

# MUSIC (MUSI)

**\* MUSI 0035b / CPSC 0350b, 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. QR

**\* MUSI 0081a / ER&M 0581a / SOCY 0074a, 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. SO

**MUSI 1111a, Elements of Musical Pitch and Time** 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. O Course cr

**\* MUSI 1125a, Writing (About) Music: Memory in and as Music** Alexandra Dreher

How does the music of Beyoncé, Bob Dylan, and Billie Eilish perform memory and remembering? In what ways does music concretize, express, or externalize memory? Does music allow us to revisit a past? How might music manipulate memory? As we explore such questions about the connection between music and memory, we consider how our relationships to ourselves, communities, and societies can be shaped through remembering music. We explore this through musical case studies, memory studies, and musical technologies of remembering. This exploration involves an interdisciplinary approach, with studies of music at its center. No ability to read Western music notation is assumed or required. WR, HU

**\* MUSI 1137a / HUMS 1390a, 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 1185a / TDPS 2502a, 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 2100a, Score Reading and Analysis** Staff  
This beginner's class in Score Reading and Analysis builds the basic skills in the following - the ability to read a score both at the keyboard and through silent reading comprehending - clefs, transposition, orchestration, form, the instruments of the period, and discussing playing style of the period in question. During the semester the class builds a greater understanding of the characters (orchestral instruments) in the score, the historical context, formal analysis (sonata form, rondo, etc) and the keyboard skills to realize, understand, comprehend, and appreciate the works being studied and being able to play a minimum of 3 lines from the score. Some Keyboard skills. Ability to read the Treble and Bass clefs and, preferably, a skill on at least one orchestral instrument.

\* **MUSI 2121a, Modal Counterpoint: Analysis and Composition** Staff  
Studies in the theory, analysis, and composition of sixteenth-century modal polyphony. Knowledge of basic staff notation, intervals, and triads. o Course cr

\* **MUSI 2220a, 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

\* **MUSI 2228a / TDPS 2500a, Musical Theater Performance I** Annette Jolles and Dan Egan  
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. For registration requirements and audition information contact dan.egan@yale.edu. May be repeated for credit. HU RP

\* **MUSI 2230a, Composing for Musical Theater** Joshua Rosenblum and Dan Egan  
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:

Enrollment limited to 12. Please contact [joshua.rosenblum@yale.edu](mailto:joshua.rosenblum@yale.edu) with any questions about eligibility. HU RP

**\* MUSI 2232a, Central Javanese Gamelan Ensemble** Phil Acimovic

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 2238a, Contemporary Chamber Music Performance** Maiani da Silva

This performance course offers an immersive experience in contemporary chamber music, where instrumentalist students collaborate closely with composition students (of MUSI 4220) in a dynamic, workshop-driven environment. Emphasizing a collaborative approach, the course focuses on the intersection of performance and composition, offering a space where students engage in the creative process through hands-on interaction with newly composed works. Students will explore the unique challenges and rewards of bringing contemporary compositions to life, learning to interpret and communicate the composer's vision while also contributing their artistic insights to the ongoing evolution of each piece. Throughout the course, students will gain invaluable experience in *collaborative and idiomatic problem-solving, creative flexibility and leadership, and interdisciplinary communication*; key skills that are essential for success in today's evolving musical landscape. Instrumentalists will deepen their understanding of their roles in bringing to life a new piece, learning not only how to execute a new composition but also how to actively shape the piece's final form through dialogue and experimentation with the composer, culminating in a performance of multiple new works. Admission by audition only. Students must bring their instruments to class.

½ Course cr

**\* MUSI 2240a, 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](mailto:grant.herreid@yale.edu). HU RP

**MUSI 3104a, Tuning and Temperament** Daniel Walden

This course combines scientific, practical, and historical methods in examining theories of tuning and temperament from the past two millennia. We consult primary and secondary sources in our investigations ranging from Sanskrit tunings to Bach's temperaments to 19th-c. Mexican microtonalism to hyperpop. We build and take apart instruments in the classroom, cultivate the skills to tune keyboards in a variety of ways, learn how to operate auto-tune software and applications for advanced acoustical analysis, and construct our musical temperaments. The overall goal is to recognize how the seemingly abstract principles of tuning and temperament have affected the course not just of music history, but of science, technology, and society. Ability to read notation and an understanding of basic diatonic harmony are required. HU

\* **MUSI 3115a, 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 3220a, Composition I: Genre, Style and Techniques** Kathryn Alexander  
Intermediate creative projects in music composition, instrumentation, and scoring for visual media. Study of compositional techniques throughout genres and styles. Students may compose songs in any genre, write in jazz idioms, compose a classical string quartet, produce an EDM tune, score to animation or video; or other projects individually designed. Group critique as an in-class activity and collaborative workshops with performers in Music 2238. Questions? Contact the instructor at [kathryn.alexander@yale.edu](mailto:kathryn.alexander@yale.edu). Prerequisite: 200-level music theory course or equivalent experience. HU RP

\* **MUSI 3228a, Introduction to Conducting** Staff  
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 3242a, Inhabiting Text and Music in Contemporary Song Repertoire** AZ (A. Zayaruznaya)  
Intended for singers and pianists who have had some solo performance experience, this course is focused on developing an understanding of how our desire to convey truth, our need to engage and collaborate, and the honing of our respective musical skills feeds our imaginations, thereby enhancing our ability to communicate “meaning” through music. With focus on specific late 20th- to early 21st-century compositions, we discuss biographical information of the poets and composers, historical context, the composers’ musical responses to the poems and our own unique engagement with the text and the music. Each student is assigned specific songs to present in class, culminating each half-semester in a performance on campus. Music reading proficiency and previous experience solo performing, as either singer or pianist is required. Submission of a video of the student singing (with or without piano accompaniment) and/or playing piano is required.

\* **MUSI 3245a, 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 3353a, Western Art Music: 1968–Present** Trevor Baca  
A survey of musical practices, institutions, genres, styles, and composers in Europe, the Americas and Asia from 1968 to the present. This class prioritizes the identification of pieces, composers and stylistic practice through a study of scores and recordings. HU

**\* MUSI 4107a, 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, 407 involves further research and more complex analysis, with more presentations and transcription projects in addition to a final paper. Beyond harmonic and formal analysis, 407 explores intersectional topics such as history, video, politics, race, gender, and sexuality in the context of popular music. Completion of MUSI 2107 (seniors and graduate students may request instructor's permission without taking 2107). HU RP

**\* MUSI 4203a, The Media of Sound: Experimental Approaches to Sound Recording and Media Design** Ross Wightman

This course explores the multifaceted and multimedia approaches used in the industry of recording sound and designing the art objects that contain them. With a focus on experimental and conceptual applications of this technology, students engage in creating sonic/visual works that subvert, alter or synthesize the various media forms that go into 'music production.' Alongside creative projects, historical and contemporary works of sound art and music production are examined as case studies to exemplify both the norms of the industry and works that subvert them. Concepts related to the transmission and reception of sound through various media (tape, vinyl, MP3 etc.) are explored alongside the quirks, limitations and advantages of the milieu of hardware and software options (multi-track recording devices, DAWs etc.) both contemporary and antiquated that have been available to producers and artists alike over the last century and beyond. Topics include formatting artwork for sound recordings, recording and editing sound, collaboration on production of both digital and physical media, and more.

This course is not available to students previously enrolled in CSGH 370. RP

**\* MUSI 4220a, 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 4220 audition assignment page at the Canvas site. Students with questions should contact the instructor at [konrad.kaczmarek@yale.edu](mailto:konrad.kaczmarek@yale.edu). Prerequisites: Both MUSI 3220 and 3221. RP

**MUSI 4227b / CPSC 4320b, 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 4228a / CPSC 4310a, 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 4231a / TDPS 4028a, The Spirit of the Original: Adaptation Lab** Dan Egan  
An advanced course in musical theater/opera/film adaptation from multiple genres. Exploration of source material and collaboration in scores by Jeanine Tesori and others, mining each for inherent structure, nuance, utility, and applicability for emerging writers. Importance of honoring the original source even when the adaptation goes far afield. Study examples will be chosen from adaptations of short stories, plays, musicals, film, Shakespeare, and art. What is salient in process and execution. Possible guest artists include all Tesori collaborators. Final project will be presentation of a work in progress, pitched at midterm. Assumption of advanced writing practice, with at least one completed show -- score, lyrics, or libretto. Applicants will submit a one-page statement outlining readiness for the course, experience, and goals for enrollment. HU

\* **MUSI 4245a, 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 4249a, 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 improviser, 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 4300a / ITAL 3460a, The Castrato** Jessica Peritz  
This seminar locates the intriguing, anxiety-inducing figure of the castrato at the nexus of fact and fiction, working to disentangle the historical realities of castrato lives from fantasies (both popular and scholarly) about castrato bodies, voices, and sexualities. Though the practice of castration has a long and complicated global history, the Italian term *castrato* denotes a particular group of people within that history: the many thousands of Italian boys, mostly from poor families, who were subjected to surgery between 1550 and 1850 with the express purpose of altering their voices for music-making. As the most celebrated performers of vocal music in early modern Europe, castrati were adored, worshipped, and heaped with wealth – but also mocked, shunned, and denied basic human rights. These and other contradictions characterize the castrato's fraught place within music history, while also resonating across time with

twenty-first-century concerns about constructions of gender, sexuality, race, class, and (dis)ability. HU

\* **MUSI 4362a / CPLT 1950a / ENGL 3505a / HUMS 2000a, Medieval Songlines**

Ardis Butterfield

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. WR, HU

\* **MUSI 4371a, Techniques of Musical Theater Score Interpretation** Dan Egan

Techniques of Musical Theater Score Interpretation offers historical perspectives on musical theater scoring, music direction, and conducting together with present-day applications addressing the unique needs of musicians tasked with coaching, sight-reading/transposition, conducting, orchestral reductions, and arranging for musical theater. Exploration of changing cultural, economic, and musical taste across eras and the implications of the changes for musicians working in the musical theater. Permission of instructor via audition/interview. Music reading ability. Basic knowledge of musical theater literature. Dependable keyboard fluency. HU RP

\* **MUSI 4470a / FILM 4270a / HUMS 2631a, 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 4478a / FILM 4200a, Radio** Brian Kane

Introduction to selected topics in the social history, technique, and meaning of radio in America, with a focus on music and mediation. Topics may include: the nature of the "radio archive;" early radio listening (DXing); the formation of the networks; advertising; the rise of audience research; African-American radio; the origins of the DJ and format radio. Workload may include: short papers, book reviews, radio building, archival research, and end-of- semester project. HU

\* **MUSI 4480a / AFAM 4779a, Music of the Caribbean: Cuba and Jamaica** Michael Veal

An examination of the Afro-diasporic music cultures of Cuba and Jamaica, placing the historical succession of musical genres and traditions into social, cultural, and political contexts. Cuban genres studied include religious/folkloric traditions (Lucumi/Santeria and Abakua), rumba, son, mambo, pachanga/charanga, salsa, timba and reggaeton. Jamaican genres studied include: folkloric traditions (etu/tambu/kumina), Jamaican R&B, ska, rock steady, reggae, ragga/dancehall. Prominent themes include: slavery, Afro-diasporic cultural traditions, Black Atlantic culture, nationalism/independence/post-colonial culture, relationships with the United States, music & gender/sexuality, technology. HU

\* **MUSI 4995a, Individual Study** AZ (A. Zayaruznaya)

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.

\* **MUSI 4996a, The Senior Recital** AZ (A. Zayaruznaya)

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.

\* **MUSI 4997a, The Senior Project in Composition** AZ (A. Zayaruznaya)

Preparation of a senior composition project under faculty supervision. Admission by permission of the composition faculty of the Department of Music. Prerequisites:

MUSI 320, 321, 420, and 421.

\* **MUSI 4998a, The Senior Project in Musical Theater Composition** AZ (A. Zayaruznaya)

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 4999a, The Senior Essay** AZ (A. Zayaruznaya)

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