

Department of Music & Dance Graduate Courses

2023-2024

Note that some of the courses listed below may not be on SPIRE and/or you may find them on SPIRE w/ different room assignments. This Annotated Guide represents the department's latest understanding of courses, days, times, and credits. Because the Registrar's Office is so busy, it may take time for new information to appear on SPIRE.

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COMPOSITION & ARRANGING

Fall 2023

Music 586 – MIDI Studio Tech (3 credits)

Faculty TBD

Required for M.M. in Composition

Day/Time TBD, BCA 439

This course provides a comprehensive introduction to computer music, with a focus on studio techniques for computer music composition, performance, and recording, as well as an overview of the history of electronic music.

The required text is Curtis Roads' *The Computer Music Tutorial* (1999). We will use the object-oriented software Max/MSP to build virtual electronic musical instruments and prototypes from the textbook. Apple's Logic Pro music production software will also be used extensively throughout the course. Topics covered include ring modulation, amplitude modulation, FM synthesis, additive synthesis, sampling, filtering, compression, effects processing, step sequencing, multitrack recording and mixing, Fourier transform, syncing sound to digital video, techniques for live electronic music performance. We will study the compositions and techniques of electronic music pioneers such as Vladimir Ussachevsky, Otto Luening, Edgard Varese, Mario Davidovsky, Bruno Maderna, Milton Babbitt, Charles Dodge, John Chowning, Pierre Boulez, Gareth Loy, and others. Listening assignments include over 25 compositions from early electronic music to the present day. The course is designed to provide a thorough understanding of computer music, with relevance to graduate-level music students of all concentrations. Coursework includes weekly studio assignments, listening assignments, readings from the textbook and supplemental articles. There is a midterm studio project, a research project, a final studio project, midterm, and final exams. The studio assignments allow the student to demonstrate his or her understanding of the various techniques and concepts covered in class. Research projects can include writing and performing an original electro-acoustic composition in a student recital, research on music "apps" for mobile computing, an analysis and presentation of a computer music composition from the repertoire, or other related areas of interest to the student. Final grade will be based on participation, completion of all assignments, and results of exams.

MUSIC 631-01: Graduate Composition Project (2 credits)

Macchia

This section is designed for MM Composition majors.

MUSIC 659-01: Composition Studio (# credits)

Macchia

Tues, 4-5:15 p.m., BCA 150

This section is designed for MM Composition majors.

Spring 2024

MUS 520: Music Composition for Visual Media (3 credits)

Salles

*Required: Jazz Composition and Arranging majors (can substitute for MUS 585/586) May be used as an elective by other graduate students.

Wed, 4:40 – 7:30, BCA 150

This course is designed primarily for MM Jazz Composition and Arranging students. It is open as an elective to graduate students in other areas who possess a thorough knowledge of composition and orchestration, and software notation skills. This is a project-based course on writing music for visual media. It involves the study of the work of industry standard compositions in three visual media areas, TV commercials, cartoons, and film. Students will analyze music for its emotional and visual impact and compose music for film/video projects. This class is dependent on the student's ability to use Sibelius 4 or above notation software. Purchase of the software is mandatory. Finale 2007 and above is acceptable. Experience with Pro Tools, Logic or Digital Performer software is desirable. Class work will take the form of three projects, a research presentation, readings, and discussions. The final project will involve the use of virtual (and studio recorded real instruments where possible) in a cross-platform integration of Sibelius/Finale, MIDI/Virtual Sounds and Logic.

CONDUCTING

Fall 2023

Music 622E Graduate Conducting Seminar - Choral III (2 credits)

Faculty TBD

Tue/Thur., 9:30 – 10:45, BCA 253

This course is designed as an intensive study of choral history and repertoire. As part of a 3-semester choral literature sequence, this seminar will cover choral music and performance practice issues of the 20th–21st centuries, with special attention given to works by marginalized composers and communities. This course is designed for graduate MM choral conducting students as well as students approved for the undergraduate and graduate choral conducting certificates. Advanced undergraduate students are also welcome with permission. The primary objective for this course is to prepare choral conductors to shape their own choral programs inside and/or outside academia.

Music 622 L, Graduate Conducting Seminar - Orchestral III (2 credits)

Nakahara

Tue/Thur., 9:30 – 10:45 BCA 259

This course is designed as a pedagogy and repertoire seminar for graduate MM orchestra conducting majors but may be taken by other graduate students or advanced undergraduates with instructor permission. The primary objective for this course is to prepare MM orchestra conducting students for future doctoral study in conducting, secondary teaching, or university teaching. It is part three of a four-semester sequence. It provides an intensive study of orchestral pedagogy. Emphasis is placed on leadership in the orchestral arts, score preparation, and rehearsal planning to develop orchestral sound specifically appropriate to the repertoire of various style periods and composers.

Music 622P, Graduate Conducting Seminar Wind III (2 credits)

Bronnenkant/Anderson

Tue/Thur., 9:30 – 10:45, George N Parks Conference Room

The primary objective for this course is to prepare MM wind conducting students for future doctoral study in conducting, secondary teaching, or university teaching. It is part three of a four-semester sequence. This course is dedicated to developing: 1) an advanced knowledge and contextualization of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire from roughly 1950-1990, 2) methods for programming at the middle school, high school, and/or collegiate levels, 3) a cogent philosophy of music education, 4) tools to define and choose “quality literature,” 5) advanced conducting/score study methodologies and techniques.

Music APP 617C Applied Choral Conducting (2 credits)

This course is designed for MM choral conducting majors. This course is designed for MM choral conducting majors and graduate choral conducting certificate students. Applied lessons in conducting will focus on all aspects of conducting, with emphasis on rehearsal techniques, score reading, sight singing, score study, history of choral literature and performance practice, and development of physical conducting techniques.

Music APP 617O Applied Orchestral Conducting (2 credits)

Nakahara

This course is designed for MM orchestral conducting majors.

Music APP 617W Applied Wind Conducting (2 credits)**Westgate/Bronnenkant**

See instructor for Day/Time

This course is designed for MM wind conducting majors. Applied lessons in conducting will focus on all aspects of conducting, with emphasis on rehearsal techniques, score reading, sight singing, score study, history of the wind and percussion genre, and development of physical conducting techniques.

Spring 2024**Music 692W-01 Wind Conducting Recital (3 credits)****Westgate**

See instructor for Day/Time

This course is designed for MM wind conducting majors completing their fourth semester of study. The recital is the student's culminating project.

Music 622F Graduate Conducting Seminar - Choral IV (2 credits)**Faculty TBD**

Tue/Thur., 9:30 – 10:45, BCA 253

An intensive study of choral history and repertoire. The class will focus on the history and development of the cantata, Mass, Missa breve, Requiem settings, Oratorio, and Passion settings.

Music 622Q, Graduate Conducting Seminar Wind IV (3 credits)**Bronnenkant/Anderson**

Tue/Thur, 9:30-10:45 George N. Parks Conference Room

The primary objective for this course is to prepare MM wind conducting students for future doctoral study in conducting, secondary teaching, or university teaching. It is part three of a four-semester sequence. This course is dedicated to developing: 1) an advanced knowledge and contextualization of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire from roughly 1990-2020, 2) methods for programming at the middle school, high school, and/or collegiate levels, 3) a cogent philosophy of music education, 4) tools to define and choose "quality literature," 5) advanced conducting/score study methodologies and techniques.

Music APP 617C Applied Choral Conducting (2 credits)**Faculty TBD**

This course is designed for MM choral conducting majors.

Music APP 617O Applied Orchestral Conducting (2 credits)**Nakahara**

This course is designed for MM orchestral conducting majors.

Music APP 617W Applied Wind Conducting (2 credits)**Westgate/Bronnenkant**

See instructor for Day/Time

This course is designed for MM wind conducting majors. Applied lessons in conducting will focus on all aspects of conducting, with emphasis on rehearsal techniques, score reading, sight singing, score study, history of the wind and percussion genre, and development of physical conducting techniques.

JAZZ STUDIES

Fall 2023

MUSIC 595J: History of Jazz (2 credits)

Mon, 4:40-7:10, BCA 150

Tomita

MUSIC 631-02: Graduate Composition Project (2 credits)

Holmes/Salles

This section is designed for MM Jazz Studies students.

MUSIC 659-02: Composition Studio (1-4 credits)

Day, Time, BCA TBD

Holmes/Salles

This section is designed for MM Jazz Studies students.

MUSIC EDUCATION

Fall 2023

Music-Ed 602: Innovation in Music Education (2 credits)

Albert

Wed., 5:30 – 7:00 p.m., BCA 419

*Required for Music Ed. Masters and Ph.D. May count towards the Graduate academic “Common Core” Fourth Class

Students will explore progressive and emerging methods of K-12 music learning and teaching. Topics of discussion will include philosophy, creativity, informal music learning, culture and identity, responding to music, and more. Reforming undergraduate music education curricula will also be discussed. Students will facilitate discussions and critically examine existing curricular models and their current teaching practices. For a final project, students will develop their own innovative curricular projects for their specific context.

Music-Ed 603: Introduction to Music Education Research (2 credits)

Lehmberg

Thur., 5:45 – 7:15 p.m., BCA 419

*Required for Music Ed. Masters and Ph.D. May count towards the Graduate academic “Common Core” Fourth Class

This course provides active, guided opportunities for graduate students to (a) read, understand, evaluate, synthesize, and discuss music education research, and (b) improve their abilities to write about music education research in a manner appropriate for scholarly activity.

Music-Ed 631: Seminar in Music Education Research (2 credits)

Lehmberg

Thur., 4:00 – 5:30 p.m., BCA 419

*Required for Music Ed. Master’s/Research Focus and Ph.D.

This seminar examines research and research-based issues relative to music teaching and learning and serves as a forum for research presentation and collaboration. Doctoral students should register each semester until completion of the 8-credit requirement for this course.

Prerequisite: enrollment in the Ph.D. in Music/Music Education degree program, or in the Master of Music:/Music Education/Research Focus degree program.

Spring 2024

MUSIC-ED 604: Contemporary Issues in Music Education (2 credits)

Faculty TBD

Thur., 5:45-7:15 p.m. BCA 419

*Required for Music Ed. Masters and Ph.D. May count towards Graduate academic “Common Core.”

The purpose of this course is to examine current issues that impact the state of music education in schools. Topics will vary, but may include the following: advocacy, culture and community, curriculum and pedagogy, diversity, policy, and professional reform. Students will also explore in depth a topic of their choice that is relevant to their teaching situation.

MUSIC-ED 605 Community Engagement in Music (2 credits)**Albert**

Wed. 5:30-7:00 p.m. BCA 419

"Students will explore trends in engaging the community through the musical medium, including music education initiatives throughout the lifecycle, intergenerational learning, school/community-based organization partnerships, music in the lives of marginalized and incarcerated populations, and preparation to become a teaching artist and community music organization administrator. Students also will immerse themselves in a program of a community-based music organization near the University of Massachusetts and design a project that positively impacts music students and community-based music programs."

MUSIC-ED 631: Seminar in Music Education Research (2 credits)**Lehmberg**

Thur., 4:00 – 5:30 p.m., BCA 419

*Required for Music Ed. Master's/Research Focus and Ph.D.

This seminar examines research and research-based issues relative to music teaching and learning and serves as a forum for research presentation and collaboration. Doctoral students should register each semester until completion of the 8-credit requirement for this course.

Prerequisite: enrollment in the Ph.D. in Music/Music Education degree program, or in the Master of Music:/Music Education/Research Focus degree program.

MUSIC HISTORY

Fall 2023

MUS 647 The Age of Bach and Handel
M/W 5:30-6:45

MacCarthy

A study of the music of J. S. Bach in various contexts, focusing on selected vocal and instrumental compositions (cantatas, motets, oratorios, concertos, sonatas, suites, preludes and fugues) with particular attention to style, genre, and the music of major contemporaries. Beyond this, the encyclopedic nature of Bach's creative output, which renders him one of the most pivotal figures in the history of music, lends itself to an examination of his place in the intellectual history of his time and since then. It also invites an examination of his relationships to musical traditions from the Middle Ages through the Baroque, as well as his influence on compositional techniques and aesthetics from the 18th through the 21st centuries. Questions relating to the musical canon, the concept of genius, and reception history will be explored.

Music 690C Topics in Musical Culture: Gender, Race, and Rock
T/Th 9:30-10:45
May be used for Common Core History Requirement

Ritchey

In this seminar, we will explore the history of U.S. popular music from the early twentieth century to the present, focusing mainly, but not exclusively, on styles associated with rock music (including rock's prehistory in R&B, the blues, country and folk musics, and rock n' roll, as well as the many styles of music that developed in response to and in reaction against it in later eras). We will read primary source material as well as scholarship probing these musics and their histories from a variety of angles, including most prominently the way evolving genres have interacted with issues of race, class, and gender. In other words, we will explore how styles develop over time in dialogue with a complex tangle of cultural, political, economic, and technological influences. Investigating the past 100 years of American pop music thus serves as one way of coming to some sort of grips with the nation itself.

Music 690M Instrumental Chamber Music: The String Quartet
Tue 5:00-7:30, BCA 421

Ricciardi

In this course we will study the history of the string quartet from its origins to present, focusing on select works by renowned practitioners of the genre, ranging from Haydn to Ligeti, alongside quartets by composers belonging to under-represented groups. By working on these quartets, we will trace how the conventions of the genre changed over time and across different musical cultures and styles. We will also study the social and cultural role that the string quartet played throughout history, exploring a variety of issues, including race and gender. In addition, we will explore questions of performance practice, examining historical sources such as instrumental treatises and early recordings.

Music 600: Bibliography (3 credits)**Instructor TBD**

Required: MM in Music History and Music Theory; Ph.D. in Music Theory
Mon/Wed 11:55-1:10, BCA 421

This course is designed so that you become familiar with research methods and materials in music; learn about and evaluate bibliographies, catalogs, databases, dictionaries, discographies, indexes, music editions, and other sources, especially online sources; conduct research and write about music in a scholarly manner; and give clear and well-organized presentations. Other topics may include creating documents for professional development (e.g., curriculum vitae, cover letters, etc.), computer applications (e.g., MS Word, EndNote, etc.), and copyright law. Grading is based on weekly written assignments, in-class presentations, a midterm, and a final project.

Required texts: The Chicago Manual of Style, 16th ed. (Chicago and London: University of Chicago Press, 2010); Laurie Sampsel, *Music Research: A Handbook* (Oxford and New York: Oxford University Press, 2008).

Recommended texts: Strunk and White, *The Elements of Style*, 4th ed. (New York: Longman, 2000 [1935]); D. Kern Holoman, **Writing about Music: A Style Sheet**, 2nd ed. (Berkeley: University of California Press, 2008).

MUSIC 643: Romanticism (3 credits)**Ritchey**

T/Th 11:55-1:10

May be used for Common Core History Requirement

In 1836, Alfred de Musset wrote a humorous story in which two characters try to come to an understanding of what “Romanticism” means. In the course of their research, they follow many promising paths that turn into dead ends. They trace the word’s etymology to no avail. They are told many contradictory things: that Romanticism is the union of the comic and the tragic; that it is found in the plays of Aristophanes; that it is German poetry; rather, that it is English poetry; that it is a system of political economy; that it consists simply of not shaving. Ultimately, after reading a melodramatic explanation from a poet, they conclude that Romanticism is “an abuse of adjectives.”

In this class, we will explore some of these contradictory ideas about Romanticism. We will consider it as a broad literary, artistic, musical, and cultural movement that manifested differently depending on country, culture, and individual. Romantic artists and thinkers emphasized subjective and individual perception rather than empiricism, and they privileged imagination and fantasy over reality. They elevated “art for art’s sake”; they activated the aesthetic category of the Sublime. They re-imagined what actions counted as “heroic,” and they bequeathed a host of unusual heroes to posterity—neither the sword-wielding beefcakes of Greek mythology nor the methodical scientists of the 18th century but rather the sensitive, solitary Man of Feeling.

Taking the Romantic Era’s new notions of individuality, heroism, and the autonomy of art as our foundations, we will explore the many varied ways we see these themes—as well as related themes of gender and exoticism—deployed in art, literature, and music of the 19th century.

MUSIC 798B-02: Teaching Practicum (3 credits)**Ritchey**

Days, times, and room TBA

Required for students pursuing the Graduate Certificate in Music History Pedagogy.

Instructor permission and completion of MUSIC 648 with a grade of B or higher required. Can also be taken concurrently with MUSIC 648. Must also pass the music history diagnostic exam to enroll.

Spring 2024

Music 601: Seminar--Research in Music History (3 credits)

Ritchey

Days, times, and room TBA

Prerequisite: Music 600 or the equivalent; Required of all MM—Music History Majors (MM—Music Theory and others preparing to write theses are also welcome).

This seminar will provide a forum for the development of musicological “craft;” exposure to a broad spectrum of “genres” of musicology; discussion of foreign language issues, as appropriate to research areas; discussion of interdisciplinary issues, as appropriate to research areas; exploration of potential MM thesis topics; creation of an annotated bibliography on a potential thesis topic; creation of a research report on a potential thesis topic; creation of a prospectus for a thesis; and progress towards admission to an appropriate doctoral program or other career objective. Readings will provide examples of traditional historical musicology as well as applications to wider repertoires and broader currents, such as criticism, interdisciplinary musicology, and theoretical issues. No required text

MUS 642: Haydn Mozart Beethoven (3 credit)

Ricciardi

May be used for common core history requirement.

The course will provide an overview of the music of the three most prominent practitioners of the classical style, namely Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. We will examine the most important features of this style, with an emphasis on how Haydn, Mozart, and Beethoven articulated them in their respective works. In addition, we will study the cultural and social issues surrounding these composers and their works, as well as questions of performance practice.

MUS 645: History of Opera (3 credits)

Knyt

Mon/Wed, 5:30 – 6:45 p.m.

May be used for Graduate Music History “Common Core” Requirement

As the curtains rise and the singers and instruments begin to perform, the audience is ushered into an “operatic world” comprised of dramaturgy, acting, scenery, costumes, and music. That “world” is an event, the dynamics of which are created by particular singers, directors, musicians, and costumes in relation to specific halls, audiences, languages, and cultures. This course, which aims to provide a survey of major developments in operatic literature from 1700-the present will take into account factors, such as dramaturgy, form, compositional procedures, libretti, singing roles and voice types. It will also explore elements that influenced how the “operatic world” is and was experienced in original and subsequent performances.

Relying on Roger Parker’s *The Oxford Illustrated History of Opera* and Pierro Weiss’s *Opera: A History in Documents* in conjunction with recordings, primary documents and secondary articles, the course seeks to offer a vivid view not only of the major characteristics of canonic operatic masterpieces, but also the social culture surrounding their production and reception. In addition to regular class participation and completion of weekly reading/listening assignments, students will also be expected to prepare a final research paper (10-15 pages) or other creative project that contributes new knowledge to scholarship and give an end-of class presentation.

MUSIC 798B-02: Teaching Practicum (3 credits)

Ritchey

Days, times, and room TBA

Required for students pursuing the Graduate Certificate in Music History Pedagogy.

Instructor permission and completion of MUSIC 648 with a grade of B or higher required.

MUSIC THEORY

Fall 2023

MUSIC 493A/B: Graduate Theory Review (1 or 2 credits)

MWF, 8:00-8:50 a.m., BCA 157

Strongly recommended for incoming students who do not pass all sections of the Graduate Theory Diagnostic Exam. Credits below the 500-level may not be used toward a graduate degree. This course does not satisfy the graduate core theory requirement.

MUSIC 690W: Analysis of Pop and Rock Music (3 credits)

TH, 2:30–5:00 p.m., BCA 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version).

This course satisfies the graduate core theory requirement.

This course explores techniques for analyzing and contemplating pop/rock styles. Major topics of study include the analysis of large-scale forms; rhythm, meter, and hypermeter; riffs, chord loops, two-chord shuttles, and other progressions; lyrics and lyrical interpretation; texture, instrumentation, and orchestration; feeling and emotion; identity and artist persona; and a wide range of performance practices. Students will be tasked with choosing some of the music we study. Class meetings will involve close-listening exercises, group analyses, discussions, and group performances, as well as more traditional lecture formats. Assignments include readings, discussion posts, analysis exercises, writing exercises, and formal presentations.

MUSIC 691E: General Readings in Music Theory (3 credits)

T, 2:30–5:00 p.m., BCA 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version).

This course is required for MM Theory students. This course does not satisfy the graduate core theory requirement.

This course is designed primarily for MM students in music theory. It is open as an elective to graduate students in other areas. The goal of this course is to familiarize students with major trends in twentieth- and twenty first-century music theory, primarily through close reading. Topics will include ontologies of tonal and atonal analysis, theories of form, semiotics, transformational & neo-Riemannian theories (including Tonnetze), public music theory, and cultural & political contexts for music theories, past and present. The direction of the class will be shaped in part by the experience levels and interests of the seminar participants. Class work will involve significant reading assignments, discussion, research presentations, occasional response papers and analyses, and a final oral exam administered by a committee of the theory faculty.

MUSIC 691K: Analytical Techniques for Post-Tonal Music (3 credits)

Fri 11:55-2:25, BCA 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version).

This course is required for MM Theory students on the portfolio track. This course satisfies the graduate core theory requirement.

This course will familiarize students with theories and techniques of analysis for music written since approximately 1900. Topics will include pitch-class set theory, pitch centricity, serialism, transformational theory, and perspectives on rhythm, meter, and temporality. Regular assignments will include exercises applying these theories and techniques, as well as readings of important theoretical and analytical writings from the past 50 years. Major projects will include an analytical presentation and final paper.

MUSIC 798B-01: Teaching Practicum (3 credits)

Prerequisites: Pass all sections of the Graduate Theory Diagnostic Exam (general version) and complete MUSIC 615 with a grade of 3.0 (B) or higher.

Instructor permission is also required.

This course is required for the Graduate Certificate in Music Theory Pedagogy. This course does not satisfy the graduate core theory requirement.

Spring 2024

MUSIC 510: Counterpoint (3 credits)

T/TH, 11:55a.m.–1:10 p.m., BCA 421

This course is required for MM Composition students. This course does not satisfy the graduate core theory requirement.

MUSIC 690T: Analysis of Music with Text (3 credits)

M, 5:00–7:30 p.m., BCA 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version). This course satisfies the graduate core theory requirement.

This course focuses on how to approach and analyze music with text, studying both specific repertoires and the theory behind creating meaning across two conceptual and expressive domains. The course will divide into three units corresponding to three repertoires (German lieder, popular and Broadway song, and religious song), outlining the practices of that repertoire, reading analyses of that repertoire, and studying specific pieces.

MUSIC 691M: Motivic Analysis (3 credits)

T, 2:30–5:00 p.m., BCA 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version). This course satisfies the graduate core theory requirement.

This course offers an in-depth exploration of how motives and motivic thinking have shaped musical works and compositional approaches across a variety of different styles, genres, and musical languages, as well as a general survey and critique of extant analytical methodologies. Weekly readings and analytical assignments will be given. Students will be required to give a 30-minute presentation in class and submit a final paper (15–18 pages) on a topic or work of their choice.

MUSIC 691S: Analytical Techniques for Tonal Music (3 credits)

TH, 2:30–5:00 p.m., BCA 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (general version). This course satisfies the graduate core theory requirement.

Techniques of music analysis derived from the theoretical work of Heinrich Schenker. Principles of voice leading prolongation, structural levels, and reduction. Analytical applications in common-practice period music, using on the following concepts: structural and embellishing pitches; diminutions; species counterpoint and figured bass in relation to free composition; rhythmic reduction; compound melody; linear progressions; initial and arpeggiated ascents; reaching over; unfolding; the fundamental structure; interruption and the dividing dominant; register transfer and coupling; relationships between structure and form. Coursework includes readings, analysis assignments, and class participation.

MUSIC 798B-01: Teaching Practicum (3 credits)**Auerbach**

Prerequisites: Pass all sections of the Graduate Theory Diagnostic Exam (general version) and complete MUSIC 615 with a grade of 3.0 (B) or higher.

Instructor permission is also required.

This course is required for the Graduate Certificate in Music Theory Pedagogy. This course does not satisfy the graduate core theory requirement.

PERFORMANCE

Fall 2023 and Spring 2024

Music 578: Collegium Musicum (now listed with Ensembles?)

TBA

The Five College Collegium is the flagship ensemble of the Five College Early Music Program. The ensemble is made up of experienced singers and instrumentalists from the Five College Consortium and prepares four large-scale projects in the course of the academic year for public performance. The Collegium rotates its rehearsal residency among the schools in the Five College system, and focuses on repertoire from the Medieval, Renaissance, and Baroque periods. Whenever possible, the Collegium invites professional musicians as guests to work with the ensemble on material that is relevant to the current project. Enrollment in this course includes participation in the first half of the spring semester. (See SPIRE for meeting dates and times.)

PIANO

Fall 2023

Music 592G German Poem/Lied (2 credits)

Hite

Mon/Wed 11:15-12:05, BCA 155

This is a performance-oriented survey course covering highlights in the development of the German Lied. Enrollment is open to both singers and pianists. The pace of the class will be brisk, and singer/pianist pairs will be expected to do considerable preparation away from class. Materials will be posted on Moodle.

Spring 2024

Music 592K Survey of Keyboard Chamber Music (2 credits)

Vonsattel

See instructor for Day/Time

This course is a survey of the core repertoire of keyboard chamber music and its evolution, from the perspective of a performer. The course begins with the Haydn piano trios and proceeds largely chronologically through works of (but not limited to) Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Farrenc, Brahms, Fauré, Tchaikovsky, Ravel, Ives, Shostakovich, and Messiaen, ending with the Ligeti horn trio. Discussion of performance practice and interpretive choices is essential. Materials will be on reserve or available in pdf files. Coursework consists of active participation in discussion and a major collaborative paper and oral presentation on a broad topic agreed upon between each student and the instructor (e.g., comparison of the slow movements of the Brahms piano quartets).

APPLIED LESSONS

*When lessons are taken for more than one semester, the MusicApp number remains the same.

*Students will receive 12 lessons per semester.

*All students taking applied lessons must be concurrently enrolled in a large ensemble.

MusicApp 516 (1 credit: 25-minute lesson)

Elective Lesson: Open to graduate non-music majors by audition only (Example: a Biology graduate student who is also playing in a large ensemble).

MusicApp 517 (2 credits: 50-minute lesson)

Required Lesson in MM in Music Education's "Applied Music Program":

Open to Theory, History, Conducting, and Composition concentrators by audition only. Reserved for principle instrument study. Also available to 5th year non-performance music major undergraduates.

MusicApp 519 (1 credit: 25-minute lesson)

Elective Lesson: Open to graduate music majors by audition only. Reserved for secondary instrument study. (Example: a graduate piano major who also wants to take violin lessons.)

MusicApp 618 (4 credits: 50-minute lesson)

Required Lesson: Graduate Performance majors only.

JURY REQUIREMENTS

for All Graduate Students Taking Lessons

All graduate students enrolled in applied lessons are required to perform annually at an area jury (normally in May), except at the end of the semester in which the degree recital has been performed. Preliminary permission for all graduate recitals, whether satisfying a degree requirement or not, must be granted by the area jury. These juries take place in December and May. Please note permission to perform the degree recital is normally granted at the May jury at the end of the first year of study. This is to the student's advantage since a recital date cannot be reserved until recital permission has been granted.

ENSEMBLE PARTICIPATION

for All Graduate Students Taking Lessons

Every student who is enrolled in an applied lesson must be concurrently enrolled in a large ensemble as specified in the Departmental Ensemble Requirements unless excused from this requirement by the Chair of the Department of Music and Dance.

CHAMBER MUSIC

Students involved in "classical" chamber groups should enroll in MUSIC 551, 552, 553, and/or 593C for 1 credit for each section. A student may enroll in any of these numbers and can receive credit for a maximum of three different chamber groups per semester. Please note: 593C is reserved for string chamber music.

Each chamber group meets a minimum of 50 minutes per week with their faculty or graduate teaching assistant coach and 50 minutes per week on their own. Meeting times vary and may require a room reservation by the ensemble members and/or faculty coach.

Chamber music ensembles receiving credit under MUSIC 551-553 or MUSIC 593C must perform at least once on a studio recital, a Tuesday Morning Recital, a university evening concert, or a public off-campus concert.

ENSEMBLES

View [Full Ensemble List](#) for details.

INDEPENDENT STUDY

To request enrollment in an Independent Study course, you must submit a [Graduate Course Override Form](#) *before the add/drop deadline*. Separate forms must be submitted for each course/section. Your request(s) must contain a clear set of goals and deadlines, and number of credits proposed, and permission from a faculty sponsor. These details must be determined in collaboration with your faculty sponsor prior to submitting your request. During the semester, you must stay in close contact with your supervising instructor regarding your progress through the course and immediately alert your instructor if you experience any problems meeting the deadlines.

MUSIC 604: Repertoire (2 credits)

Required for MM in Performance

An exploration of repertoire, history, pedagogy, and/or other topics specific to the student's instrument or voice, designed to help prepare the graduate performance major for the Applied portion of the Masters Oral Examination.

MUSIC 696-01: Independent Study (1-3 credits)

MUSIC 696-02: Independent Study (1-3 credits)

Available for 1-3 variable credits. These courses are commonly used to explore an area of research interest. Concurrent enrollment in both sections is permitted.