MUSIC

Director of undergraduate studies: Ian Quinn, 205 STOECK, 432-2986, dus.music@yale.edu; yalemusic.yale.edu

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, Henry Parkes, Anna Zayaruznaya


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 199, 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 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. Although the faculty of the School of Music attempts to accommodate those who qualify for credit instruction, it cannot guarantee that they will be enrolled with the teacher of their choice.

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, 352, and 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 IV course in the Department of Music designated “Research seminar” during the junior or senior year. 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, 352, and 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/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 prerequisites, 11 numbered 300 or above

Specific courses required  MUSI 350, 351, 352, 353; 2 from MUSI 301–311; 1 upper-level research seminar

Distribution of courses  4 additional 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 030b, Faith and Doubt in Western Music  Henry Parkes

An exploration of spirituality, ideology, and philosophical worldviews in the great works of Western classical music. Religious and philosophical backgrounds of famous composers; the role of spirituality as a stimulus for creativity; the manner in which belief has shaped the reception of composers and works; the degree to which musical works communicate spiritual ideas or philosophies. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  HU

* MUSI 065a, Shape-Note Traditions of the United States  Ian Quinn

Introduction to the folk-song process known as shape-note or Sacred Harp singing, a unique tradition of community a cappella music-making. The tradition's roots in colonial New England, growth in the southern states between the Civil War and the World Wars, and influence on later musical genres such as bluegrass and gospel. The history of American music, religion, and print culture; exploration of a way of relating to music that is fundamentally different from the performer-audience relationship; concepts of oral tradition. Includes a field trip to New York City. No singing experience or music-reading ability required. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  HU
Level I

* MUSI 107b, Exploring the Nature of Genius  Craig Wright
The changing meanings of the term "genius" in Western culture; discussion as to whether genius is a reality. Focus on the special
talents needed to respond to and shape the world in a defining fashion, and the quirky patterns of thought exemplified by great minds,
principally Leonardo da Vinci, Newton, Mozart, Woolf, Beethoven, van Gogh, Picasso, and Joyce. Recent developments in neurobiology
that suggest future lines of research into the minds of exceptional individuals. Enrollment limited to 65.  WR, 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.

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 131b, Introduction to the History of Western Music: 1800 to the Present  Mark Rodgers and Kamala Schelling
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 205a or b, Tonal Harmony and Form  Staff
A thorough review of musical rudiments — scales, keys, chords, rhythm, notation — followed by a study of the fundamentals of tonal
harmony and form. Emphasis on listening skills — how to hear what is happening harmonically and formally in tonal pieces without
following a score. Intended for non–music majors who have proficiency in reading music. 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.
Interested students must preregister through https://students.yale.edu/ocs-preference/select/select?id=10702  HU

* 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 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
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 RP

* 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  HU RP

* MUSI 228a / THST 224a, Musical Theater Performance I  Andrew Gerle
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.  HU RP

* MUSI 229b / THST 226b, Musical Theater Performance II  Annette Jolles
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 231a, Laptop Ensembles: Study and Performance  Konrad Kaczmarek
Introduction to 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. Counts toward the Music major as a Level III course with permission of instructor.

* MUSI 232a or b, Central Javanese Gamelan Ensemble  Sumarsam
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.  RP

* 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 295b, Electronic Dance Music and Creative Techniques  Kathryn Alexander
Survey of creative techniques used in electronic dance music, such as digital sampling, synthesis, MIDI sequencing, DSP, and mixing. Focus on evolving genres, including ambient, drum and bass, dub-step, jungle, house, techno, and trance, as well as on mash-up techniques. Prerequisite: MUSI 110 or 200 level music theory course or equivalent.  HU RP

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 303a, Classical Style: Analysis and Model Composition  Michael Friedmann
Intermediate studies in the theory, analysis, and composition of the music of the late eighteenth and nineteenth centuries. Prerequisite: MUSI 211. Enrollment limited to 14. Preference to Music majors according to class.  HU

MUSI 309b, Musical Spaces, Sets, and Geometries  Richard Cohn
Conception and representation of pitch and rhythm systems using set, group, and graph theory. Focus on European concert music of the late nineteenth and twentieth centuries. Prerequisite: MUSI 211. Enrollment limited to 18. Preference to Music majors according to class.  QR

* MUSI 312a, Composition Seminar I  Kathryn Alexander
Intermediate project-oriented studies in music composition and in the instrumentation and orchestration of chamber music. Survey of contemporary techniques in selected composers' works, as well as digital notation and MIDI realization techniques in notation programs and Ableton Live 9. Prerequisite: MUSI 205 or equivalent. 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 9, to the designated 312 audition dropbox on the Composition Seminar Web page at classesv2.yale.edu. 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 in film and video scoring. Study of selected composers' works; survey of production techniques in Logic Pro and Final Cut Pro. Prerequisite: MUSI 205, 214, or 312, or equivalent. 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, January 20, to the designated 313 audition dropbox on the Composition Seminar Web page at classesv2.yale.edu. Students with questions should contact the instructor at konrad.kaczmarek@yale.edu.  RP
* MUSI 314b, Musical Theater Composition II  Jeanine Tesori
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 318a, Intermediate Musicianship  Richard Lalli
Training in advanced aural perception, sight-singing, and keyboard skills. Prerequisite: MUSI 219.

* MUSI 322b / 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 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 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 345a / FILM 359a, Introduction to Sound Studies  Brian Kane
A broad introduction to sound studies, an emerging field that analyzes both the technologies and the cultural techniques involved in the production, reception, and meaning of sound and listening. Topics include soundscapes, voice, modes of listening, audio technologies, electronic music, and noise. How sound studies intersects with more traditional methods of music studies.  HU

* MUSI 351a, 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 352b, History of Western Music: The Nineteenth and Twentieth Centuries  James Hepokoski
A detailed investigation of the history of musical style from 1800 to the present. Preference to Music majors according to class.  HU

* MUSI 353a / AFST 353a, Topics in World Music  Michael Veal
A critical introduction to selected cultures of world music. Specific cultures vary from year to year but generally include those of Native America, South Asia, Southeast Asia, sub-Saharan Africa, the Middle East, and the Caribbean. Preference to Music majors according to class.  HU

* MUSI 355b / RLST 122b / SAST 373b, Music and Hinduism  Eben Graves
The variety of ways in which music and sound are incorporated into Hindu traditions. How concepts of sacred sound, Sanskrit aesthetics, religious praxis and theology, musical virtuosity, nationalism, and issues of gender are central to understanding relationships between music and Hinduism. Hindu musical performance and discourse in the context of South Asian history, politics, and culture.  HU

* MUSI 356a / FILM 374a / SAST 357a, Bollywood’s Music, Image, and Culture  Eben Graves
Hindi/Urdu cinema – Bollywood – examined through its music. Focus on musical styles, production techniques, performers, and visual tropes since the mid-twentieth century. Ways that music, images, and narratives express and contest social identities; Hindi film music’s relationship with political and religious change in the context of colonial and postcolonial South Asia; and how economic, technological, and aesthetic considerations have influenced the creation of Hindi film songs.  HU

MUSI 357b / SAST 359b, Indian Music Theory and Practice  Stanley Scott
Introduction to the concepts and culture of music in South Asia from Vedic times to the present, with a focus on North Indian classical music. Discussion of history and theory is enriched by practical instruction and live performances. Topics include raga (melody), tala (meter), musical forms, improvisation, patronage, religion, and gender, with forays into folk music and film. No previous experience in Indian classical music required.  HU

* MUSI 359b, Music, Religion, and Popular Culture in the Middle East  Tala Jarjour
Study of music and how it relates to religion in the Middle East. Focus on the Arab world and the social and cultural currents underlying the appearance of popular music in recent protests and uprisings. Topics include justice, marginality, ethnicity, gender, religiosity, emotionality, mass media, popular culture, idealism, and national sentiment. Suitable for students with backgrounds in Middle East studies, international politics, peace studies, religious studies, global studies, music, or anthropology. Basic musical knowledge or background in Middle Eastern studies are desirable.  HU
* 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, SC HP

MUSI 372a / CPSC 134a, Programming Musical Applications Donya Quick
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 412a, Composition Seminar III Konrad Kaczmarek
Advanced project-oriented studies in music composition and in the orchestration of chamber ensemble and chamber orchestra music. Survey of contemporary techniques in selected composers' works, as well as MIDI realization techniques in Logic Pro and East/West Orchestra. 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 9, 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 and in the orchestration of symphonic orchestra music. Survey of contemporary techniques in selected composers' works, as well as MIDI realization techniques in Ableton Live 9 and VSL. 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, January 20, to the designated 413 audition dropbox on the Composition Seminar Web page at classesv2.yale.edu. Students with questions should contact the instructor at kathryn.alexander@yale.edu.

* MUSI 419b, Tonal Affect & Allegory in the Sacred Music of J.S. Bach Michael Dodds
This course explores the sacred music of J.S. Bach with particular consideration for his tonal choices, including the relationship of key to affect and topos and the potential symbolic and allegorical meanings of tonal relationships. Music 130 (Intro to History of Western Music: 900-1800) First-year music theory for majors

* MUSI 437b, Chamber Music of Beethoven: Analysis and Performance Michael Friedmann
A study of selected chamber works by Beethoven, coupling analytical research with practical performance issues. Advanced violinists, violists, cellists, oboists, clarinetists, bassoonists, hornists, vocalists, and pianists admitted by audition. Auditions held in the days immediately following the first class meeting, but can be arranged by email in advance of class. Audition material must convey a high level of technical advancement and musical sophistication, but need not be by Beethoven. The auditions also incorporate some analytic questions on Beethoven chamber music scores. RP

* MUSI 478a, 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. HY HY

Research Seminars

* MUSI 445b, Trends in European Orchestral Music, 1950 to the Present Patrick McCreless and Kirill Zikanov
Survey of prominent European compositional styles that have emerged since the end of World War II, with a focus on compositions for larger ensembles. Readings include analytical and historical scholarship, as well as statements by the composers themselves. Emphasis on analytical engagement with the compositions and on the rich diversity and vitality of contemporary art music. Fulfills the research-seminar requirement of the music major. Prerequisites: MUSI 211 and 219 or equivalents. HY

* MUSI 456a, In Search of Authenticity Anna Zayaruznaya
Ways in which notions of authenticity are invoked in music research and reception. Questions of performance practice as it pertains to the sound of medieval song and to the makeup of Bach’s choirs. Notions of personal authenticity in the music of Charles Ives and in indie rock of the late twentieth century. Fulfills the research-seminar requirement of the music major. WR HY

Individual Study

* MUSI 471a and MUSI 472b, Individual Study Ian Quinn
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**  Staff
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**  Staff
Continuation of MUSI 360.

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

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

* **MUSI 364b, Performance: Beyond Fourth Term**  Staff
Continuation of MUSI 363. 0 Course cr

* **MUSI 460a or b, Advanced Performance: First Term**  Staff
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**  Staff
Continuation of MUSI 460.

* **MUSI 462a or b, Advanced Performance: Third Term**  Staff
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**  Staff
Continuation of MUSI 462.

* **MUSI 464b, Advanced Performance: Beyond Fourth Term**  Staff
Continuation of MUSI 463. 0 Course cr

Music: Senior Seminar

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.