MUSIC (MUSI)

* MUSI 035b / CPSC 035b, Twenty-First Century Electronic and Computer Music Techniques  Scott Petersen
Exploration of twenty-first century electronic and computer music through the diverse subjects and issues at the intersection of technology and new music. How computers have changed and challenged the analysis, composition, production, and appreciation of music over the last fifty years. Knowledge of basic music theory and the ability to read Western musical notation is assumed. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  Q8

* MUSI 081b / ER&M 081b / SOCY 081b, Race and Place in British New Wave, K-Pop, and Beyond  Grace Kao
This seminar introduces you to several popular musical genres and explores how they are tied to racial, regional, and national identities. We examine how music is exported via migrants, return migrants, industry professionals, and the nation-state (in the case of Korean Popular Music, or K-Pop). Readings and discussions focus primarily on the British New Wave (from about 1979 to 1985) and K-Pop (1992-present), but we also discuss first-wave reggae, ska, rocksteady from the 1960s-70s, British and American punk rock music (1970s-1980s), the precursors of modern K-Pop, and have a brief discussion of Japanese City Pop. The class focuses mainly on the British New Wave and K-Pop because these two genres of popular music have strong ties to particular geographic areas, but they became or have become extremely popular in other parts of the world. We also investigate the importance of music videos in the development of these genres. Enrollment limited to first year students. Pre-registration required: see under First Year Seminar Program.  SO

MUSI 110a or b, Elements of Musical Pitch and Time  Ian Quinn
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 111b, Introduction to the History of Western Music: 1800 to the Present  Gundula Kreuzer
A survey of musical practices, institutions, genres, styles, and composers in Europe and North America from 1800 to the present. No prerequisites. Knowledge of Western musical notation is highly beneficial.  HU

* MUSI 137a / HUMS 139a, Western Philosophy in Four Operas 1600-1900  Gary Tomlinson
This course intensively studies four operas central to the western repertory, spanning the years from the early 17th to the late 19th century: Monteverdi’s Orfeo, Mozart’s Don Giovanni, Wagner’s Die Walküre (from The Ring of the Nibelungs), and Verdi’s Simon Boccanegra. The course explores the expression in these works of philosophical stances of their times on the human subject and human society, bringing to bear writings contemporary to them as well as from more recent times. Readings include works of Ficino, Descartes, Rousseau, Wollstonecraft, Schopenhauer, Kierkegaard, Douglass, Marx, Nietzsche, Freud, and Adorno. We discover that the expression of changing philosophical stances can be found not only in dramatic themes and the words sung, but in the changing natures of the musical styles deployed.  HU

MUSI 175b, Listening to Music  Brian Kane
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 185a / THST 236a, American Musical Theater History  Dan 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. Limited enrollment. Interested students should contact dan.egan@yale.edu for application requirements.  WR, HU

* MUSI 207a or b, Commercial and Popular Music Theory I  Nathaniel Adam
An introduction to music-theory analysis of commercial and popular song (with a focus on American and British music of the past 50 years, across multiple genres). Coursework involves study of harmony, voice leading and text setting, rhythm and meter, and form, with assigned reading, listening, musical transcription and arranging, and written/oral presentation of analysis. Prerequisite: Completion of a 100- or 200-level music theory course or the corresponding placement exam, and/or permission of instructor.  HU

* MUSI 208b, Commercial and Popular Music Theory II  Nathaniel Adam
This course is a continuation of MUSI 207 Commercial and Popular Music Theory I. While 207 covered fundamentals of analysis, 208 will involve further research and more complex analysis, with more presentations and transcription projects in addition to a final paper. Beyond harmonic and formal analysis, 208 will explore intersectional topics such as history, video, politics, race, gender, and sexuality in the context of popular music. Completion of MUSI 207 (Seniors and Graduate students may request instructor’s permission without taking 207).  HU

* MUSI 210a or b, Counterpoint, Harmony, and Form: 1500–1800  Staff
A concentrated investigation of basic principles and techniques of period musical composition through study of strict polyphonic voice leading, figuration, harmonic progression, phrase rhythm, and small musical forms.  HU

MUSI 211b, Systematic Theory for Music: 1800 to the present  Staff
Continuation of MUSI 210’s study of western art music, focusing on techniques developed 1800 to the present. Introduction to formal models of musical analysis and composition. Prerequisite: MUSI 207, 210, 217, 218, or equivalent.  HU
* MUSI 216a or b, Meter, Rhythm, Musical Time  
How do the mind and body make sense of patterned sounds in time? How do musical cultures, and individual musicians, create sonic time-patterns that engage attention, stir emotions, and inspire collective behavior? How well does standard Western notation represent these patterns and responses? What other systems of representation are available for exploring the properties of individual songs or compositions? The course focuses on meter, durational rhythm, their interaction across short and long spans of musical time, and their capacity to shape musical form. Repertoires are drawn from various historical eras of notated European music; contemporary popular, jazz, and electronic dance music; and contemporary and traditional musics of Africa, Asia, and the Caribbean. Students acquire a deeper understanding of a fundamental human capacity, as well as specific tools and habits that can be put to use in various activities as performers, composers, improvisers, listeners, and dancers. Prerequisite: Ability to read standard musical notation.  

* HU  

* MUSI 217a or b, Keyboard Skills for Tonal Music  
This course teaches music-theory keyboard skills such as scale reading, melody harmonization, figured-bass realization, and improvisation, and how these topics connect to written music-theory analysis and composition. Prerequisite: Completion of a 100- or 200-level music theory course, intermediate keyboard ability*, and permission of instructor. *eg: 2-octave scales in major and minor keys through 4 sharps/flats; sightread simple hymns/chorales at beat=60; knowledge of roman numerals  

* HU  

* MUSI 218a or b, Aural Skills for Tonal Music  
Nathaniel Adam  
Tonal music theory topics with an emphasis on sight-sightreading, rhythm, melodic and harmonic dictation, and aural analysis. Prerequisite: Completion of MUSI 110, or any 200-level MUSI course, or the following: ability to match pitch and sing a major scale; knowledge of standard staff notation (treble/bass clefs); knowledge of major/minor key signatures; knowledge of basic time signatures; knowledge of intervals; knowledge of triads.  

* HU  

* 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.  

½ Course cr per term  

* MUSI 228a / THST 224a, Musical Theater Performance I  
Maria-Christina Oliveras  
The structure, meaning, and performance 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. This semester's course also embraces the online format to address performing and recording virtually as a vital tool in the current field of musical theater. The course combines weekly synchronous learning and private coaching sessions. For singers, music directors, and directors. Admission by audition and application only. Auditions/interviews will be scheduled during the first two weeks of August. May be repeated for credit. For audition information contact dan.egan@yale.edu.  

* HU  

* RP  

* MUSI 229b / THST 226b, Musical Theater Performance II  
Staff  
The collaborative process and its effect on musical theater performance. Choreography, music direction, and origination of new works. Analysis of texts, scripts, and taped or filmed performances; applications in students' own performance. May be repeated for credit. For audition information e-mail dan.egan@yale.edu.  

* HU  

* RP  

* MUSI 230a, Composing for Musical Theater  
Joshua Rosenblum  
This course is open to all students (including graduate programs) and from any major, although priority is given to music majors. Knowledge of the basics of music theory and music notation is required, and some familiarity with the musical theater idiom is expected. Some prior composing experience is recommended. Piano skills are very helpful, but not required. Normally the class size is limited, so that all assignments can be performed and fully considered during the class meeting time. Prerequisite: MUSI 110 or equivalent. Enrollment limited to 12. Please contact joshua.rosenblum@yale.edu with any questions about eligibility.  

* HU  

* RP  

* MUSI 231b, Laptop Ensemble: Study and Performance  
Konrad Kaczmarek  
Investigations into music technology through a combination of classroom learning and live performance. The appropriation of music technology through software and hardware hacking; laptop-based production and performance tools; hybrid electroacoustic instruments and electronic chamber music; live audio processing; novel approaches to notation and conducting. Students create new works and perform in a concert at the end of the term.  

* RP  

* 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. This course may be repeated for credit. No previous musical experience required.  

* RP  

* MUSI 238a, Contemporary Chamber Music Performance  
Maiani da Silva  
Contemporary chamber music ensemble that emphasizes collaborative workshop methods for the performance of recent professional repertoire and pieces written by student and faculty composers. Students learn about musical analysis through performance, extended techniques, and the instrumentalists’ role in bringing to life a new piece. Admission by audition only. Students must bring their instruments to class.  

½ Course cr
* MUSI 240a or b, 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.  HU RP

* MUSI 318a, Intermediate Musicianship  Richard Lalli
Training in advanced aural perception, sight-singing, and keyboard skills. Prerequisite: MUSI 219 or equivalent.

* MUSI 320a, Composition Seminar I  Kathryn Alexander
Intermediate analytic and creative projects in music composition, instrumentation, and scoring for visual media. Study of compositional procedures and techniques in different genres and styles. Group and individual lessons to supplement in-class activities. Enrollment limited to 20. Students with questions should contact the instructor at kathryn.alexander@yale.edu. Previously MUSI 312. Prerequisite: MUSI 207 or MUSI 210 or MUSI 211 or equivalent.  HU RP

* MUSI 321b, Composition Seminar II  Konrad Kaczmarek
Intermediate analytic and creative projects in music composition and instrumentation, with a focus on jazz harmony, voice-leading, and music production tools. Study of compositional procedures and techniques in different ensemble settings. Group and individual lessons to supplement in-class lectures. Enrollment limited to 20. Students with questions should contact the instructor at konrad.kaczmarek@yale.edu. Prerequisite: MUSI 210 or MUSI 211 and/or MUSI 312.  RP

* MUSI 327a, Black American Art Song  Richard Lalli
This course is geared to both singers and pianists. It explores the lives and times of numerous composers—male and female—and also provides an introduction to issues of performance practice, singing technique, and pronunciation. The primary goal is to understand how the vocal execution of text can be informed by a study of historical events, social contexts, and aesthetic currents. The importance of text, breathing and communication are central to the performative component of the seminar. Prerequisites: Music reading ability and previous solo performing experience.  RP

* MUSI 328a, Introduction to Conducting  William Boughton
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 329b, Intermediate Conducting  William Boughton
Intermediate studies in baton technique and score preparation. After MUSI 323.

* MUSI 330a, Musical Theater Composition II  Staff
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 340b / THST 318b, Analyzing, Directing, and Performing Early Opera  Grant Herreid
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, instrumentalists, and directors. Admission by audition only. May be repeated for credit. For audition information e-mail grant.herreid@yale.edu.  HU RP

* MUSI 345a or b, Lessons  Kyung Yu
Individual instruction in the study and interpretation of musical literature. No more than four credits of lessons can be applied towards the 36-credit degree requirement. Auditions for assignment to instructors (for both credit and noncredit lessons) are required for first year 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 350a, History of Western Music: Middle Ages and Renaissance  Anna Zayaruznaya
A detailed investigation of the history of musical style from A.D. 900 to 1600. Preference to Music majors according to class.  HU

* MUSI 381a / AFAM 253a, Jazz in Transition, 1960–2000  Michael Veal
A survey of musicians, stylistic currents, and critical issues relevant to the evolution of jazz between 1960 and 2000. Topics include Third Stream, free jazz, jazz-rock fusion, the influence of world music, neo-classicism, jazz and hip-hop, and others.  HU

* MUSI 401a / THST 417a, Approaches to Dance and Music Relationships  Ming Wai Tai
The twentieth-century saw new and exciting ways for dance to relate to music. Some choreographers collaborated with composers in experimental ways, while others choreographed to existing non-dance music, and so on. These new artistic possibilities led to novel critical and philosophical questions concerning the relationship of music and dance. This course begins with a survey of dance-music relationships from the twentieth-century to the present, highlighting noteworthy collaborations between choreographers and composers. We then examine the perspectives of other dance writers, such as dancers, dance teachers, accompanists, critics, philosophers, and choreomusicologists, and discuss how they relate to, inform, or differ from one another and from choreographers and composers. We also discuss the broader social and intellectual environment in which these artworks and writings were produced (e.g. feminism, challenges to the work-concept in music, etc.).  HU
MUSI 420a, Composition Seminar III  Konrad Kaczmarek
Advanced analytic and creative projects in music composition and instrumentation, with a focus on writing for chamber ensembles. Ongoing study of evolving contemporary procedures and compositional techniques. Group and individual lessons to supplement in-class lectures. Admission by audition only. May be repeated for credit. Enrollment limited to 10. To audition, students should upload two PDF scores and MP3 recordings in a single zip file by 4 p.m. on the second Wednesday of the semester, to the designated Music 421 audition assignment page at the Canvas site. Students with questions should contact the instructor at konrad.kaczmarek@yale.edu. Prerequisites: Both MUSI 320 and 321. RP

MUSI 421b, Composition Seminar IV  Kathryn Alexander
Advanced analytic and creative projects in music composition and instrumentation, with a focus on writing for chamber ensembles. Ongoing study of evolving contemporary procedures and compositional techniques. Group and individual lessons to supplement in-class lectures. Admission by audition only. May be repeated for credit. Enrollment limited to 10. To audition, students should upload two PDF scores and MP3 recordings in a single zip file by the first Friday of the semester to the designated Music 421 audition assignment page at the Canvas site. Students with questions should contact the instructor at kathryn.alexander@yale.edu. Prerequisites: Both MUSI 320 and 321. RP

MUSI 425a, Electronic Instrument Design  Konrad Kaczmarek
Live audio and video processing using the visual programming environment Max/MSP/Jitter. Topics include human computer interaction (HCI), instrument design, alternative controllers, data mapping, algorithmic composition, real-time digital signal processing, communication over the network, and programming for mobile devices. HU RP

MUSI 427b / 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 a high-level programming language. Ability to read music is assumed. After CPSC 202 and 223. QR

MUSI 428a / 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 a high-level programming language. Ability to read music is assumed. After CPSC 202 and 223. QR

* MUSI 445a or b, Advanced Lessons  Kyung Yu
Individual instruction for advanced performers in the study and interpretation of musical literature. No more than four credits of lessons can be applied towards the 36-credit degree requirement. Auditions for assignment to instructors (for both credit and noncredit lessons) are required for first year 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 449a or b, Jazz Improvisation  Wayne Escoffery
In this course students study basic, intermediate, and advanced concepts of improvisation and learn the essentials for the Jazz Language through solo transcription and analysis. Students learn how to use vocabulary (or musical phrases) and a variety of improvisational devices and techniques over common chords and chord progressions. Upon completion of the course students have a deeper understanding of what it takes to become a great improver, what to practice and how to practice it, and how to go about expanding their jazz Vocabulary in order to naturally develop a unique improvisational voice. Students are required to bring their instruments to class. Prerequisite: Basic understanding of Jazz nomenclature and some experience improvising is advised. Admission by audition only. Permission of the instructor is required. ½ Course cr

* MUSI 452b / EDST 478b, 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
Throughout the long nineteenth century, opera was the most expensive, lavish, and politically implicated multimedia spectacle, with both its production and the act of opera-going offering prime opportunities to negotiate personal and collective identities. By looking at all of opera's complex media—libretti, music, voice types, design, stage technology, architecture, etc.—this seminar addresses various forms and techniques of representation related to such issues as gender, sexuality, class, race, nationalism, (dis)ability, the rise of the masses as a political agent, and the operatic genre itself as a vehicle of colonialism. Each week focuses on one topic and opera (or scenes), including works by Rossini, Weber, Meyerbeer, Verdi, Wagner, Puccini, Smyth, and Gershwin, as well as their representation on today's stages. A visit to the Metropolitan Opera is anticipated (if possible). Familiarity with Western musical notation is suggested.

An exploration of the representation of, involvement in, and discourse around women in (and around) Western art music. Guiding concerns are the cultural, ideological, socio-political, discursive, and biographical contexts conditioning the activities of female-identifying composers, performers, patrons, and critics over the past four centuries. Individual classes address musical and biographical case studies; challenges of the archive; the representation of women in operas and their contemporary productions; processes and agents of (de)canonization; the rise of the diva; intersections of race, class, gender, and sexual orientation in stereotyping the female musician; and recent writing in feminist and queer musicology more broadly. Prerequisite: familiarity with Western musical notation.

Introduction to medieval song in England via modern poetic theory, material culture, affect theory, and sound studies. Song is studied through foregrounding music as well as words, words as well as music.

This seminar studies how our understanding of jazz has been shaped (for good or ill) by a handful of critics, folklorists, and scholars. Many of the early histories of jazz fixed the pattern for later studies, entrenching received wisdom about jazz's origins, dissemination, and evolution. And yet, these histories were composed by authors with various conflicting political orientations, aesthetic aims, and economic investments in the music they were chronicling. In this class we critically situate these histories, and their authors' larger projects, within the political, social, and racial movements of the 20th century, in order to re-write the future history of jazz. Previous study of knowledge of jazz is encouraged, but not required.

Survey of creative techniques used in electronic dance music, such as digital sampling, synthesis, MIDI sequencing, DSP, and mixing. Focus on evolving EDM genres and repertoire. Prerequisite: MUSI 110 or 200 level music theory course or equivalent.

This course explores the various compositional techniques used in traditional and contemporary music across sub-Saharan Africa and the African diaspora, with an emphasis on the qualities of counterpoint, groove, polyrhythm and texture. Seminar meetings are devoted to discussion of assigned readings, analysis of assigned listenings, student presentations, and, when possible, performance of assigned transcriptions. There are no prerequisites, but the ability to read, transcribe, and analyze music is necessary, and instrumental performance skills will be very helpful.

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.

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.

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.

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.

Preparation of a senior essay under faculty supervision. Admission by permission of the director of undergraduate studies.