MUSIC (MUSI)

* MUSI 032a, Music, Sound, and the Environment  Giulia Accornero  
The word “environment” derives from the French word environ (around): it refers to what is all around us. In this class we examine the roles that music, sound, and their associated vocabularies have long played in negotiating the perception and meaning of what constitutes our environment. We dig into history to learn how the Muslim philosopher al-Kindi conceived of the connection between winds, elements, and the strings of the oud more than a thousand years ago; how across the centuries, people have construed a range of musical genres in connection to the problematic ideology of climatic determinism; and how today, composers give voice to the microscopic. As we proceed, we ask: what is (and could be) the role of music and sound in shaping the environment today? By the end of the class, we recognize and assess the ways in which music and sound have inflected and continue to inflect our perception of the environment. Enrollment limited to first-year students.  WR, HU

* 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.  QR

* MUSI 081a / ER&M 081a / SOCY 081a, 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 110a or b, 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.  0 Course cr

* MUSI 125b, Writing (About) Music: Memory in and as Music  Staff  
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 148b / EALL 277b / EAST 424b, Music In Flux: Blendings, Exchanges, and Cultural Significances  Staff
This course examines how music is transmitted by various factors and how its styles and meanings can change in a new context. Through various scholarly approaches, this class aims to enhance your understanding of the mobility of music and its meanings. We will examine the processes and conditions in which music is exchanged and blended and consider how such “mashups” function as cultural indicators and symbols for emergent and migrant communities. We will also examine the impact of technology on musical globalization, localization, and glocalization. In doing so, this class explores issues of identity, representation, authenticity, tradition, nationalism, and transnationalism. By examining music in- or as-culture, students will understand some of the political, cultural, and social aspects of music, as well as the contextual meanings of musical practices. The class will utilize audio/video sources, incorporate discussions based on academic articles and chapters, and require student analysis that connects music to its context. While this class focuses mainly on music from East Asian countries, we will also examine case studies from others around the world. No background in music or prior knowledge of East Asia is required.  HU

MUSI 156a / AFAM 117a / AMST 207a / WGSS 117a, Beyonce Makes History: Black Radical Tradition History, Culture, Theory & Politics through Music  Staff
This class centers the 2010s and 2020s’ sonic and visual repertoire of Beyonce Knowles-Carter (from 2013’s self-titled album through 2024’s Cowboy Carter) as the portal through which to rigorously examine key interdisciplinary works of Black intellectual thought and grassroots activist practices across the centuries. Its aim is two-fold: to both explore and analyze the dense, robust and virtuosic aesthetics, socio-historical and political dimensions of Beyonce’s pathbreaking, mid-career body of work and to, likewise, use her aesthetics; the multi-dimensional form and content of her recordings; her boundary-transgressing performance politics; her history-making visual albums; her innovative concert films; her history-making visual albums; her innovative concert films; her unprecedented pop music archival endeavors and more as the occasion to explore landmark Black Studies scholarship and Black freedom struggle scholarly and cultural texts (in history, Black feminist theory, philosophy, anthropology, art history, performance studies, musicology, political science, sociology, dance, American Studies, religious studies, archival studies etc.) that directly resonate with Beyonce’s sonic, visual and live performance endeavors. In short, this is a class that traces the relationship between Beyonce’s artistic genius and Black intellectual practice.  HU 0 Course cr

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.  

* MUSI 190a, Yale Concert Band  
Thomas Duffy  
The Yale Concert Band, a group of 45-60 wind, brass, and percussion players, embraces the aesthetics of the traditional wind band and the contemporary experimental ensemble. Our repertoire consists of a panoply of wind band classics; premieres by and commissions of Yale students, faculty and established world-class composers; and the newest wind band literature that incorporates electro-acoustic sounds, folk/rock/hip hop music, soloists, and theatrical trappings. The Yale Concert Band regularly presents concerts to benefit causes and organizations, ranging from benefit concerts to support the work of New Haven’s IRIS (Integrated Refugee and Immigrant Services (2017, 2018, 2019); to provide aid to the relief efforts after Hurricane Katrina (2005), floods in Myanmar (2007), tornadoes in the American midwest (2007), the earthquake in Haiti (2010), the tsunami in Japan (2011), and West African Ebola recovery efforts (2016). In 1959, the Yale Concert Band became the first university band to produce an international concert tour, and, since then, has appeared in concerts in Japan, South Africa, Swaziland, Mexico, Brazil, Bermuda, Russia, Finland, the Czech Republic, Austria, Ireland, England, France, Italy, Denmark, Germany, Holland, Belgium, Lithuania, Latvia, Estonia, Ghana, Haiti, Greece, Australia, and Spain. This course cannot be applied toward the 36-course-credit requirement for the Yale bachelor’s degree. By audition at the beginning of the academic year or by permission of instructor.  

* MUSI 191a, Yale Glee Club  
Jeffrey Douma  
The Yale Glee Club is the University’s principal undergraduate SATB choir and oldest musical organization. Led by a School of Music faculty conductor, the 85-voice ensemble is comprised of students from many backgrounds with diverse musical and academic interests and is committed to the collaborative pursuit of musical excellence as a formative component of a liberal arts education. The Glee Club’s repertoire spans eras, styles, and cultures, while acknowledging the tradition of concert music. The group promotes new contributions to the field of choral music through initiatives that highlight historically excluded voices, expanding the boundaries of collegiate choral singing and embracing change and the reflective conversations that come with it. The Glee Club aims to make a positive impact in our local community and beyond through musical collaborations and arts-related service work. The group strives to cultivate a welcoming and inclusive community, foster friendships and camaraderie, and prepare members with the skills and context needed for a lifelong appreciation of music-making. This course cannot be applied toward the 36-course-credit requirement for the Yale bachelor’s degree. By audition at the beginning of the academic year.  

* MUSI 192a, Yale Symphony Orchestra  
William Boughton  
The YSO’s programming policy is a combination of - the Western Canon (Bach – Mahler), American Heritage (Beach to Carter) and American Contemporary Music with invitations to living composers to visit the Campus and work with the Orchestra. The YSO has a proud history of presenting many premieres and commissioning new
Music (MUSI)

This course cannot be applied toward the 36-course-credit requirement for the Yale bachelor’s degree. By audition at the beginning of the academic year.

* MUSI 193a, Yale Jazz Ensembles  Wayne Escoffery
The Yale Jazz Ensembles combine the combo and “big band” styles of jazz and present a variety of music from all styles of the genre: from classic pieces from the golden age of the big band to standards — including those from Yale’s Benny Goodman archive — to the newest, most progressive jazz compositions. The YJE has performed in the United States and internationally at such noted venues as New York’s Village Vanguard, Iridium Jazz Club, and Dizzy’s Club; Boston’s Scullers Club, and London’s Ronnie Scott’s. The YJE has played with or opened for the Mingus Big Band, the Mel Lewis Jazz Orchestra, the Toshiko Akiyoshi/Lew Tabackin Big Band, the World Saxophone Quartet, Jane Ira Bloom, Jimmy Owens, and Branford Marsalis, Randy Brecker, George Coleman, and Wayne Escoffery. This course cannot be applied toward the 36-course-credit requirement for the Yale bachelor’s degree. By audition at the beginning of the academic year.

* 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.

* 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.

* MUSI 211b, Systematic Theory for Music: 1800 to the present  Staff
Standard harmonic analysis of music by Robert Schumann, Clara Schumann, Franz Liszt, and others from the mid 19th-century using Roman-numeral labels. Modal mixture and special chromatic chords are especially highlighted. Inadequacy of this system for enharmonic music of Liszt and Bruckner leads to the introduction of formal models of equal-tempered pitch space and the algebraic relations realized within them. Extensions of harmonic practice experienced in the music of Debussy and Rebecca Clarke presage attempts at formalizing pitch and rhythm relations in the music of Scriabin and Messiaen. Complete systems of atonal pitch deployment are surveyed in works by Schoenberg and Webern. A short introduction to microtonal scales and compositional systems concludes the course. Prerequisite: MUSI 207, 210, 217, 218, or equivalent.

* MUSI 216a, Meter, Rhythm, Musical Time  Richard Cohn
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. Repertories 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.

* MUSI 217a, Keyboard Skills for Tonal Music  
   Staff  
   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, 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

* MUSI 218a or b, Aural Skills for Tonal Music  
   Staff  
   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. 

* MUSI 219b, Aural Skills for Chromatic Music  
   Staff  
   Study of chromatic tonal music theory topics through sightreading, transcription, aural analysis, and improvisation. Must have already taken MUSI 218, or demonstrate the following prerequisites: • Knowledge of all key signatures • Knowledge of treble, bass, and c clefs • Ability to sing/match pitch • Ability to perform roman-numeral analysis • Ability to perform harmonic dictation of diatonic music

* 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. 

* MUSI 223b, Near Eastern and Balkan Ensemble  
   Ian MacMillen  
   An introduction to the ensemble musics of West Asia/Southeast Europe and their theoretical, cultural, and aesthetic traditions. Students learn repertoire and approaches to ornamentation, improvisation, and meter (including additive aksak meters like 7/8 and 11/8) on their own instruments and voice parts. Instruction on traditional regional instruments is also offered. The course culminates in a public ensemble performance. This course may be repeated for credit. Some previous musical experience is required.

* MUSI 228a / THST 224a, 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. 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  Andrea Burns 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 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: 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  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 233b, Cultures and Performing Arts of Central Java  Phil Acimovic This course explores how music and theatre traditions engage with culture, history, and tradition of performing arts in central Java with a particular focus on the role of the gamelan ensemble. Students gain first-hand experience in Javanese Wayang theater, a traditional shadow puppet performance in which the gamelan serves as a musical accompanist. This course is designed to not only give performative and practical experience of central Javanese gamelan in the traditional style, but also presents opportunities for students to examine cultural and historical aspects of the shadow puppetry tradition and gamelan music in central Java. We focus specifically on 1) the musical language and structure of central Javanese gamelan music in the context of shadow puppetry performance, 2) the historical tradition
and practice of shadow puppetry, and 3) livelihood of traditional performing arts in contemporary sociocultural and religious contexts. This course may be repeated for credit. Prerequisite: MUSI 232 or permission of the instructor.

* MUSI 238a or b, Contemporary Chamber Music Performance  Maiani da Silva
Contemporary chamber music ensemble that emphasizes collaborative workshopping 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 280b / SAST 259b, Music of South Asia  Ameera Nimjee
An introduction to some of the music traditions that hail from South Asia—a region defined by the countries of India, Pakistan, Sri Lanka, Nepal, Bangladesh, Bhutan, Afghanistan, Maldives, and their diasporas. “Music” in this course is considered broadly, and refers to performance and ritual traditions in which music, movement, dance, poetry, and theater all figure. The course approaches music from the disciplinary vantage point of ethnomusicology, where music is studied with respect to its complex intersections with culture, daily life, and society. Course content is introduced weekly through a series of analytical lenses, such as gender, sexuality, caste, and migration, through which South Asian music can be understood in their social and cultural contexts. HU

* MUSI 304a or b, Vocal Counterpoint and Arranging  Nathaniel Adam
This course approaches the study of counterpoint with a focus on arranging for voices (and singing arrangements in class). Exercises are modified from classical-music education, but adapted for contemporary popular song, to benefit Yale’s "a cappella" performers as well as any other students interested in music theory and composition. Prerequisite: MUSI 218 and/or the following: ability to match pitch and sightsing tonal melodies; willingness to sing in class every day; fluency in treble/bass clefs and standard classical-music notation; knowledge of Roman-numeral analysis and triad inversions.

* 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 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 330b, 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 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  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 346a, Art Songs of Spain and Sweden  Richard Lalli
This course is geared to both singers and pianists. It explores the wealth of art songs composed in Spain and Sweden during the nineteenth and twentieth centuries, and also provides an introduction to issues of musical analysis, poetic analysis, performance practice, and singing technique. 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. Music reading proficiency and previous solo performing (as either singer or pianist) experience  HU

* MUSI 348b, Early 20C Art Song of the British Isles  Richard Lalli
This course is geared to both singers and pianists. It explores the wealth of art songs composed in the early 20C in the British Isles and also provides an introduction to issues of musical analysis, poetic analysis, performance practice, and singing technique.
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. Music reading proficiency and previous solo performing, as either singer or pianist, experience.  

* 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.  

* MUSI 351b, Music in European Court, Church, and Theater, 1600-1800  Jessica Peritz  
A detailed investigation of the history of musical style from 1600 to 1800. Preference to Music majors according to class.  

* MUSI 378b, American Neighborhood Musics  Trevor Baca  
Introduction to American regional musics. Five units, including go-go in Washington, DC; Tejano music in South Texas; Detroit techno and its influence on global EDM; Puerto Rican reggaeton; and the American reception of K-pop. Extensive listening lists and select readings help students understand both the musical attributes and social context of all musics studied in the course.  

* 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.  

* MUSI 406b / SAST 473b, Exploring South Indian Rhythmic Design  Fugan Dineen  
In this course, students develop an intimate, working knowledge of South Indian rhythmic design, explore creative applications of its forms and processes, and examine its cultural significances. We approach South Indian rhythm by focusing on metric structures (tāḷa), spoken rhythm (solkaṭṭu), and the compositional practices that make karnāṭak music (and related genres) some of the most rhythmically advanced musics in the world. The semester’s deep investigation of rhythm theory unfolds through musical engagement with traditional materials and in composition, analysis, and experimentation using those materials. Our work is framed by an examination of the social, cultural, and historical contexts of South Indian music.  

* MUSI 407b, 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 207 (seniors and graduate students may request instructor’s permission without taking 207).
MUSI 409a, 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 207, 210, 216, or permission of instructor.  QR

* MUSI 412a, Theorizing Musical Time in the Medieval Islamicate World  Giulia Accornero
This class is an introduction to medieval Islamicate music theory, with a particular focus on the theorization of musical time, motion, and rhythmic patterns as proposed by polymath Abū Naṣr al-Fārābī. After a deep dive in al-Fārābī’s music theory, we survey rhythmic theories and diagrams by Ibn Sinā (Avicenna) and al-Urmawi. While focusing on music theory, we also learn about music performance in the Abbasid caliphate, the "translation movement" and the integration of Greek music theory (with a focus on Aristoxenus) and philosophy, and discuss historiographical issues. Basic music theoretical knowledge and/or knowledge of medieval Islamicate culture/philosophy is expected.  HU

* MUSI 414b, Instrumentation and Orchestration  Kathryn Alexander
A study of instrumentation and orchestration in a variety of musical periods, genres and styles including arranging and scoring for visual media. Related creative project work. MUSI 207, MUSI 210, MUSI 211 or equivalent.

* 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  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 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 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 452b, 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

* MUSI 455b, Histories of Music Notation   Anna Zayaruznaya  
The development of systems of music notation is intimately linked with the histories of musical composition and performance. This course combines a study of musical palaeography (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 459b / THST 461b, 19th-Century Opera and Representation   Gundula Kreuzer  
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.

* MUSI 462a / ENGL 205a / HUMS 200a / LITR 195a, 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 483b, The Gospel Imagination: Tradition and Revolution  Braxton Shelley
This course studies the black gospel tradition, focusing on the genre’s distinctive combination of sound and belief. Music, movement, and conviction, the three expressions gospel holds together, are explored through three interpretive lenses: exemplary performers, pivotal periods, and formal processes. This semester’s work focuses on the musicians who turned this stream of Black sacred music on its head—the radicals and revolutionaries who provoked movement between creative eras. The class brings material and approaches from the fields of musicology, music theory, ethnomusicology, black studies, homiletics, and theology to bear on two questions: 1) What work—musical, cultural, and spiritual—does gospel do for its various audiences? 2) How does the function of the gospel song shape its form? Through a combination of weekly reading, listening and writing assignments, students immerse themselves in “the gospel imagination,” the network of belief, performance, and reception that sustains many expressions of black Christian faith. Alongside these assignments, students undertake composition in the gospel style, culminating in a virtual performance of their musical creation.  WR, HU

* MUSI 485a / AFAM 277a / AFST 484a, Musical Pan-Africanisms  Michael Veal
This seminar surveys the musical conversation that has circulated around the “Black Atlantic” cultural sphere (sub-Saharan Africa, Afro-America, the Afro-Caribbean, and Latin America) for most of the twentieth century, facilitated by the advent of sound recording and broadcast technologies at the beginning of the twentieth century, and articulated through discourses of black cultural connection and concrete histories of trans-Atlantic encounter. Many—though not all—of the readings focus on the decades immediately following World War II, when “Pan-Africanism” was an explicit and prominent political discourse. Others address earlier or later examples when the idea of cross-cultural connection was more implicit but equally influential. We trace the unfolding of this conversation through a variety of sources: scholarly, personal (i.e. biographies/autobiographies), journalistic, and, of course, sonic.  WR, HU

* MUSI 486a, Judeo-Islamic Musical Intersections  Staff
The course explores diverse contexts and dynamics of musical encounters between Muslims and Jews throughout their long shared history and along the vast Lands of Islam. It focuses on specific moments of exchanges and sharing as well as on tensions
and rivalries over musical ownership. Ability to read or play music and any level of knowledge of Arabic, Hebrew, Turkish or Persian desirable but NOT required. HU

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