In the process of fulfilling a program of intensified study within an additional course elective, the student expands curricular horizons, and meets the highest-level challenges in their experience as a major.

Regardless of the specific path taken, it is intended that the senior experience stimulate reflection on the discipline of music as a whole, and lead to the student’s awareness of place within the unfolding history of musical creativity, scholarship and performance. Each project should in its own way constitute a consummation of the student’s musical growth throughout the undergraduate years.

**Senior Project Assessment**

Whether undertaken in the context of an intensified elective or of an independent study the actual numerical grade assigned for the senior project remains at advisor discretion. The department as a body discusses the project’s relative quality and the consistency of effort brought to bear in its production, to aid the advisor in evaluation. A written summary of the department’s collective appraisal of the student’s achievement in the senior experience is furnished by the chair to the student prior to Commencement.

**Requirements for Honors**

**Honors**

- Minimum GPA in music courses of 3.7 AND grade on senior project of 4.0.

**High Honors**

- Outstanding, standard-setting contribution to the department in the context of courses and/or ensembles.
- Exceptional level of originality, depth, and synthesis in the senior project as compared to undergraduate work generally, outside Haverford (i.e., a level of work that should be sufficient to
gain admission to top graduate programs in the field).

**Minor Requirements**

- Composition/Theory: MUSC H203 and MUSC H204.
- Musicology: MUSC H229; plus any one of MUSC H220, MUSC H221, MUSC H222, MUSC H223, MUSC H224, or MUSC H225.
- One elective from the following: MUSC H149, MUSC H207, MUSC H220, MUSC H221, MUSC H222, MUSC H223, MUSC H224, MUSC H225, MUSC H227, MUSC H250, MUSC H254, MUSC H265, MUSC H266, MUSC H270, MUSC H303, MUSC H304, and MUSC H325.
- MUSC H208, MUSC H209, MUSC H210 instrumental/vocal private study or department ensemble participation for one year.
- We expect minors to attend the majority of department-sponsored concerts, lectures, and colloquia.

Students may take only one elective course abroad or at another institution in the U.S., including within the Tri-College Consortium or at Penn, with prior written approval from the Chair of the Music Department.

**Special Programs and Funds**

**The Music Department Concert Artist Series** presents distinguished and emerging performers in public concerts, master classes, lecture-demonstrations, reading sessions, and informal encounters. Among artists recently featured have been pianist Peter Serkin, violinist Miranda Cuckson, the Orlando Consort, the Borromeo String Quartet, the Renee Rosnes Jazz Quartet, and the Borealis Wind Quintet with pianist Leon Bates.

**The Network for New Music Residency** features Philadelphia’s distinguished contemporary music ensemble in reading and recording sessions for student composers, performances of contemporary music with students in the Chamber Music program, and a concert series highlighting the work of prominent living composers.

**The William Heartt Reese Music Fund** was established in 1977 to honor William Heartt Reese, Professor of Music and conductor of the Glee Club and Orchestra at Haverford from 1947 to 1975. The fund supports applied music lessons for students enrolled in the department’s private study program.

**The John H. Davison ’51 Fund for Student Composers** supports the performance of new works by student composers. This fund recognizes John’s 40 years of teaching and musical creativity at Haverford.

**The Orpheus Prize** is awarded for exceptional achievement in the practice of tonal harmony.

**The Kessinger Family Fund for Asian Performing Arts** sponsors musical performances and lecture-demonstrations that enrich Haverford’s cross-cultural programs. Since its inception in 1997, the fund has supported visits by artists representing traditions of South, Central, and East Asia, and Indonesia.

**Facilities**

See the departmental web page for a description of performance, rehearsal, library spaces, instruments and equipment.

**Faculty**

**Ingrid Arauco**
Professor of Music

**Curtis Cacioppo**
Professor Emeritus of Music

**Leonardo Dugan**
Visiting Assistant Professor of Music

**Richard Freedman**
The John C. Whitehead 1943 Professor of the Humanities; Chair and Professor of Music

**Myron Gray**
Visiting Assistant Professor of Music

**Heidi Jacob**
Professor of Music

**Nathan Zullinger**
Assistant Professor of Music

**Courses**

**MUSC H102 CHORALE (0.5 Credit)**

*Nathan Zullinger*

**Division:** Humanities

Chorale is a large mixed chorus that performs major works from the oratorio repertoire with orchestra and student soloists. Attendance at weekly two-hour rehearsals and dress rehearsals during performance week is required. Entrance by audition. Students can start Chorale at the beginning of any semester. This course is graded universal P/F in which no numerical grade is assigned. Prerequisite(s): Audition and consent of the instructor.

*(Offered: Spring 2022; typically offered: Every Semester)*
MUSC H107  INTRODUCTORY PIANO  (0.5 Credit)
Division: Humanities
Domain(s): A: Creative Expression
An introduction to the art of playing the piano and the music written for it. No prior musical experience is required. This course consists of weekly hour-long sessions in the form of either a class lecture/workshop given on Tuesday evenings, or self-directed listening sessions posted on Moodle, as well as weekly 20-minute private lessons at an arranged time. It is expected that the student will practice an hour each day, six days a week, and keep a listening journal, giving personal responses to the required listening. The final exam is a performance of two or more short works on the class recital at the end of the term.
(Typically offered: Every Semester)

MUSC H110  INTRODUCTION TO MUSIC THEORY  (1.0 Credit)
Leonardo Dugan
Division: Humanities
Domain(s): A: Creative Expression
An intensive introduction to the notational and theoretical materials of music, complemented by work in sight-singing, keyboard harmony, and dictation. This course is appropriate for students who sing or play an instrument, but who have had little or no systematic instruction in music theory. Topics include time and pitch and their notation, scales, intervals, triads, basic harmonic progressions, melodic construction, harmonization of melody, non-harmonic tones, transposition, and key change (modulation). Students who wish to explore the art of musical composition will find this course especially useful, as two creative projects are assigned: the composition of a pair of melodies in the major and minor modes, and a 32-bar piece which changes key. Preparation for these projects is provided through listening and analysis of works in a variety of musical styles. Students having completed this course will be prepared to enter Music 203, the first semester of the theory sequence for music majors.
(Offered: Fall 2021; typically offered: Every Year)

MUSC H111  A MUSICAL MILLENNIUM  (1.0 Credit)
Myron Gray
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
When does music history begin in the West? How has Western music evolved and—just as importantly—why? This course teaches students to hear how musical style changes over time while considering the social and technological conditions that underpin such changes. We listen closely and critically to works by Bach, Mozart, Beethoven, Chopin, and Stravinsky, among others, discussing these using a precise shared vocabulary. At the same time, we read historical documents closely related to musical sound: Bach’s frustrating negotiations with his church employers; Wolfgang Mozart’s intimate letters to his father and musical mentor, Leopold; the emotional testament in which Beethoven grapples with his hearing loss. Ultimately, we traverse a thousand years to discover how Western music went from being a liturgical ritual of plain, unaccompanied song to an extravagant secular form of entertainment for elite audiences in modern cities. No prior musical knowledge is required.
(Typically offered: Every Year)

MUSC H127  READING JAZZ  (1.0 Credit)
Richard Freedman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
A study of jazz and its many meanings, from Louis Armstrong to John Coltrane, and from Charles Mingus to Sun Ra. We’ll explore the music itself, of course. But our main focus will be on the stories that its creators tell about themselves, and the stories that various eye (and ear) witnesses and critics tell about why jazz matters. Together, we will discuss, question, and write about topics such as art and entertainment, difference and race, ownership and authenticity, discrimination and community.
(Offered: Spring 2022; typically offered: Every other Year)

MUSC H181  THE GENIUS OF MOZART  (1.0 Credit)
Myron Gray
Division: First Year Writing
Domain(s): A: Meaning, Interpretation (Texts)
What is (a) genius? A person or an attribute? Human or divine? Does the artist control it or does it control the artist? When did this concept emerge, and how has it evolved? This course considers such questions in connection with the life and works of Wolfgang Amadeus Mozart. We probe his biographies and letters for insights into the man, and we investigate what makes his music tick. All the while we cast a critical eye on the mythology of Mozart’s genius, a rich tradition of anecdote, intrigue, and speculation that can be hard to separate from fact. We ask how Mozart—real and imaginary—has reflected and shaped ideas of genius, considering his representation in literature and film. No prerequisite; open to all students.

MUSC H203  PRINCIPLES OF TONAL HARMONY I  (1.0 Credit)
Leonardo Dugan
Division: Humanities
Domain(s): A: Creative Expression
The harmonic vocabulary and compositional techniques of Bach, Haydn, Mozart, Beethoven, Schubert, and others. Analysis of musical literature in a variety of genres and harmonization in four parts. Composition of minuet and trio, set of variations, or other homophonic piece is the final project. Requires three class hours plus laboratory period covering related aural and keyboard harmony skills. Required for the Music major or minor; should be taken no later than fall of sophomore year. Prerequisite(s): MUSC 110 or instructor consent.

(Offered: Fall 2021; typically offered: Every Fall)

MUSC H204 PRINCIPLES OF TONAL HARMONY II (1.0 Credit)
Ingrid Arauco
Division: Humanities
Domain(s): A: Creative Expression
Continuation of Music 203, covering chromatic harmony and focusing on the development of sonata forms from the Classical through the Romantic period. Composition of a sonata exposition is the final project. Three class hours plus laboratory period covering related aural and keyboard harmony skills. Required for the Music major or minor; should be taken the semester after Music 203. Prerequisite: Music 203.

(Offered: Spring 2022; typically offered: Every Spring)

MUSC H208 PRIVATE STUDY: INSTRUMENTAL (0.5 Credit)
Heidi Jacob
Division: Humanities
Domain(s): A: Creative Expression
All students enrolled in the private study program should be participating in a departmentally directed ensemble or activity (Chorale, Orchestra, etc.) as advised by their program supervisor. Students receive ten hour-long lessons with approved teachers for one-half credit, graded. All students in the private study program perform for a faculty jury at the end of the semester. Students assume the cost of their lessons, but may apply for private study subsidies at the beginning of each semester’s study through the department.

(Offered: Fall 2021; typically offered: Every Semester)

MUSC H214 CHAMBER SINGERS (0.5 Credit)
Nathan Zullinger
A 30-voice mixed choir that performs a wide range of mostly a cappella repertoire from the Renaissance to the present day, in original languages. The choir performs on and off campus, both public concerts and outreach concerts to underserved audiences. Requires attendance at three 80-minute rehearsals weekly. Entrance by audition at the beginning of the Fall semester each year. This course is graded universal P/F in which no numerical grade is assigned.

(Offered: Fall 2021; typically offered: Every Semester)

MUSC H215 CHAMBER MUSIC (0.5 Credit)
Heidi Jacob
Division: Humanities
Intensive rehearsal of works for small instrumental groups, with supplemental assigned research and listening. Performance is required. Students enrolled in Chamber Music have the opportunity to receive coaching from visiting artists on the Concert Artist Series and from resident ensembles. Performances take place at Haverford and Bryn Mawr Colleges, and other community venues. This course is available to those students who are concurrently studying privately, or who have studied privately immediately prior to the start of the semester. In addition, all
students playing orchestral instruments must participate concurrently in the Orchestra, unless granted permission by the music director. Entrance by audition only. This course is graded universal P/F in which no numerical grade is assigned. 

(Offered: Fall 2021; typically offered: Every Semester)

MUSC H216 ORCHESTRA (0.5 Credit)
Heidi Jacob
The Haverford-Bryn Mawr Orchestra has over seventy members and performs a wide range of symphonic repertory. Orchestra members are expected to attend one two-and-a-half hour rehearsal per week, and are guided in sectional rehearsals by professional musicians. There are three/four performances a year, including Parents/Family Weekend concerts. The spring Orchestra concert features the winner of the annual student concerto competition. Entrance by audition only. This course is graded universal P/F in which no numerical grade is assigned.

(Offered: Fall 2021; typically offered: Every Semester)

MUSC H219 ART SONG (0.5 Credit)
Nathan Zullinger
Division: Humanities
Domain(s): A: Creative Expression
A performance course devoted to the French, German, English, and American art song literature from Schubert to the present. Weekly performance classes will be accompanied by weekly individual coaching with the instructor, culminating in a public recital at the end of the semester. Prerequisite(s): audition and consent of instructor

(Offered: Fall 2021; typically offered: Every Spring)

MUSC H221 MUSIC IN THE RENAISSANCE: RITUAL AND REPRESENTATION (1.0 Credit)
Richard Freedman
Division: Humanities
This course explores the remarkable emergence of new ways of representing poetic and dramatic texts in musical form, charting the cultural forces of Renaissance, Reformation, and printing in the 15th and 16th centuries. We will explore changes in musical style, and the changing role that music played in European culture. We'll hear music by composers like Dufay, Josquin, Palestrina, Lasso, and Marenzio, among many others. Three class hours plus listening laboratory period. Prerequisite(s): Any full-credit course in Music, or equivalent prior experience in musical study.

(Typically offered: Every other Year)

MUSC H222 BACH AND THE BAROQUE (1.0 Credit)
Richard Freedman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course traces sharp changes in 17th-century musical style and the equally striking changes in roles for soloists, composers, and audiences that prepared the way for Bach's extraordinary synthesis of musical technique in the first half of the 18th century. Attention to contexts of patronage, publishing, church, and theater, and to composers including Monteverdi, Vivaldi, and Handel. Prerequisite(s): Any full-credit course in Music, or instructor consent

(Offered: Fall 2021; typically offered: Every other Year)

MUSC H223 MOZART'S WORLD: MUSIC OF THE CLASSICAL ERA (1.0 Credit)
Myron Gray
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
This course takes students on a musical tour of Europe in the age of Mozart. Traveling from Naples to Paris, London, and Vienna, we consider how politics, religion, commerce, and technology shaped local musical cultures. At the same time, we explore the formation of a pan-European musical language, the galant style, in works by Mozart and his contemporaries. Prerequisite(s): Any full-credit course in Music, or instructor consent

(Offered: Spring 2022; typically offered: Every other Year)

MUSC H225 NOVELTY AND RENEWAL IN 20TH-CENTURY MUSIC (1.0 Credit)
Richard Freedman
Division: Humanities
Course assembles music by Debussy, Schoenberg, Berg, Stravinsky, Bartok, Hindemith, Weill, Prokofiev, Shostakovich, and many others, considered through reactionary priorities of modernist aesthetics. Topics include the search for order and control; music and the state; music, film, and electronic technologies; and new roles for composers, performers, and listeners. The class is organized around some two dozen important works, pieces chosen for their historical influence and for their acute formulation of musical and aesthetic problems. Prerequisite(s): Music 110, 111, or instructor consent

(Typically offered: Occasionally)

MUSC H228 MUSICAL VOICES OF ASIA (1.0 Credit)
Richard Freedman
The musical traditions of South, East and Central Asia and Indonesia. Extensive discussion of vocal
and instrumental genres, approaches to texts and stories, and systems of learning. We will also pay special attention to the place of music in broader cultural and social contexts as a definer of gender or religious identities, as an object of national or political ownership, and in its interaction with Western classical and popular forms. Prerequisite: sophomore standing or higher. (Offered: Spring 2022)

MUSC H229 THINKING ABOUT MUSIC: IDEAS, HISTORY, AND MUSICOLOGY (1.0 Credit)
Richard Freedman
Division: Humanities
Domain(s): A: Meaning, Interpretation (Texts)
Core concepts and perspectives for the serious study of music. Students explore music, meaning, and musicological method in a variety of contexts through a set of six foundational themes and questions: Music and the Idea of Genius, Who Owns Music?, Music and Technology, The Global Soundscape, Music and the State, and Tonality, Sense, and Reason. Each unit uses a small number of musical works, performances, or documents as a focal point. In each unit we also read current musicological work in an attempt to understand the methods, arguments, and perspectives through which scholars interpret music and its many meanings. This course is required of all music majors and minors in their sophomore or junior year. Prerequisite(s): MUSC 110, 111, or 203 (Offered: Fall 2021; typically offered: Every Fall)

MUSC H265 MUSIC FOR ORCHESTRA: CLASSICAL TO CONTEMPORARY (1.0 Credit)
Ingrid Arauco
Division: Humanities
This course traces the evolution of the orchestra and samples some of its most compelling literature, from the symphonic canvases of Beethoven, Berlioz, and Still to contemporary pieces incorporating non-Western instruments, electronics and even cell phones. Along the way we will learn to read the orchestral score, and study the capabilities of various orchestral instruments and how they are used together. Short weekly exercises in scoring during the first half of the class, visits from guest musicians, and attendance at concerts of the Philadelphia Orchestra and/or Chamber Orchestra of Philadelphia will both supplement and enhance our class discussions. Prerequisite(s): MUSC 203 or permission of instructor (Offered: Fall 2021; typically offered: Every other Year)

MUSC H266 COMPOSITION (1.0 Credit)
Ingrid Arauco
Division: Humanities
Domain(s): A: Creative Expression
Preparation of a portfolio of compositions for various instruments and ensembles. Weekly assignments designed to invite creative, individual responses to a variety of musical ideas; experimentation with harmony, form, notation, and text-setting. Performance of student works-in-progress and final reading/recording session with professional musicians. Recent classes have had their compositions read by Network for New Music, percussionist Phillip O’Banion, and the Amernet String Quartet. Prerequisite(s): MUSC 204 and instructor consent (Typically offered: Every other Year)

MUSC H303 ADVANCED TONAL HARMONY (1.0 Credit)
Ingrid Arauco
Division: Humanities
Domain(s): A: Creative Expression
Study of late 19th-century harmonic practice in selected works of Liszt, Wagner, Brahms, Fauré, Wolf, Debussy, and Mahler. Exploration of chromatic harmony through analysis and short compositions; final composition project consisting of either art song or piano piece such as nocturne or intermezzo. Musicianship lab covers related aural and keyboard harmony skills. Prerequisite(s): MUSC 204 (Offered: Fall 2021; typically offered: Every Fall)

MUSC H304 COUNTERPOINT (1.0 Credit)
Ingrid Arauco
Division: Humanities
Domain(s): A: Creative Expression
18th-century contrapuntal techniques and forms with emphasis on the works of J.S. Bach. Composition of two-part contrapuntal dances and inventions, canon,
chorale prelude, fugue in three voices. Attention is also paid to counterpoint in later style periods, especially the twentieth century. Three class hours plus laboratory period covering related aural and keyboard harmony skills. Prerequisite(s): MUSC 204 (Offered: Spring 2022; typically offered: Every Spring)

MUSC H320 CHORAL CONDUCTING (1.0 Credit)
Nathan Zullinger
Division: Humanities
Domain(s): A: Creative Expression
This course will offer an introduction to conducting choral ensembles. Students will learn to synthesize the many aspects of conducting, including physical communication, artistic leadership, and musical study. In addition to incorporating elements of music history and theory, this course will emphasize additional skills such as score study, group vocal technique, and performance practice in different musical eras. Prerequisite(s): MUSC 204 and MUSC 229; MUSC 102 or MUSC 214, and any one of the following: MUSC 208, 209, 210 (Typically offered: Occasionally)

MUSC H325 SEMINAR IN 20TH/21ST CENTURY MUSIC (1.0 Credit)
Leonardo Dugan
Division: Humanities
Study of composers, works, and trends since 1900, with reference to theoretical and aesthetic writings and their relation to world events. Recent topics have included European émigré influence on American music, and Make It New: Music by Philadelphia Composers. Prerequisite(s): MUSC 204 (Offered: Spring 2022; typically offered: Occasionally)

MUSC H480 INDEPENDENT STUDY (1.0 Credit)
Heidi Jacob, Ingrid Arauco, Leonardo Dugan, Nathan Zullinger, Richard Freedman
Division: Humanities
Prerequisite(s): Approval of department and consent of instructor (Offered: Fall 2021; typically offered: Every Semester)