MUSIC (MUSI)

* MUSI 012b, One Thousand Years of Love Songs Anna Zayaruzny
History of the love song in Western culture from the twelfth-century trouvères to contemporary popular hits. Music and the shifting social constructions of desire over the past millennium. The song repertory’s engagement with ideas and movements such as courtly love, humanism, romanticism, sexual libertinism, and the LGBT rights movement. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. **HU RP**

* MUSI 035a / CPSC 035a, 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. **QR**

* MUSI 050a, Transformations in 20th and 21st Century Music Trevor Baca
Introduction to outstanding pieces of 20th- and 21st-century instrumental music. Students examine details of the music and the social/historical context of each piece, in chronological order: one piece for each of the twelve decades from 1900 to the present. Composers include Mahler, Stravinsky, Ravel, Varèse, Copland, Cage, Reich, Xenakis, Eastman, Takemitsu, Czernowin, and Monk. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. **HU**

* MUSI 076a, Jazz & Architecture: Thinking Spatially in Jazz Michael Veal
An exploration of the sonic and social utility of spatial thinking in jazz, with a particular emphasis on the architectural discourse as a source of terms and concepts. Ability to understand musical terminology strongly encouraged. **HU**

MUSI 100a or b, Melody, Rhythm, and Notation in Global Context Ian Quinn
Students in this course learn techniques for analyzing, representing, and reproducing basic musical structures of periodicity, pattern, and structure in the domains of pitch, time, and timbre. Conceptual skills include systems of nomenclature and classification derived from European, Arabic, and Indian pedagogical traditions and cover rhythms, meters, scales, modes, intervals, and chords. Students also gain fluency in staff notation, which originates in the European tradition but has colonized many other practices; we also spend time with other visualization techniques and notation systems for musical sound. Aural skills connect concepts and notations with embodied sound via practices like singing with European and Indian solfege and timekeeping with European conducting patterns and Indian clapping patterns. We also cover techniques of analytical listening and transcription, restricting ourselves to a small group of focused playlists representing different cultures of musicking, including global hip-hop, south Indian classical music, and vernacular music marketed separately to Black and White audiences in the early days of the American recording industry. **HU**

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. **HU**

MUSI 115b, The Mathematics of Music Richard Cohn
An introduction to applied mathematics in the context of music theory and analysis. Concepts from algebra, modular arithmetic, set theory, geometry, and elementary topology are applied to the study of musical rhythms, melodies, and chords across a wide repertoire of classical, atonal, and popular musics. Prerequisite: ability to read music. **QR, HU**

* MUSI 145a, Music in Japan Liam Hynes-Tawa
Like Japanese culture in general, Japan's music has been stereotyped both as very old/traditional and very modern/Western, a dichotomy that fails to take into account the many rich layers of history that have combined to create the landscape we see today. This course walks through several different genres and periods in the history of Japanese music, allowing students to become more deeply familiar with types of music that they may have heard before, and to get to know new repertoires that may be more unfamiliar. In order to proceed from the more to the less known, the course moves in backward chronological order, beginning with recent music that most of us have heard somewhere, like popular anime and video game soundtracks. From there we move deeper back into the twentieth century, examining the postwar genres that gave rise to more familiar recent ones, and from there to the songs that accompanied Japan's turn to colonial empire in the late nineteenth and earlier twentieth centuries. Finally, we end by learning what we can about the music that predated sound recording and Western influences. Sophomore Seminar: Registration preference given to sophomores. Not normally open to first-year students. **WR, HU**

* MUSI 172a, Music in Words: Controversy, Critique, Injunctive Brian Miller
This course examines the practice of writing about music by surveying a variety of instances (spanning roughly the past century) in which music has been the subject of controversy, involving questions of politics, aesthetics and/or identity. These cases span several musical styles and include debates over the artistic merit of pop, rock, and smooth jazz; the role of race in constructing histories of popular music; the emergence of experimental musical languages in avant-garde movements, and more. Perhaps ironically, a major theme in much writing on music is music’s resistance to language—the seemingly inherent difficulty involved in translating, explaining, or even just describing the sonic and embodied experience of music in words. But whatever difficulties are involved, writing about music is an important cultural form, in genres ranging from reviews and criticism to academic scholarship to cultural critique to fiction. In this writing seminar, students encounter exemplary works of writing about music in these and other genres, and also learn to produce some of
these forms along with critical evaluations and responses to debates and controversies encountered in the readings. Sophomore Seminar: Registration preference given to sophomores. Not normally open to first-year students. WR, HU

**MUSI 175a or b, Listening to Music**  
Angharad Davis  
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 189a / HUMS 180a, Music & Jane Austen  
Jessica Peritz  
This course takes Jane Austen as a guide to the world of early nineteenth-century music culture in Britain, exploring through her novels the relationships between music, gender, and class in the decades around 1800. We approach this period of music history by delving into how “regular people”—especially women—consumed, curated, and created music in their everyday lives. Austen, an accomplished musician herself, wove music into her novels in ways that reveal much about contemporary practices of (and prejudices against) musicmaking. We focus on three of Austen’s novels (Pride & Prejudice, Sense & Sensibility, Emma) and excerpts from her music manuscript collections, alongside recent scholarship and modern film adaptations, which taken together raise a series of interdisciplinary questions. By learning about Austen’s musical milieu, we open up the musical lives of Regency-era women and the ‘middling sort,’ while becoming more attuned to the social critiques embedded in Austen’s representations of music, ultimately enriching our engagement with the novels themselves. The ability to read musical notation is not required, but will be helpful. HU

**MUSI 207a or b, Commercial and Popular Music Theory**  
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 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. Recommended to be taken concurrently with MUSI 217. See the *Calendar for the Opening Days* or the Music department website for information about the placement test. HU

* MUSI 211b, Elementary Studies in Analysis and Model Composition II  
Daniel Harrison  
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 217a or b, Music Theory Skills at the Keyboard  
Nathaniel Adam  
This course teaches music-theory keyboard skills such as score 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 or the corresponding placement exam, basic piano sight-reading ability, and permission of instructor. HU ½ Course cr

* 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 221b, The Performance of Chamber Music  
Wendy Sharp  
Preparing and performing chamber music works, including rehearsal techniques, leading, developing musical concepts, learning to work effectively in a small group, and performing. Weekly coaching and rehearsals, bimonthly studio classes, and end-of-term recitals. Open to qualified Yale College instrumentalists and pianists by audition only. Prerequisite: MUSI 220. May be repeated for credit. For audition information e-mail wendy.sharp@yale.edu. RP ½ Course cr

* MUSI 222b, 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 International Phonetic Alphabet. Students are strongly encouraged to supplement the course with individual voice instruction. Admission by audition only. May be repeated for credit. For audition information e-mail richard.lalli@yale.edu. HU
* MUSI 228a / THST 224a, Musical Theater Performance I  Annette Jolles
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, Musical Theater Performance II  Maria-Christina Oliveras
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. 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 musical 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 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 315a, 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 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 210 or 211 or equivalent. HU RP

* MUSI 322a, Songs of Schubert and Debussy  Richard Lalli
An in-depth study of the solo vocal works of Franz Schubert and Claude Debussy. Cultural and political trends provide context as canonic masterpieces are approached from both theoretical and performative angles. Special consideration is given to literary features and background, including use of the International Phonetic Alphabet. All students, performers and non-performers, are invited to apply. Prerequisites: Music reading ability and completion of the application. HU

* 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. HU

* MUSI 329b, Intermediate Conducting  William Boughton
Intermediate studies in baton technique and score preparation. After MUSI 323. HU RP

* MUSI 330b, Musical Theater Composition II  Scott Frankel
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 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, 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  Staff
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 350b, History of Western Music: Middle Ages and Renaissance  Anna Zayaruzny
A detailed investigation of the history of musical style from A.D. 900 to 1600. Preference to Music majors according to class.  HU

* MUSI 352a, The Western Art-Music Tradition, 1800-2020  Gundula Kreuzer
A survey of musical practices, institutions, genres, styles, and composers in Europe and North America from 1800 to the present. This class is for Music majors and includes obligatory sections that focus on detailed musical discussions. Knowledge of Western musical notation and basic harmony is required. Interested non-majors may enroll with permission from instructor.  HU

MUSI 380a, Jazz in America 1900-1960  Brian Kane
A course on key moments in the history of jazz in America until 1960 with special focus on the role of jazz within broader streams of American cultural life; improvisation; jazz as popular music and as art music; the racial politics of jazz; and its artistic achievements.

* MUSI 404a, 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 408b, Introduction to Schenkerian Analysis  Daniel Harrison
Advanced work in harmony, counterpoint, thoroughbass, structure, and form; Schenkerian analysis of selected compositions from the tonal repertory. Prerequisite: two courses from MUSI 301–311.  HU  RP

* 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 420 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  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 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 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  Staff
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 455a / MUSI 235, A History of Music Notation  Anna Zayaruzny
The history of music notation is intimately linked with the histories of musical composition and performance. This course combines a study of musical paleography (i.e. how music is written down) with consideration of the historical and intellectual currents that shaped, and were shaped by, systems of music writing. Among the systems surveyed are the neumes used to preserve early plainchant, the increasingly specific rhythmic notations that recorded Western polyphony from the thirteenth century onward, and the notational puzzles and games of the fourteenth and fifteenth centuries. Final projects may focus on medieval or later music notations. Prerequisite: ability to read modern music notation comfortably.  HU
* MUSI 460a, Music and the Metropolis, 1900-1950  Angharad Davis
In the first half of the twentieth century, the great metropolises of Europe and North America bustled as never before. Motor klaxons hooted in the streets; elevated trains rattled overhead while subways rumbled below; parlour pianos tinkled, and radios blared. This course introduces students to ways in which not only musicians, but also politicians, sociologists, artists, and citizens of the early twentieth century, perceived and responded to the modern urban environment as a sonic phenomenon. Topics for study include the theorising of modern experience by sociologists and philosophers such as Georg Simmel and Siegfried Kracauer; the thematising of city life and the wonders and dangers of technology in popular songs and films; the intersection of music and noise in the works of composers such as Charles Ives, Leo Ornstein, and George Antheil; and the paradox that led to jazz being celebrated both as an emblem of urban hyper-modernity and as an icon of anti-modern ‘Primitivism.’ Ability to read music required.  HU

* MUSI 472b / THST 333b, Stephen Sondheim and the American Musical Theater Tradition  Dan 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 491a, Musical Afrofuturisms
A survey of the Afrofuturist theme as it has been articulated in African American music of the post-World War II era, with additional references to its concurrent manifestations in film, literature, and visual arts. The introductory meetings lay historical, political, technological, and cultural foundations, before proceeding with a series of work-based (i.e., album-based) case studies for the remainder of the term. Ability to understand musical terminology is very helpful but not required.  HU

* MUSI 492b / AMST 477b, The Beach Boys in American Culture and Counterculture  Daniel Harrison
The sixty-year career of the Beach Boys is an armature to study a variety of topics of interest to musicologists, American cultural historians, and students of media. The group's musical production is notably large and stylistically varied, its complex history (and mythology) is well documented in print and on film, and recent scholarship about the group is sophisticated and suggestive. Starting with close listening of a large set of songs, readings from both academic and popular sources, and discussions with expert guests in cultural studies, rock journalism, biography, and music analysis, students identify and work on an original research project related to the group, broadly conceived.  HU

* MUSI 495a or b, Individual Study  Anna Zayaruzny
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 496a or b, The Senior Recital  Anna Zayaruzny
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 497a or b, The Senior Project in Composition  Anna Zayaruzny
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 498a, The Senior Project in Musical Theater Composition  Anna Zayaruzny
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 499a or b, The Senior Essay  Anna Zayaruzny
Preparation of a senior essay under faculty supervision. Admission by permission of the director of undergraduate studies.