

MUSIC (MUSI)

* MUSI 006a, Musical Genius Lindsay Wright

Is there such a thing as “musical genius”? What exactly are the qualifications, and who gets to decide? In this course, we explore how the answers to these questions have shifted in the past three centuries, investigating when and where – and especially how and why – the notion of musical genius became so pervasive and powerful. To this end, class discussions draw upon a range of materials: we listen to music; parse primary historical sources; analyze news coverage and podcast episodes; and read from a range of academic subfields, including music history, ethnomusicology, sociology, psychology, philosophy, disability studies, critical race studies, gender and sexuality studies, and music education. We compare and critically analyze discourse about a range of figures dubbed musical geniuses, from L. v. Beethoven and W. A. Mozart to Thomas “Blind Tom” Wiggins, Aretha Franklin, and Vijay Iyer. Building upon this historical context, we also interrogate the significance of musical genius in today’s world, considering the proliferation of genius-themed self-help literature, the politics and procedures of the MacArthur Genius Grant, invocations of genius and talent on social media, and additional issues of interest to students. Beyond gaining a robust understanding of the history of ideas like genius and talent, we contemplate the benefits and challenges of conceptual history as a scholarly enterprise more broadly. 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. Preregistration required; see under First-Year Seminar Program. QR

* MUSI 054a / CLCV 051a / HUMS 061a / LITR 029a / THST 051a, Performing Antiquity Pauline LeVen

This seminar introduces students to some of the most influential texts of Greco-Roman Antiquity and investigates the meaning of their “performance” in different ways: 1) how they were musically and dramatically performed in their original context in Antiquity (what were the rhythms, the harmonies, the dance-steps, the props used, etc.); 2) what the performance meant, in socio-cultural and political terms, for the people involved in performing or watching it, and how performance takes place beyond the stage; 3) how these texts are performed in modern times (what it means for us to translate and stage ancient plays with masks, a chorus, etc.; to reenact some ancient institutions; to reconstruct ancient instruments or compose “new ancient music”); 4) in what ways modern poems, plays, songs, ballets constitute forms of interpretation, appropriation, or contestation of ancient texts; 5) in what ways creative and embodied practice can be a form of scholarship. Besides reading ancient Greek and Latin texts in translation, students read and watch performances of modern works of reception: poems, drama, ballet, and instrumental music. A few sessions are devoted to practical activities (reenactment of a symposium, composition of ancient music, etc.).

Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. WR, HU

* **MUSI 077a, Musical Icons of the 1960s: John Coltrane and Jimi Hendrix** Michael Veal

A survey of the lives and art of these two musical icons which examines their work in the context of the social, political, technological, and cultural developments of the 1960s. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. WR, HU

* **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. Pre-registration required: see under First Year Seminar Program. 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.

MUSI 131b, Introduction to the History of Western Music: 1800 to the Present

Gundula Kreuzer

A survey of musical practices, institutions, genres, styles, and composers in Europe and North America from 1800 to the present. No prerequisites. Knowledge of Western musical notation is highly beneficial. HU

* **MUSI 137a / HUMS 139a, Western Philosophy in Four Operas 1600-1900** Gary Tomlinson

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

MUSI 180b, History of Rock Music Daniel Harrison

A survey of major styles, genres, and artists in popular commercial music ca. 1960–2010. Analysis of individual songs, albums, and repertoires, supported by study of cultural contexts, careers and biographies, and developments in the recording industry.
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*** MUSI 185a / THST 236a, American Musical Theater History** Dan Egan

Critical examination of relevance and context in the history of the American musical theater. Historical survey, including nonmusical trends, combined with text and musical analysis. Limited enrollment. Interested students should contact dan.egan@yale.edu for application requirements. WR, HU

*** MUSI 207a or b, Commercial and Popular Music Theory** Staff

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 o Course cr

*** MUSI 210a, Counterpoint, Harmony, and Form: 1500–1800** Daniel Harrison

A concentrated investigation of basic principles and techniques of period musical composition through study of strict polyphonic voice leading, figuration, harmonic progression, phrase rhythm, and small musical forms. HU

*** MUSI 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. HU RP o Course cr

*** MUSI 219a, Aural Skills for Chromatic Music** Nathaniel Adam

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 HU

*** MUSI 220a and MUSI 221b, The Performance of Chamber Music** Wendy Sharp

Coached chamber music emphasizing the development of ensemble skills, familiarization with the repertoire, and musical analysis through performance. Admission by audition only. May be repeated for credit. For audition information e-mail wendy.sharp@yale.edu. Credit for MUSI 220 only on completion of MUSI 221. ½ Course cr per term

*** MUSI 223a or b, 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.

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* **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 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 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 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 353a, Western Art Music: 1968#Present Trevor Baca

A survey of musical practices, institutions, genres, styles, and composers in Europe, the Americas and Asia from 1968 to the present. This class prioritizes the identification of pieces, composers and stylistic practice through a study of scores and recordings. HU

*** MUSI 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. HU

*** MUSI 406b / SAST 473b, Exploring South Indian Rhythmic Design** Douglass 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 (tā#a), spoken rhythm (solka##u), and the compositional practices that make kar#ã#ak 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). HU RP

MUSI 409b, 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.

*** MUSI 419a, Arts of Fugue** Daniel Harrison

The seminar examines theoretical and analytical issues associated with fugal procedures, ca. 1650–present, with special focus on the work of J.S. Bach. Harmonic-contrapuntal and hermeneutical (e.g., rhetorical) analyses of individual works are supported by readings modeling both approaches. Work consists of background reading in analysis and history, structural analysis of individual works, and, optionally, the composition of a fugue à 3 on a given subject. Prerequisite: MUSI 210 or equivalent, with permission of instructor. HU

*** MUSI 420a, Composition Seminar III** 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 15. To audition, students should email two recent pieces (PDF scores and MP3 recordings) to Prof. Kathryn Alexander when requesting permission to take the course. Students with any other questions should contact the instructor at kathryn.alexander@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 422a / ART 371a, Sound Art Martin Kersels and Brian Kane

Introduction to sound art, a contemporary artistic practice that uses sound and listening as mediums, often creating psychological or physiological reactions as part of the finished artwork. The history of sound art in relation to the larger history of art and music; theoretical underpinnings and practical production; central debates and problems in contemporary sound art. Includes creation and in-class critique of experimental works. HU

MUSI 427b / CPSC 432b, Computer Music: Sound Representation and Synthesis

Scott Petersen

Study of the theoretical and practical fundamentals of computer-generated music, with a focus on low-level sound representation, acoustics and sound synthesis, scales and tuning systems, and programming languages for computer music generation. Theoretical concepts are supplemented with pragmatic issues expressed in a high-level programming language. Ability to read music is assumed. After CPSC 202 and 223. QR

MUSI 428a / CPSC 431a, Computer Music: Algorithmic and Heuristic Composition

Scott Petersen

Study of the theoretical and practical fundamentals of computer-generated music, with a focus on high-level representations of music, algorithmic and heuristic composition, and programming languages for computer music generation. Theoretical concepts are supplemented with pragmatic issues expressed in a high-level programming language. Ability to read music is assumed. After CPSC 202 and 223. QR

*** MUSI 445a or b, Advanced Lessons** Kyung Yu

Individual instruction for advanced performers in the study and interpretation of musical literature. No more than four credits of lessons can be applied towards the 36-credit degree requirement. Auditions for assignment to instructors (for both credit and noncredit lessons) are required for first year and some returning students, and are held only at the beginning of the fall term. For details, see the Music department's program description in the YCPS.

*** MUSI 449a or b, Jazz Improvisation** Wayne Escoffery

In this course students study basic, intermediate, and advanced concepts of improvisation and learn the essentials for the *Jazz Language* through solo transcription and analysis. Students learn how to use vocabulary (or musical phrases) and a

variety of improvisational devices and techniques over common chords and chord progressions. Upon completion of the course students have a deeper understanding of what it takes to become a great 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 450a / AFAM 243a / AMST 243a, Black Arts Criticism: Intellectual Life of Black Culture from W.E.B. DuBois to the 21st Century** Daphne Brooks

This course traces the birth and evolution of Black arts writing and criticism—its style and content, its major themes and groundbreaking practices—from the late nineteenth century through the 2020s. From the innovations of W.E.B. DuBois, Pauline Hopkins, and postbellum Black arts journalists to the breakthroughs of Harlem Renaissance heavyweights (Zora Neale Hurston, Langston Hughes and others), from the jazz experimentalism of Ralph Ellison and Albert Murray to the revolutionary criticism of Amiri Baraka, Lorraine Hansberry, James Baldwin, Phyl Garland and others, this class explores the intellectual work of pioneering writers who produced radical knowledge about Black culture. Its second half turns to the late twentieth and twenty-first century criticism of legendary arts journalists, scholars and critics: Toni Morrison, Thulani Davis, Margo Jefferson, Hilton Als, Greg Tate, Farah J. Griffin, Joan Morgan, Danyel Smith, Wesley Morris, Hanif Abdurraqib, and others. Emphasis will be placed on music, literary, film, and theater/performance arts writing. Prerequisite: one or more AFAM courses. HU RP

* **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 464a / THST 382a, American Opera Today: Explorations of a Burgeoning Industry** Gundula Kreuzer and Allison Chu

Contemporary opera constitutes one of the most vibrant sectors of classical music in the United States today. The past decade has seen a range of experimental performances that excitingly challenge stylistic and generic boundaries, and a widening spectrum of creators have been reaching to opera as a medium to center and (re)present stories of historically marginalized communities. Beyond introducing students to the richness of this new repertory, the seminar addresses the broad socio-political and economic currents underlying these recent changes in American opera, including institutional and funding structures; the role of PR, criticism, awards, and other taste-making agents; and cultural reckonings with systemic racism, engrained injustices, and white supremacy. A selection of recent operas or scenes—available as video recordings or audio files—allows us to explore aesthetic issues, such as narrative structures, diverse treatments of the (singing) voice, embodiment, interactivity, immersion, the role of digital media, mobility, site-specificity, and new online formats for opera. Students learn how to write about contemporary performances and works for which little scholarship is yet available; practice both public-facing and academic writing; recognize and critique contemporary canon-formation processes; and relate contemporary artistic

practices to a larger institutional and economic ecosystem. At least one trip to the Metropolitan Opera is anticipated, for Anthony Davis and Thulani Davis' *X: The Life and Times of Malcolm X*. HU

* **MUSI 479a, Music, Exile, and Diaspora#the Jews of Arab Lands** Staff

Exile has been the defining characteristic of Jewish culture for most of Jewish history. Sephardic and (more recently called) Mizrahi Jews across the Arab world developed unique languages, rituals, and musical styles that continued to grow following dramatic expulsions like those in 1492 or following 1948. In turn, Jewish musicians often shaped the soundworlds of their host cultures even as they continued to move across and around the Mediterranean. This class considers the musical styles of the Jews of Arab lands through the experience of exile and diaspora. We focus on the itineraries of Jewish musicians and musical styles that travelled from Babylonia, Yemen, and medieval Spain, through Livorno, Fez and Baghdad, and continue to live on today in Jerusalem, Casablanca and Brooklyn. We examine the musical framing of diaspora, and how the movement of people changes the way groups come to reframe music as memory. We also consider ritual and text, and the way each shapes intimate and sacred spaces. Thinking about some musical styles that have faded away and some that continue to flourish, we re-center the Jewish experience around its Sephardic/Mizrahi history, with multiple routes of movement and memory. This course does not require prior knowledge of specialist musical terminology.

* **MUSI 480a / AFAM 479a, Music of the Caribbean: Cuba and Jamaica** Michael Veal

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

* **MUSI 481b, Electronic Dance Music** Kathryn Alexander

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

* **MUSI 494a / EALL 253a / THST 218a, Remapping Dance** Amanda Reid, Ameera Nimjee, and Rosa van Hensbergen

What does it mean to be at home in a body? What does it mean to move freely, and what kinds of bodies are granted that right? How is dance encoded as bodies move between various sites? In this team-taught class, we remap the field of dance through its migratory routes to understand how movement is shaped by the connections and frictions of ever-changing communities. As three dance scholars, bringing specialisms in West Indian dance, South Asian dance, and East Asian dance, we are looking to decenter the ways in which dance is taught, both in what we teach and in the ways we teach. Many of the dancers we follow create art inspired by migration, exile, and displacement (both within and beyond the nation) to write new histories of political belonging. Others trace migratory routes through mediums, ideologies,

and technologies. The course is structured around four units designed to invite the remapping of dance through its many spaces of creativity: The Archive, The Studio, The Field, and The Stage. Throughout, we explore how different ideas of virtuosity, risk, precarity, radicalism, community, and solidarity are shaped by space and place. We rethink how local dance economies are governed by world markets and neoliberal funding models and ask how individual bodies can intervene in these global systems.

No dance background is required, but students have the opportunity to take part in some accessible movement practice. HU

*** MUSI 495a or b, Individual Study** Staff

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** 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.

*** MUSI 497a or b, 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 320, 321, 420, and 421.

*** MUSI 498a or b, 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 499a or b, The Senior Essay** Staff

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