

MUSIC

Department Website:

<https://www.haverford.edu/music>

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, culture, 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.
- understand the roles music plays in different cultures, both past and present, and the tools used to interrogate those roles.
- explore the ways in which technology (from notation to the internet) shapes musical thought and expression.
- 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: A total of three courses: MUSC H229, plus any two courses in music history or musicology at the 200 or 300 level.
- Two full-credit electives in Music at the 200 or 300 level.
- 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: A total of two courses: MUSC H229, plus one course in music history or musicology at the 200 or 300 level
- One full-credit elective in Music at the 200 or 300 level.
- 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.

Affiliated Faculty

Ingrid Arauco

The Ruth Marshall Magill Professor; Professor of Music

Curtis Cacioppo

Professor Emeritus of Music

Leonardo Dugan

Visiting Assistant Professor of Music

Elaine Fitz Gibbon

Visiting Assistant Professor of Music

Richard Freedman

The John C. Whitehead 1943 Professor of the Humanities; Professor of Music

Heidi Jacob

Professor of Music

Mei-ling Lee

Assistant Professor of Music

Edwin Porras

Assistant Professor of Music

Nathan Zullinger

Assistant Professor and Chair 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 2025)

MUSC H110 INTRODUCTION TO MUSIC THEORY (1.0 Credit)

Ingrid Arauco

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.

MUSC H111 LISTENING TO HISTORY (1.0 Credit)

Elaine Fitz Gibbon

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.

(Offered: Spring 2025)

MUSC H115 INTRODUCTION TO IMPROVISATION AND JAZZ HARMONY (1.0 Credit)

Leonardo Dugan

Division: Humanities

Domain(s): A: Creative Expression

Intensive, hands-on introduction to the improvisatory practices and techniques of Black American Music/jazz, with a strong focus on both style and rhythm/groove. By the end of the semester, students will learn to play, analyze, and compose solos using blues/pentatonic scales, modes, and chord-based melodic structures. Pre-requisite(s): Prerequisite: the ability to play an instrument (voice included - scat-singers welcome!) Lottery Preference: Lottery with priority given to music majors and minors.

MUSC H122 AFRICAN AMERICANS, MUSIC, AND THE AMERICAN EXPERIENCE (1.0 Credit)

Edwin Porras

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

How did African-American expressive culture become such an influential presence in the US? This course surveys the myriad genres and styles of African American Music from early jazz styles and urban blues to the birth of rhythm 'n blues, as well as contemporary expressions such as hip-hop. It explores development and impact of popular music particular to the United States, including its commercialization, mass mediation, and the penetration of mainstream America and the global market. Students will be introduced to seminal figures in the creation of African American popular music.

MUSC H134 ELECTRONIC MUSIC EVOLUTION: FROM FOUNDATIONAL BASICS TO SONIC HORIZONS (1.0 Credit)

Mei-ling Lee

Division: Humanities

Domain(s): A: Creative Expression

Electronic music, a constantly evolving entity, has revolutionized the way we create and experience music. This course, Electronic Music Evolution, offers a deep dive into its history, theory, and practical application. From the Telharmonium's inception to

contemporary interactive performances, students will develop critical listening skills. Hands-on use of cutting-edge production tools will enable students to compose electronic music works, exploring composition and performance alongside emerging electronic music theories. This course does not count for the Music major or minor. Lottery Preference: Music major / Music minor
(Offered: Spring 2025)

MUSC H140 TRANSATLANTIC SOUNDS (1.0 Credit)

Edwin Porras

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course provides an overview of the world's musical traditions, with selected case studies from each of ten regions: Oceania, South Asia, East Asia, Southeast Asia, the Middle East, North America, Europe, Africa, the Caribbean, and Latin America. It introduces ways to think and write about the huge diversity of musical genres from different parts of the world, together with their performers, audiences, and cultural contexts.

(Offered: Fall 2024)

MUSC H142 WORLDS OF MUSIC: EUROPE AND THE AMERICAS (1.0 Credit)

Edwin Porras

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course is part of an ethnomusicology series: "Worlds of Music," which covers music from Europe and the Americas, Africa and the Middle East, and Asia. This course provides an overview of the musical traditions of the Americas and Europe, with selected case studies that emphasize folk, traditional, and popular musics, together with their performers, audiences, and cultural contexts, including major musical instruments, traditional and popular genres, notation systems, musical concepts, and extra musical contexts. It combines musical analysis of representative examples with examination of social, political, and historical background to the musics of this region. The course is open to students from all disciplines; there are no pre-requisites and knowledge of music performance and theory is helpful but not necessary. This course does not count toward the major or minor.

MUSC H203 PRINCIPLES OF TONAL HARMONY I (1.0 Credit)

Mei-ling Lee

Division: Humanities

Domain(s): A: Creative Expression

An introduction to tonal music theory and compositional practice, drawing on diverse American and European repertoires. Explored are techniques

of musical analysis, harmonization in four parts, and the craft of composition from the phrase level to larger units of structure. Composition of a set of variations, sonatina, or other homophonic piece is the final project. Lab period covers related aural and keyboard harmony skills. Prerequisite(s): MUSC 110 or instructor consent
(Offered: Fall 2024)

MUSC H204 PRINCIPLES OF TONAL HARMONY II (1.0 Credit)

Mei-ling Lee

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 2025)

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: Spring 2025)

MUSC H209 PRIVATE STUDY: VOICE (0.5 Credit)

Nathan Zullinger

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: Spring 2025)

MUSC H210 PRIVATE STUDY: KEYBOARD (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 2024)

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 2024)

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 2024)

MUSC H216 ORCHESTRA (0.5 Credit)

Heidi Jacob

The Haverford-Bryn Mawr Orchestra has over seventy members and performs a wide range of symphonic repertoire. 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 2024)

MUSC H225 MUSIC, MODERNISM AND THE AVANT GARDE (1.0 Credit)

Elaine Fitz Gibbon

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

(Offered: Spring 2025)

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 2024)

MUSC H240 MUSICAL CULTURES OF AFRO-LATIN AMERICA (1.0 Credit)

Edwin Porras

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course considers Afro-Latin American music within a broad cultural framework. The course surveys the historical and musical development of various social groups, who constitute the African diaspora in the Americas and the Caribbean. It explores African-influenced musical cultures and practices that emerged from syncretic practices among indigenous, African, and European people, focusing on folkloric, ritual, and popular forms of expression. Lottery Preference: Music majors
(**Offered:** Spring 2025)

MUSC H241 MUSIC AND SOCIAL JUSTICE (1.0 Credit)

Edwin Porras

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Music and Social Justice explores the relationship between ethnomusicology and social justice. The course introduces themes, concepts, tools, and methodologies of applied ethnomusicology, and discusses the role of the ethnomusicologist on a wide set of issues, including advocacy, indigenous people, education, agencies, and conflict. It considers traditional, popular, and ritual forms of music around the world and their significance to the struggle for social justice. The course is open to students from all disciplines; there are no pre-requisites and knowledge of music performance and theory is helpful but not necessary.
(**Offered:** Fall 2024)

MUSC H242 THE LIVES OF MUSICAL INSTRUMENTS: CONCEPTS AND CLASSIFICATIONS (1.0 Credit)

Edwin Porras

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Ever wonder why a violin is not a fiddle or feel that traditional classifications are inadequate to express ALL a musical instrument is, including what they mean to you personally? This course explores the numerous formal and informal systems that humans in their desire to create rational structures, have created to classify and think about musical instruments around the world. It also explores the diversity of instrument-related philosophical, symbolic, disciplinary, and intellectual approaches and meanings that humans have conceived and that express the world's great cultural diversity.
(**Offered:** Spring 2025)

MUSC H243 ETHNOMUSICOLOGY IN THEORY AND PRACTICE (1.0 Credit)

Edwin Porras

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

What do ethnomusicologists do? This course is an introduction to the field of ethnomusicology. It surveys its history, examines various ethnomusicological theories and perspectives, and explores its methodologies. We will read and discuss the works of major ethnomusicological scholars and explore the interdisciplinary nature of the field, particularly in connection with musicology, anthropology, and cultural studies. In order to encourage a deeper understanding of ethnomusicological perspectives and methods, the course includes a fieldwork-related project.

MUSC H250 WORDS AND MUSIC (1.0 Credit)

Richard Freedman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

This course will be devoted to the amazing vocal music of the European Renaissance, exploring the ways in which literary and musical modes of interpretation repeatedly informed each other during this period. How do literary readings of texts differ from musical ones? How did Renaissance musicians bring their own habits as readers to musical and verbal texts they sang and played? Our primary texts will be the works themselves: French chansons, Italian madrigals, Latin motets, and solo songs of the fifteenth through early seventeenth centuries. We will study poetry by Petrarch, Tasso, Christine de Pizan, Ronsard as interpreted by composers like Guillaume Dufay, Josquin Desprez, Cipriano de Rore, Orlandus Lassus, Luca Marenzio, Claudio Monteverdi (and plenty of others, too). Our discussions will be both historical (exploring the values and artistic ideals at work in the European Renaissance) and critical (investigating the ways of knowing or relating words and music).

MUSC H251 STRANGE MUSIC: MONSTERS, GHOSTS, AND ALIENS ON STAGE AND SCREEN (1.0 Credit)

Richard Freedman

Division: Humanities

Domain(s): A: Meaning, Interpretation (Texts)

Scholars of film often speak of the camera as an "all-seeing eye." But what role does the ear play in cinematic experience? This course will explore the history, character, and function of music (and sound) in the first half of the twentieth century (and beyond): how they worked with (and against) the camera's gaze to complicate narratives, to articulate time, and more generally to represent feeling and identity. This term will put special focus on the non-

human: monsters, ghosts, aliens, and more generally the idea of the magical or supernatural. What does such radical Otherness sound like? How has it been represented musically? And how have composers and sound designers put such conventions to work in films of the last 100 years, from *Metropolis* and *Nosferatu* to *Dune* and *Arrival*? To answer these questions we'll explore the silents, the early sound film and (especially) the long arc of composers (from Eric Korngold to Bernard Herrmann and from John Williams to Hans Zimmer. We'll consider the legacy of Romanticism, the possibilities of Modernism, and even the Avant Garde, and learn about orchestration, harmony and thematic process as they contribute to cinematic narrative. We will also consider various theories of sound, music, and film staked out by film and operatic composers themselves, as well as critical and scholarly essays by leading writers on the monstrous, the alien, and the supernatural. Crosslisted: VIST Prerequisite(s): No formal prerequisite, but some previous study of either music or visual media would be helpful

MUSC H255 ENCODING MUSIC: DIGITAL APPROACHES TO SCORES AND SOUND (1.0 Credit)

Richard Freedman

Division: Humanities; Symbolic Reasoning

Domain(s): A: Meaning, Interpretation (Texts); C: Physical and Natural Processes

How do we represent music, in all its forms, from concept to practice? What sorts of systems have humans devised to learn, transmit, and preserve music? How have we collected and categorized music? And what might these activities look like in an era of ubiquitous data? In this course musicians and computer scientists will team up to explore two key dimensions of the digital revolution for music: data about music, and music as data. Pre-requisite(s): This course is open to students interested in music, computer science or data science. Some previous coursework or experience with either (but not both) would be good preparation for this course. That is either: a basic working knowledge of musical concepts (staff notation, guitar tablature, scales and keys, or work with MIDI) or some familiarity with computer code (Python, XML) or data structures. Lottery Preference: Music Majors and Minors. BMC Data Science Minors. CS Majors.
(Offered: Fall 2024)

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
(Offered: Fall 2024)

MUSC H268 SONIC NARRATIVES - STORYTELLING THROUGH SOUND SYNTHESIS (1.0 Credit)

Mei-ling Lee

Division: Humanities

Domain(s): A: Creative Expression

"Sonic Narratives" is a course that combines traditional instruments and electronic music technologies to explore storytelling through sound. The course explores the language of sound as a potent narrative tool, covering advanced sound synthesis techniques such as Additive, Subtractive, FM, Granular, and Wavetable Synthesis using state-of-the-art tools like KYMA and Logic Pro. Beyond technical proficiency, students will explore how these synthesis techniques contribute to diverse fields, from cinematic soundtracks to social media engagement. Pre-requisite(s): MUS 134, or consent of the instructor. No standard notation knowledge will be necessary, but a fundamental understanding of sound and musical elements would be beneficial. Lottery Preference: Music major / Music minor
(Offered: Fall 2024)

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 2024)

MUSC H304 COUNTERPOINT (1.0 Credit)

Ingrid Arauco

Division: Humanities

Domain(s): A: Creative Expression

Exploration of contrapuntal techniques and forms, such as canon, two-part invention, and fugue, with an emphasis on the works of J.S. Bach and beyond. Featured this semester will be the study

of counterpoint in contemporary styles. This is a studio course which will result in a portfolio of works for various instruments, ranging from harpsichord to percussion. We will be writing for Philadelphia's Network for New Music and other guest artists, who will visit our class to offer feedback, perform and record your work. Advising note: This course is particularly valuable taken prior to senior year if you intend to complete a thesis in composition. Prerequisite(s): MUSC 204
(**Offered:** Spring 2025)

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

MUSC H480 INDEPENDENT STUDY (1.0 Credit)

Edwin Porras, Heidi Jacob, Ingrid Arauco, Mei-ling Lee, Nathan Zullinger, Richard Freedman

Division: Humanities

Prerequisite(s): Approval of department and consent of instructor

(**Offered:** Fall 2024)