MUSIC

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FACULTY OF THE DEPARTMENT OF MUSIC

Professors Kathryn Alexander (Adjunct), Richard Cohn, Michael Friedmann (Adjunct), Daniel Harrison, Paul Hawkshaw (Adjunct), James Hepokoski (Chair), Richard Lalli (Adjunct), Patrick McCreless, Leon Plantinga (Emeritus), Ian Quinn, Ellen Rosand (Emeritus), Gary Tomlinson, Michael Veal, Craig Wright

Associate Professors Robert Holzer (Adjunct), Brian Kane, Gundula Kreuzer, Markus Rathey (Adjunct), Toshiyuki Shimada (Adjunct)

Assistant Professors Rebekah Ahrendt, Konrad Kaczmarek, Henry Parkes, Anna Zayaruznaya

Lecturers Daniel Egan, Andrew Gerle, Grant Herreid, Annette Jolles, Sarah Kohane, Joshua Rosenblum, Stanley Scott, Wendy Sharp, Sumarsam Sumarsam

The Department of Music offers introductory and advanced instruction in the history of music, the theory of music, composition, music technology, and performance. Level I courses, which are introductory courses numbered from 100 to 109, are open to all undergraduates and require no previous experience in music. Intermediate courses (Levels II and III) are numbered in the 200s and 300s, and may require a familiarity with music notation. Advanced courses (Level IV) are numbered in the 400s and are for seniors, juniors, and qualified sophomores. Level III and IV courses are intended primarily for students majoring in Music, but they may be elected by others who meet the stated prerequisites.

Music lessons Qualified students, whether majoring in Music or not, may offer up to four terms of instruction in performance for academic credit toward the 36-course-credit requirement for the bachelor’s degree. Of these four course credits, only two may be applied to the major in Music. Auditions for lessons are held at the beginning of the fall term; students sign up at the School of Music auditions site (http://music.yale.edu/study/music-lessons). Students who audition for lessons are placed into one of three groups: 1) noncredit instruction for a fee; 2) lessons for academic credit at the 300 level, graded pass-fail; or 3) lessons for academic credit at the 400 level, graded A–F. Only students with exceptional proficiency are placed into 400-level lessons.

Students taking MUSI 360, 361, 460, or 461 are required to be concurrently enrolled in a 200-level music theory/musicianship course (MUSI 210, 211, 218, or 219) for both terms, or they must complete one term of the theory/musicianship requirement before enrolling in MUSI 360 or 460 and two terms before enrolling in MUSI 361 or 461. All courses used to fulfill these prerequisites or corequisites must be taken for a letter grade. Students must take the Music Department’s music theory placement test to determine their placement in the 200-level theory/musicianship sequence. Advanced Placement test scores do not satisfy the music theory prerequisites for performance instruction.

Students accepted for noncredit instruction are charged $550 for ten hours of lessons per term or $350 for six hours of lessons per term. The fees are added to the Student Financial Services bill and are not refundable after the first two weeks of lessons each term. Declared music majors in their junior or senior year may receive noncredit lessons at a discounted rate: six hours of lessons per term at no charge or ten hours of lessons per term for $275.

The major The Music major provides a general music program in the humanities, as well as preparation for graduate studies or for careers in music. The standard major consists of twelve term courses, eleven of which must be numbered 300 or above, excluding the prerequisites, MUSI 210, 211, 218, and 219. To gain a comprehensive familiarity with the history and theory of music, a student majoring in Music completes a survey of music history from the medieval period to the present, a survey of world music, a two-course music theory requirement, and an advanced research seminar. The survey courses in music history and world music are MUSI 350, 351, MUSI 352, and MUSI 353. Students choose two courses from the music theory series numbered 301 through 311 to satisfy the music theory requirement. Also required is one Level III or IV course in the Department of Music bearing the WR designation during the junior or senior year. (For the Classes of 2017 and 2018, the WR (writing) requirement can be fulfilled with a course designated "Research Seminar." ) Four additional term courses in music chosen from Levels II, III, and IV (only one of which is from Level II) complete the major. Prospective majors are advised to begin the required courses by their sophomore year.

Students intending to go on to graduate work are advised to study German and French to achieve at least a reading knowledge of those languages. All Music majors are urged to undertake regular studies in musical performance.

Credit/D/Fail Courses taken Credit/D/Fail may not be counted toward the requirements of the major.

Senior requirement Each student majoring in Music must satisfy the senior requirement by completing a senior essay, composition, or recital in a course from the range MUSI 490–497. Students must submit a completed Senior Project Form to the director of undergraduate studies by the end of the course selection period in the term during which the project will be completed. The Senior Project Form, available in the departmental office, includes a brief description of the project and a timeline for completion. The form must be signed by the project’s primary and secondary advisers, at least one of whom is a member of the faculty of the Department of Music.
The intensive major The intensive major is for students of high standing who are qualified to do sustained independent and original work in the history or theory of music or in composition. Students wishing to elect the intensive major must register for the senior project in the fall term of their senior year (MUSI 490, 492, or MUSI 494). A plan for progress must be included in the project proposal at the beginning of the fall term, specifying a deliverable end-of-term product with approximately the same scope as a one-term senior project. Upon satisfactory completion of this work, a student may be admitted to the intensive major, which consists of a second term of registration for the senior project (MUSI 491, MUSI 493, or MUSI 495). The additional course for the intensive major is supplementary to the twelve term courses that constitute the standard major.

B.A./M.M. program Students in Yale College possessing outstanding ability in performance or composition may anticipate, through their undergraduate programs, one year of the Master of Music program in the School of Music, provided they have completed four terms of performance (MUSI 360–363 or MUSI 460–463) and MUSI 210 and 211 by the end of the junior year.

The program is open to majors both in Music and in other subjects. Majors in subjects other than Music may present four courses toward the M.M. degree in addition to four terms of performance. These courses normally include two from the music theory sequence numbered 301–311 and two from MUSI 350, 351, MUSI 352, and MUSI 353, taken by the end of the junior year.

Candidates admitted to the B.A./M.M. program are expected to sit for placement examinations and juries in the School of Music at the beginning of their senior year. They must take lessons and MUS 544, the School of Music Seminar in the Major, in that year and they are advised to take two terms of a performance ensemble if their schedules permit. Students seeking the B.A./M.M. degree in an orchestral instrument are required to participate in the Yale Symphony Orchestra or the School of Music Philharmonia during their senior year. Composers, singers, and keyboard players should consult their principal teacher about requirements in the senior year beyond the lessons and seminar.

Interested students should consult their principal teacher at the beginning of their fifth term of enrollment and file an application in the Office of Student Affairs at the School of Music. Students who have accelerated the undergraduate program are ineligible to apply for the B.A./M.M. program.

Simultaneous B.A./M.A. program Undergraduates with exceptionally strong preparation in music history or music theory may complete a course of study leading to the simultaneous award of the B.A. and M.A. degrees after eight terms of enrollment. Students may not enroll in Yale College for more than eight terms to qualify for the simultaneous award of both degrees. Declared majors in Music may apply for the program until the last day of classes in their fifth term of enrollment if they have completed at least two graduate courses in the Department of Music, at least one numbered 700 or higher, with grades of B+ or above, and if their overall grade average is A– or above. Applicants must demonstrate progress toward proficiency in a foreign language examined by the Department of Music.

Students in the simultaneous program fulfill the requirements for the intensive major in Music. They also take eight graduate courses in the Department of Music, with average grades of B+ or higher and grades of A or A– in at least two of the courses. They satisfy the Yale College requirements for the program (see "Simultaneous Award of the Bachelor’s and Master’s Degrees" in section K, Special Programs (http://catalog.yale.edu/archive/2016-2017/ycps/academic-regulations/special-arrangements), in the Academic Regulations), and they pass a departmental examination in a modern foreign language.

REQUIREMENTS OF THE MAJOR
Prerequisites MUSI 210, 211, 218, and 219, or equivalents
Number of courses 12 term courses beyond prereqs, 11 numbered 300 or above
Specific courses required MUSI 350, 351, MUSI 352, MUSI 353; 2 from MUSI 301–311; 1 Level III or IV course with the WR designation
Distribution of courses 4 addtl courses from Levels II, III, IV, of which only 1 is from Level II
Senior requirement One-term senior essay or project in MUSI 490–497
Intensive major Two-term senior essay or project (MUSI 490, 491, or 492, 493, or 494, 495)

Freshman Seminars

* MUSI 001b, Exploring the Nature of Genius Craig Wright
Defining genius, and investigation of that definition as a framework for changing attitudes about genius across Western cultural history. Chronological study of the lives of Leonardo, Shakespeare, Mozart, Newton, Einstein, van Gogh, Curie, Woolf, Tesla, and Picasso to identify the personal characteristics that enable genius. The contrast between genius and success, and why, or if, classification as a genius is desirable. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. WR, HU

* MUSI 002a, The Role of the Performer in the Musical Experience Michael Friedmann
Various models of the role of the performer in the composer-performer-audience partnership that comprises the musical experience. Repertoire for case studies ranges from baroque to mid-twentieth-century works, and from solo (both vocal and instrumental) to chamber and orchestral works. Audio and video recordings are used to introduce concepts of interpretation, stylistic approaches associated with specific historical periods, the performer as intermediary for the composer’s wishes, and the performer’s use of repertoire as a platform for personal expression. Extensive listening exercises. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. Prerequisite: ability to read music. HU
* MUSI 010b, Music and Diplomacy    Rebekah Ahrendt
The history of music in cultural diplomacy, with a focus on theoretical frameworks that grew up around musical practices as a result of
music's diplomatic functions. Scores, instruments, and performers mobilized in the service of diplomacy; the influence of past practices
on contemporary policy; state-sponsored musical tours; diplomatic patronage; universal vs. national music, including the use of such
labels to further diplomatic goals. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.    WR,    HU

Level I

MUSI 110a or b, Introduction to the Elements of Music    Staff
The fundamentals of musical language (notation, rhythm, scales, keys, melodies, and chords), including writing, analysis, singing, and
dictation. Intended for students who have no music reading ability.

MUSI 112a, Listening to Music    Craig Wright
Development of aural skills that lead to an understanding of Western music. The musical novice is introduced to the ways in which music
is put together and is taught how to listen to a wide variety of musical styles, from Bach and Mozart, to Gregorian chant, to the blues.
HU

MUSI 130a, Introduction to the History of Western Music: 900 to 1800    Rebekah Ahrendt
An introduction to the ways in which music has shaped—and been shaped by—cultural life from the Middle Ages until Mozart,
emphasizing engaged listening. Major genres, styles, and trends; developments in musical instruments and technologies; social roles of
music and musicians; responses to music in literature and art. No prior musical experience necessary. No prerequisites.    HU

MUSI 131b, Introduction to the History of Western Music: 1800 to the Present    Gundula Kreuzer
A survey of nineteenth- and twentieth-century composers, genres, and styles of music in Europe and America, with an emphasis on ways
of listening. No prerequisites.    HU

Level II

* MUSI 210a or b, Elementary Studies in Analysis and Model Composition I    Staff
Practical investigation of the basic principles of tonal harmony, counterpoint, and composition through exercises in analysis, motivic
development, phrase rhythm, texture, form, performance, and model composition. Recommended to be taken concurrently with
MUSI 218 or 219. Admission after MUSI 110 or by the music theory placement test. See the Calendar for the Opening Days or the Music
department Web site for information about the placement test. To be followed by MUSI 211.    HU

* MUSI 211a or b, Elementary Studies in Analysis and Model Composition II    Staff
Continuation of MUSI 210. Recommended to be taken concurrently with MUSI 218 or 219. Admission after MUSI 210 or by the music
theory placement test. See the Calendar for the Opening Days or the Music department Web site for information about the placement test.
HU  RP

* MUSI 214a, Musical Theater Composition I    Joshua Rosenblum
Introduction to elements of music- and lyric-writing for theater songs. Focus on the development of compositional proficiency in the
musical theater idiom and on the refinement of each student's compositional voice. Prerequisite: MUSI 205. Enrollment limited to 12.
HU  RP

* MUSI 215b, Conduction Ensemble    Michael Veal
Workshop in the method of conduction, or conducted improvisation. Focus on learning and executing a set of conducting gestures that
shape improvisations into spontaneously generated compositions. Open to vocalists and instrumentalists from all stylistic backgrounds
and musical traditions. The course culminates in a public performance by the ensemble. No previous experience with improvisation
required.    HU  RP

* MUSI 218a or b, Elementary Musicianship I    Staff
Exercises in melodic and harmonic dictation, sight-singing, keyboard harmony, and aural analysis Admission after MUSI 110 or by the
music theory placement test. See the Calendar for the Opening Days or the Music department Web site for information about the placement test.    RP  ½ Course cr

* MUSI 219a or b, Elementary Musicianship II    Staff
Continuation of MUSI 218. Prerequisite: MUSI 218. Recommended to be taken concurrently with MUSI 210 or 211.    RP  ½ Course cr

* MUSI 220a and MUSI 221b, The Performance of Chamber Music    Wendy Sharp
Coached chamber music emphasizing the development of ensemble skills, familiarization with the repertory, and musical analysis
through performance. Admission by audition only. May be repeated for credit. For audition information e-mail wendy.sharp@yale.edu.
Credit for MUSI 220 only on completion of MUSI 221.    RP  ½ Course cr per term

* MUSI 222a or b, The Performance of Vocal Music    Richard Lalli
A course for singers and pianists that emphasizes the analysis and musical preparation of classical solo song and operatic repertoire.
Examination of structure (poetic, harmonic, motivic), discussion of style, exploration of vocal techniques, and introduction to the
For audition information e-mail richard.lalli@yale.edu.

* MUSI 223a, The Performance of Early Music  Grant Herreid
A study of musical styles of the twelfth through early eighteenth centuries, including examination of manuscripts, musicological research, transcription, score preparation, and performance. Students in this class form the nucleus of the Yale Collegium Musicum and participate in a concert series at the Beinecke Library. Admission by audition only. May be repeated for credit. For audition information e-mail grant.herreid@yale.edu.

* MUSI 228a / THST 224a, Musical Theater Performance I  Annette Jolles
The structure and meaning of traditional and contemporary musical theater repertoire. Focus on ways to "read" a work, decipher compositional cues for character and action, facilitate internalization of material, and elicit lucid interpretations. For singers, pianists, and directors. Prerequisites: MUSI 211 and 219, or with permission of instructor. Admission by audition only. May be repeated for credit. For audition information e-mail dan.egan@yale.edu.

* MUSI 232a or b, Central Javanese Gamelan Ensemble  Staff
An introduction to performing the orchestral music of central Java and to the theoretical and aesthetic discourses of the gamelan tradition. Students form the nucleus of a gamelan ensemble that consists primarily of tuned gongs and metallophones; interested students may arrange for additional private instruction on more challenging instruments. The course culminates in a public performance by the ensemble. No previous musical experience required.

* MUSI 239b / GMAN 174b, Literature and Music  Kirk Wetters
An advanced language course addressing the close connection between music and German and Austrian literature. Topics include: musical aesthetics (Hoffmann, Hanslick, Nietzsche, Schoenberg, Adorno); opera (Wagner, Strauss-Hofmannsthal, Berg); the "art song" or Lied (Schubert, Mahler, Krenek); fictional narratives (Kleist, Hoffmann, Mörike, Doderer, Bernhard). Prerequisite: GMAN 140 or higher.

MUSI 246a / THST 236a, American Musical Theater History  Daniel Egan
Critical examination of relevance and context in the history of the American musical theater. Historical survey, including nonmusical trends, combined with text and musical analysis. WR, HU, RP

MUSI 262a / AFAM 241a / AFST 262a, Traditional and Contemporary Musics of Sub-Saharan Africa  Michael Veal
A survey of the traditional and popular musics of black Africa, organized both by nation, such as Ghana, and by region, such as Senegambia. Introduction to the fundamental musical principles, materials, and performance contexts of African music. WR

MUSI 277b / AFAM 203b, Coltrane and Hendrix  Michael Veal
The parallel careers of John Coltrane and Jimi Hendrix in different genres of black music explored through biographical, music-analytical, and sociocontextual approaches. The stylistic evolutions in each musician's work; the music of Coltrane and Hendrix as embodiments of, and reactions to, the dominant musical and social issues of the 1960s. HU

Level III
All courses numbered 300 and above require the ability to read music.

* MUSI 302a, Tonal Counterpoint: Analysis and Composition  Daniel Harrison
Intermediate studies in the theory, analysis, and composition of the music of the early and mid-eighteenth century. Prerequisite: MUSI 211. Enrollment limited to 18. Preference to Music majors according to class. HU

* MUSI 304a, Nineteenth-Century Music: Analysis and Model Composition  Richard Cohn
Studies in the theory, analysis, and composition of music of the nineteenth century. Prerequisite: MUSI 211. Enrollment limited to 18. Preference to Music majors according to class. HU

* MUSI 305b, Twentieth-Century Music: Analysis and Model Composition  Michael Friedmann
Studies in the theory, analysis, and composition of music of the early and mid-twentieth century. Prerequisite: MUSI 211. Enrollment limited to 18. Preference to Music majors according to class. HU

* MUSI 307a, Jazz Harmony  Brian Kane
An intensive study of the language of jazz, with a focus on jazz harmonies, scale-chord relationships, improvisational syntax, reharmonization, and transcription. Students analyze and transcribe solos, write model compositions, and acquire basic jazz piano skills. Prerequisites: MUSI 211 and 219. Enrollment limited to 18. Preference to Music majors according to class. HU

* MUSI 312a, Composition Seminar I  Kathryn Alexander
Intermediate project-oriented studies in music composition and instrumentation. Study of compositional procedures and techniques in a variety of genres and styles. Group and individual lessons. Prerequisite: MUSI 210 or equivalent. Enrollment limited to 20. Students with questions should contact the instructor at kathryn.alexander@yale.edu.
* MUSI 313b, Composition Seminar II  Konrad Kaczmarek
Intermediate project-oriented studies in music composition and instrumentation. Study of compositional procedures and techniques in a variety of genres and styles. Group and individual lessons. Prerequisite: MUSI 210 and/or Music 312. Enrollment limited to 20. Students with questions should contact the instructor at konrad.kaczmarek@yale.edu.  RP

* MUSI 314b, Musical Theater Composition II  Andrew Gerle
Intermediate and advanced project-oriented studies in composition of musical theater. Prerequisite: MUSI 210. May be repeated for credit. Enrollment limited to 12.  HU  RP

* MUSI 319a, Advanced Musicianship  Michael Friedmann
Development of students' ability to recognize and generate structures and processes particular to music of the twentieth century. Student composers and advanced performers of post-tonal music expand their perceptive skills. Course activities include singing (and playing), dictation, identification, improvisation, and recognition. Musical examples from the works of Schoenberg, Bartók, Debussy, and Stravinsky. Enrollment limited to 14.

* MUSI 320a, Instrumentation and Orchestration  Kathryn Alexander
A study of instrumentation and orchestration in a variety of musical periods, genres and styles. Related creative project work and weekly labs. MUSI 210 or equivalent.

* MUSI 322b / THST 318b, Analyzing, Directing, and Performing Early Opera  Grant Herreid and Toni Dorfman
Study of a seventeenth-century Venetian opera, with attention to structural analysis of text and music. Exploration of period performance practice, including rhetorical expression, musical style, gesture, dance, Italian elocution, and visual design. Production of the opera in conjunction with the Yale Baroque Opera Project. Open to all students, but designed especially for singers and directors. Prerequisites: MUSI 211 and 219. Admission by audition only. May be repeated for credit. For audition information e-mail grant.herreid@yale.edu.  HU  RP

* MUSI 323a, Introduction to Conducting  Toshiyuki Shimada
An introduction to conducting through a detailed study of the problems of baton technique. Skills applied to selected excerpts from the standard literature, including concertos, recitatives, and contemporary music.

* MUSI 324b, Intermediate Conducting  Toshiyuki Shimada
Intermediate studies in baton technique and score preparation. After MUSI 323.

* MUSI 325a, Fundamentals of Music Technology  Konrad Kaczmarek
Fundamental principles of music technology including sound recording and reproduction, digital audio, digital signal processing, audio synthesis techniques, musical acoustics, and psychoacoustics. Emphasis on the theory of music technology through investigations into the tools used to analyze, perform, and create electroacoustic and computer-generated music.  QR, SC  RP

* MUSI 334b, Analysis and Performance of Early Music  Grant Herreid
Continuation of MUSI 223. Analytical techniques applied to interpretation and performance. Emphasis on the development of vocal technique and sight-reading skills. Students in this class form the nucleus of the Yale Collegium Musicum. Prerequisite: MUSI 223 or equivalent. Admission by audition only. May be repeated for credit. For audition information see www.yale.edu/oci.  HU  RP

* MUSI 337b / THST 333b, Stephen Sondheim and the American Musical Theater Tradition  Daniel Egan
The musical theater of Stephen Sondheim, both as a popular phenomenon of the contemporary Broadway stage and in relation to models and forms employed in the past.  HU  RP

* MUSI 346a / RLST 360a / SAST 356a, Sacred Musics of South Asia  Rehanna Kheshgi
Examination of music from South Asia using the sacred as a frame to understand the relationship between performance and spirituality. In addition to musical practices associated with diverse religions in South Asia including Hinduism, Islam, Buddhism, Sikhism, Christianity, and religions practiced by various indigenous communities, students investigate the extent to which the sacred emerges in popular, classical, and folk musics. Topics include the intersection of religious and sonic ideologies; the tension between history and timelessness; and theories of embodiment that inform scholarly work on the experience of performance.  HU

* MUSI 347b / EAST 347b / ER&M 365b / RLST 361b, Music in Indigenous Religions from Asia  Rehanna Kheshgi
Examination of case studies from different parts of Asia to study the confluence of indigeneity, spirituality, and musical performance. Consideration of various perspectives on the meaning of indigenous sacred music by engaging with scholarship from disciplines ranging from ethnomusicology, anthropology, Asian Studies, and religious studies. Focus on series of monographs and engagement with field recordings, commercial music albums, fiction, and films from various parts of Asia.  HU

MUSI 348b / AFAM 303b / ER&M 347b / THST 307b, Orisa Worship and Afro-Cuban Folkloric Dance  Maya Berry
Study of Afrodescendants in Cuba and how sacred forms of Orisa worship were practiced, studied, interpreted, and represented on stage. Understanding blackness, collective black-lived experiences, and the black dancing body in Cuba. Readings drawn from art history, ethnomusicology, anthropology, dance studies, religious studies, theology, history, and black studies, providing close study of concepts of religion, deity, folklore, nation, blackness, and dance. Concepts illustrated through readings, movement practice (dance classes), and spectatorship.  HU
* MUSI 349b / RLST 365b, Sound, Religion, and Colonial Encounter  James Sykes
Investigation of the importance of sound and music for the politics and experience of religion in colonized societies. Engagements with theories of sovereignty, violence, the state, migration, slavery, and plantation labor. Broad geographic focus with main examples from South and Southeast Asia.  HU

* MUSI 350a, History of Western Music: Middle Ages and Renaissance  Henry Parkes
A detailed investigation of the history of musical style from A.D. 900 to 1600. Preference to Music majors according to class.  HU

* MUSI 351b, History of Western Music: Baroque and Classical  James Hepokoski
A detailed investigation of the history of musical style from 1600 to 1800. Preference to Music majors according to class.  HU

MUSI 370b / ART 371b, Sound Art  Martin Kersels and Brian Kane
Introduction to sound art, a contemporary artistic practice that uses sound and listening as mediums, often creating psychological or physiological reactions as part of the finished artwork. The history of sound art in relation to the larger history of art and music; theoretical underpinnings and practical production; central debates and problems in contemporary sound art. Includes creation and in-class critique of experimental works. Requires a basic knowledge of physics, including concepts of kinetic and potential energy and Newton’s laws.  QR, HU, SC  RP

* MUSI 371b / ENAS 344b, Musical Acoustics and Instrument Design  Lawrence Wilen and Konrad Kaczmarek
Practical study of musical acoustics. The physics and design of musical instruments, with attention to all aspects of sound, from the origin of the vibration in the instrument to the perception by the listener. Student teams design and construct novel instruments and produce relevant applications. Requires a basic knowledge of physics, including concepts of kinetic and potential energy and Newton’s laws.  Q8, HU, SC  RP

MUSI 372a / CPSC 134a, Programming Musical Applications  Scott Petersen
Topics in computer music, including musical representations for computing, automated music analysis and composition, interactive systems, and virtual instrument design. Use of domain-specific programming languages and libraries to explore how the principles of computer science can be applied to music to create new interfaces, instruments, and tools. Recommended preparation: the ability to read music or play an instrument.  QR

Level IV

* MUSI 411b, Critical Organology  Rebekah Ahrendt
Consideration of the relationship between humans and musical instruments through exploration of how humans have shaped instruments and how instruments have shaped humans, with a focus on acoustic instruments. Dialogue with the Yale Collection of Musical Instruments, organologists, and instrument makers.  WR, HU

* MUSI 412a, Composition Seminar III  Konrad Kaczmarek
Advanced project-oriented studies in music composition and chamber music. Extended study of contemporary procedures and compositional techniques. Group and individual lessons. Prerequisites: MUSI 312 and 313. Admission by audition only. May be repeated for credit. Enrollment limited to 20. To audition, students should upload one or two PDF scores and MP3 recordings in a single zip file by 4 p.m. on Wednesday, September 7, to the designated 412 audition dropbox on the Composition Seminar Web page at classesv2.yale.edu. Students with questions should contact the instructor at konrad.kaczmarek@yale.edu.

* MUSI 413b, Composition Seminar IV  Kathryn Alexander
Advanced project-oriented studies in music composition. Ongoing study of contemporary procedures and compositional techniques. Group and individual lessons. Prerequisites: both MUSI 312 and 313. Admission by audition only. May be repeated for credit. Enrollment limited to 20. To audition, students should upload two PDF scores and MP3 recordings in a single zip file by 12 p.m. on Wednesday, January 18, to the designated Music 413 Audition assignment page at Canvas. Students with questions should contact the instructor at kathryn.alexander@yale.edu.

MUSI 427a / CPSC 431a, Computer Music: Algorithmic and Heuristic Composition  Scott Petersen
Study of the theoretical and practical fundamentals of computer-generated music, with a focus on high-level representations of music, algorithmic and heuristic composition, and programming languages for computer music generation. Theoretical concepts are supplemented with pragmatic issues expressed in high-level programming language. Ability to read music is assumed. After CPSC 202 and 223.  QR

MUSI 428b / CPSC 432b, Computer Music: Sound Representation and Synthesis  Scott Petersen
Study of the theoretical and practical fundamentals of computer-generated music, with a focus on low-level sound representation, acoustics and sound synthesis, scales and tuning systems, and programming languages for computer music generation. Theoretical concepts are supplemented with pragmatic issues expressed in high-level programming language. Ability to read music is assumed. After CPSC 202 and 223.  QR

* MUSI 438b / HUMS 238b, Music in European Thought: Three Moments in the Modern Era  Staff
An inquiry into the role of music and thought about music at three critical junctures in the intellectual and cultural history of modern Europe: the birth of modernity and opera; the Enlightenment and the classical style; and German romanticism and Beethoven.  HU
* MUSI 440b, The Chamber Music of Johannes Brahms  Michael Friedmann
A study of selected chamber works by Brahms, coupling analytical research with practical performance. Advanced violinists, violists, cellists, clarinetists, hornists, and pianists admitted by audition.  HU

Research Seminars

* MUSI 470a, Noise  Brian Kane
A study of noise from musical, philosophical, and cultural perspectives. Reading and discussion of theoretical, political, ecological, and avant-garde writings on noise; critical study of musical repertoire involving noise, sound art, and recorded sound; introduction to current debates in sound studies and auditory culture; hands-on work with electronic noise.  WR, HU

* MUSI 478b / MUSI 578, Music, Service, and Society  Sebastian Ruth
The role of musicians in public life, both on and off the concert stage. New ways in which institutions of music can participate in the formation of civil society and vibrant communities. The potential influence of music on the lives of people experiencing political or social oppression.  HU, RP

Individual Study

* MUSI 471a and MUSI 472b, Individual Study  Staff
Original essay in ethnomusicology, music history, music theory, or music technology and/or multimedia art under the direction of a faculty adviser. Admission to the course upon submission to the department of the essay proposal by the registration deadline, and approval of the director of undergraduate studies.

Individual Instruction in Performance

* MUSI 360a or b, Performance: First Term  Richard Gard
Individual instruction in the study and interpretation of musical literature. Auditions for assignment to instructors (for both credit and noncredit lessons) are required for freshmen and some returning students, and are held only at the beginning of the fall term. For details, see the Music department’s program description in the YCPS.

* MUSI 361a or b, Performance: Second Term  Richard Gard
Continuation of MUSI 360.

* MUSI 362a or b, Performance: Third Term  Richard Gard
Continuation of MUSI 361. For details, see the Music department’s program description in the YCPS.

* MUSI 363a or b, Performance: Fourth Term  Richard Gard
Continuation of MUSI 362.

* MUSI 364a or b, Performance: Beyond Fourth Term  Richard Gard
Continuation of MUSI 363.  o Course cr

* MUSI 460a or b, Advanced Performance: First Term  Richard Gard
Individual instruction for advanced performers in the study and interpretation of musical literature. Auditions for assignment to instructors (for both credit and noncredit lessons) are required for freshmen and some returning students, and are held only at the beginning of the fall term. For details, see the Music department’s program description in the YCPS.

* MUSI 461a or b, Advanced Performance: Second Term  Richard Gard
Continuation of MUSI 460.

* MUSI 462a or b, Advanced Performance: Third Term  Richard Gard
Continuation of MUSI 461. For details, see the Music department’s program description in the YCPS. Prerequisite: MUSI 361 or 461.

* MUSI 463a or b, Advanced Performance: Fourth Term  Richard Gard
Continuation of MUSI 462.

* MUSI 464a or b, Advanced Performance: Beyond Fourth Term  Richard Gard
Continuation of MUSI 463.  o Course cr

Senior Projects

* MUSI 490a and MUSI 491b, The Senior Essay  Staff
Preparation of a senior essay under faculty supervision. Admission by permission of the director of undergraduate studies.

* MUSI 492a and MUSI 493b, The Senior Project in Composition  Staff
Preparation of a senior composition project under faculty supervision. Admission by permission of the composition faculty of the Department of Music. Prerequisites: MUSI 312, 313, 412, and 413.

* MUSI 494a and MUSI 495b, The Senior Project in Musical Theater Composition  Staff
Preparation of a senior composition project in the field of musical theater under faculty supervision. Admission by permission of the coordinator of the Shen Curriculum. Two terms of MUSI 314 or equivalent.
* MUSI 496a and MUSI 497b, The Senior Recital  

Staff

Preparation and performance of a senior recital and accompanying essay under faculty supervision. Admission by permission of the director of undergraduate studies. Prerequisite: MUSI 461.