2018-2019
Undergraduate Course Catalog
Harvard University Department of Music
### Fall 2018

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### Spring 2019

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**Supervised Reading & Research (91R)**

This course consists of individual work with a faculty member of the student’s choice. The elective may count for concentration credit with advance department approval. The student must submit a proposal form prior to registration. Contact the Undergraduate Coordinator for more information.

**Advanced Tutorial (98)**

Also known as Junior Tutorial, Advanced Tutorial is open to junior candidates for Honors in Music. It is a required course for full music concentrators and it is offered in the spring each year.

**Senior Tutorial (99R)**

Two terms of Senior Tutorial through the department of primary concentration are required for all Honors degree candidates. Senior tutorial is a full course intended for the researching and writing of an honors thesis, under the supervision of a faculty member.

**Honors Thesis**

All Honors candidates and all joint concentrators are required to complete a thesis during their senior year. This may take the form of a written thesis, a performance thesis, or an original composition. This will require consultation with a Harvard University Department of Music faculty member, who will serve as the thesis adviser. The plan or subject of the thesis is to be approved by the department at the end of the junior year.

**Graduate Level Courses**

Enrollment strictly by permission of the instructor. These courses may count for concentration credit with advance department approval. Course descriptions can be found online at my.harvard.edu.
**FRSEMR 35C. Soundtracking**  
Christopher Hasty  
Spring: TBA.

This course will offer a critical, close-reading approach and a creative art-making approach to exploring ways of combining sound and moving image. The first few weeks will involve analysis and discussion of uses of music/sound in excerpts from a variety of movies and TV series episodes and mastering skills for working with ProTools, a digital audio workstation system that can incorporate video. As skills with Pro Tools develop emphasis will shift to composition exercises that experiment with combining sound and image. Since all students will be given the same assignments we will have the opportunity of testing and discussing various solutions. The seminar will accept students with and without compositional training and the ability to notate music. Sound will be composed in various ways, many of which will not involve conventional music notation. All students will learn to use high quality field recorders to gather sound materials that can then be sculpted with Pro Tools. The final project will be the production of a sound track to an assigned short film (5-10 minutes) and a public screening.

**AAAS 182. From R & B to Neo Soul: Black Popular Music and Cultural Transformation**  
Ingrid Monson  
Fall: T./Th., 10:30-11:45.

The course focuses on the history of African American popular music from Ray Charles to P-Funk to Erykah Badu with particular emphasis on its long-term impact on American culture. The rise of classic R & B, Soul, Motown, Funk, the Philly Sound, and Neo-Soul are featured. Key artists include Ray Charles, Aretha Franklin, the Supremes, Curtis Mayfield, James Brown, Stevie Wonder, George Clinton, Michael Jackson, Prince, Jill Scott, Erykah Badu, Usher, Alicia Keys, and D’Angelo. The course is especially concerned with tracing the interrelationships among music, politics, spirituality, and race relations during the Civil Rights and Black Power years and their legacy for today. During these years the sound of African America indelibly shaped mainstream American popular culture in far reaching and transformative ways.

**Class Notes:** This course, when taken for a letter grade, meets the General Education requirement for either Culture and Belief or Aesthetic and Interpretive Understanding, but not both.

**AI 62. California in the ’60’s**  
Kate van Orden  
Fall: M./W., 1:30-2:45.

This course examines American youth culture in the 1960s through the lens of music in California. Both “popular” and “art” music will be considered, including early minimalism, songs from L.A. and the Laurel Canyon crowd, and San Francisco psychedelia. In addition to understanding musical forms, performance styles, and the effects of technology (radio, recording, electric instruments), the class will delve into the politics of race, gender, counter-cultures, and the draft. Art-making will be facilitated as part of course work (activist theater, song-writing, etc.).

**Class Notes:** This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding or Culture and Belief, but not both.

**ENG 25. Engineering the Acoustical World**  
Robert Wood  
Fall: M./W./F., 1:30-2:45.

How does Shazam know what song is playing? Why do some rooms have better acoustics than others? Do high-
end musical instruments sound better than cheap ones? How do electronic synthesizers work? How is music stored and manipulated in a digital form? This class explores these and related themes in an accessible way for non-engineering concentrators. The class is driven by hands-on group projects to enhance your technical literacy, a critical skill for anyone designing solutions to today's most pressing and complex issues. The projects are designed so that the creativity of students in all fields will have a role to play. Lectures, demonstrations, and guest lecturers/performers are integrated into the class to build foundational knowledge and to inspire. We will also explore wider social themes related to music and acoustics. The class is approached from an engineering perspective, using music and musical instruments as the framework to introduce a broad array of concepts in physics, mathematics, and engineering. Requires no previous exposure to physics or calculus beyond the high school level.

**HUM 11B. The Art of Listening**  
Alexander Rehding and John T. Hamilton  
Fall: T. 12:15-1:15; Th. 12-2.

Our world is steeped in sound, but we must learn to pay attention to listening. Sounds produce emotions, mark out spaces, call up memories; silence can be deafening; voice is a marker of identity. This course will sharpen our ears. We explore the sonic world through diverse readings and creative projects with sound. Discussions and assignments will open our minds (and ears) to listening practices, what the arts teach us about listening, and how we describe our experiences as listeners. We examine the relationships between sound and time, community, responsibility and attentiveness, and explore the soundscape in which we live.

**Course Notes:** This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

**MUSIC 1. 1000 Years of Listening**  
Emily Dolan  
Spring: M./W., 1:30-2:45.

This course aims to introduce you to a variety of music, and a range of ways of thinking, talking, and writing about music. The majority of music dealt with will be drawn from the so-called "Classical" repertory, from the medieval period to the present day, including Monteverdi, Bach, Handel, Mozart, Beethoven, Schumann, and Schoenberg. Class will explore the technical workings of music and together we will build a vocabulary for analyzing music and articulating a response to it; we will explore music as a cultural phenomenon. By the end of class, students will be equipped to embark on a lifetime of informed listening.

**Course Notes:** This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

**MUSIC 2. Foundations of Tonal Music I**  
Osnat Netzer  
Spring: TBA.

Seeks to develop a greater understanding of music, musical analysis, and critical listening. We will study some of the organizing principles of musical works (from a range of styles) by means of composition projects, score analysis, and aural skills. While reading knowledge of simple musical notation is helpful, there will be at least one section for students with no previous experience.

**Course Notes:** Open to all students. This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.
**MUSIC 4. Introduction to Composition**
Felipe De Souza Lara  
Fall: T., 9:30-11:30.

Open to students with little or no prior experience in composition. Explores ways of thinking about and organizing basic compositional elements such as melody, harmony, rhythm, and instrumental color, as well as developing skills of score preparation and analytical listening. The primary focus of the course is a series of short compositional exercises, culminating in a somewhat longer final project. Workshop performances of students' music take place throughout the term.

**Recommended Prerequisite:** Some prior experience in music theory or permission of the instructor.

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**MUSIC 10. Harvard-Radcliffe Orchestra**
Federico Cortese  
Fall & Spring: M., 7-9; F., 3-5:30.

Enrollment: By audition prior to first class meeting. See HRO website for audition information.

This is an experiential learning course. The ensemble gives several concerts each year, sometimes joining with the chorus to perform large-scale works. Students are required to attend all rehearsals and certain special Saturday "retreats" announced in advance. Students are expected to practice the music outside the rehearsal time.

**Course Notes:** The course is graded SAT/UNSAT based on attendance and participation. This course may be taken repeatedly, but to receive credit the course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.

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**MUSIC 14. Harvard-Radcliffe Collegium Musicum**
Andrew Clark  
Fall & Spring: T./Th., 4:30–6:30.  
Enrollment: By audition prior to first class meeting. See Harvard Choruses website for more information.

Harvard's nationally acclaimed mixed choir (SATB choir), the Collegium performs a dynamic and innovative repertoire from classical masterpieces to new compositions by renowned composers as well as HRCM members. Through collaborative endeavors, tours, and community engagement, the ensemble fosters a passionate community of student musicians. The Collegium frequently combines with the Glee Club and Choral Society, as well as with the Harvard-Radcliffe Orchestra, to perform large-scale works.

**Course Notes:** The course is graded SAT/UNSAT based on attendance and participation. This course may be taken repeatedly, but to receive credit the course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.

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**MUSIC 15. Harvard Glee Club**
Andrew Clark  
Fall & Spring: M./W., 4:30–6:30.  
Enrollment: By audition prior to first class meeting. See Harvard Choruses website for more information.

As the nation's oldest collegiate choir, the Glee Club is a tenor and bass ensemble exploring music written in the male chorus tradition. The Glee Club performs throughout the year, collaborating with arts groups on campus and at other universities, and across the world on annual tours. Through excellence in performance, student-management, education, community, tradition, and philanthropy, the Glee Club offers a unique musical experience for all members. The Glee Club frequently combines with the Collegium and the Choral Society, as well as the Harvard-Radcliffe Orchestra, to perform large-scale works.
**Course Notes:** The course is graded SAT/UNSAT based on attendance and participation. This course may be taken repeatedly, but to receive credit the course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.

**MUSIC 16. Radcliffe Choral Society**
Andrew Clark
Fall & Spring: M./W., 4:30-6:30.
Enrollment: By audition prior to first class meeting. See Harvard Choruses website for more information.

The Radcliffe Choral Society (SSAA choir) is dedicated to the celebration and performance of women’s choral music. Founded in 1899, RCS is Harvard’s oldest women’s organization and one of the country’s premier women’s choruses. The Choral Society sings a wide variety of repertoire including Medieval chant, Renaissance polyphony, Romantic masterworks, international folk songs, and contemporary women’s choral music. RCS tours annually. The Choral Society frequently combines with the Collegium and the Glee Club, as well as the Harvard-Radcliffe Orchestra, to perform large-scale works.

**Course Notes:** The course is graded SAT/UNSAT based on attendance and participation. This course may be taken repeatedly, but to receive credit the course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.

**MUSIC 18. Harvard Jazz Band**
Yosvany Terry
Fall & Spring: M., 7:15-9:15; W., 7:15-8:15.

The Harvard Jazz Band was created in 1971 by Director of Bands Tom Everett when he first arrived at the University. Passionate that exposure to this unique American art form be part of students’ education, he created a rag-tag jazz band of primarily Harvard marching Band recruits. Since its inception, the Harvard Jazz band has served as the vehicle for students across disciplines to study and learn the jazz canon. Over the years, the Jazz Band has focused on the literature of Duke Ellington and complete retrospective concerts of the music of Charles Mingus, Charlie Parker, Gerry Mulligan, Lee Konitz, Benny Carter, Buck Clayton, Clark Terry, J. J. Johnson, and Julius Hemphill. Other literature has ranged from the classic arrangements of Count Basie and Fletcher Henderson to the modern jazz of Gil Evans and Charles Mingus, the contemporary ensemble improvisations of Barry Guy and Lester Bowie, and the jazz-rock of Michael Gibbs, Russ Gershon Harvard ’81, Rufus Reid, George Cables, and Cassandra Wilson. In 2015, Yosvany Terry was appointed Director of Jazz Bands. Under his direction, the Harvard Jazz Band continues this tradition of focusing on a program of study that provides students with a grounding in a wide range of iconic and new literature.

**Course Notes:** The course is graded SAT/UNSAT based on attendance and participation. This course may be taken repeatedly, but to receive credit the course must be taken in the Fall and Spring semesters consecutively. A maximum of four semesters (two years) may be counted as credit towards the degree.

**MUSIC 20. Opera**
Carolyn Abbate
Spring: T./Th., 10:30-11:45.

This lecture course will explore opera, a theatrical genre with a 400-year history, which is still a living and vibrant art. Opera has always been multimedia: Its marvelous singing, and its music, is shaped by drama, by characters, visual spectacles in staging, and theater architecture and machinery. Operatic performance, by engaging and even overwhelming multiple senses, challenges us to question intellectual truisms like critical detachment and sober analysis. Opera has always inspired intense passion in audiences. For some, it is the most beautiful and moving musical genre that has ever existed. For others, it can involve tedium and acoustic strangeness. Opera’s special acoustic is defined by its
singers, who are often called “gods” ("divas" and "divos"), with voices that are the most powerful unamplified human sonic force in existence. We will look at opera as it evolved over time from its origins in Italy into a global phenomenon, considering works by famous composers (including Mozart, Wagner, and Verdi) as well as obscure corners and byways. Students will be experiencing live opera performances (in class and on field trips), and opera as technological art in recordings, film, and other media.

Course Notes: No previous music courses or expertise in music theory or ability to read music is required. This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

MUSIC 23. A Social History of Rock ‘n’ Roll
Katy Leonard
Fall: Th., 9:45-11:45.

This course will examine the social and historical context of rock ‘n’ roll, including the ways in which the genre intersects with business, politics, gender, age, class, race, and technology. We will survey rock ‘n’ roll’s early 20th century roots, the rock ‘n’ roll explosion of the 1950s, surf-rock, folk-rock, blues-rock, the British Invasion, and psychedelic rock through the early 1970s. As we discuss the evolution of “rock ‘n’ roll” of the 1950s to “rock” of the 1960s and 70s, we will consider the role of songs, albums, and artists, as well as producers, promoters, fans, and detractors.

Course Notes: No prior musical experience (academic or otherwise) is required to participate in this course.

MUSIC 24. Social Engagement Through Music: Histories, Economies, Communities
Carol Oja, Kay Shelemay, Michael Uy
Spring: Th., 3-5:45.

This course will mount a semester-long, team-based project to identify and offer professional support to Boston metropolitan-area musicians from communities of color who have recently migrated to the United States. At the same time, we will fuse direct engagement with musical communities with an intellectual framework for understanding their historical circumstances, economic and political realities, and community needs. Our work will focus on a core group of performers drawn from recipients of the Mass Cultural Council’s 2018 Traditional Arts Apprenticeship Program. Music 24 is supported by the Minich Program in Engaged Scholarship, and there are no prerequisites for the course.

Course Notes: In order to be considered for the course, students should submit an essay of 250 words by January 28th, the first day of class. A link will be provided on the Canvas site. Enrollment is limited to 12 students.

MUSIC 51A. Theory Ia
Katherine Pukinskis
Fall: Th., 3-5.

This course explores, through elements and parameters of music theory, musicianship, and aural skills, what makes music “good” ("good," of course, being a significantly subjective term), still with room to root one’s observations in premises of music theory, analysis, and construction/composition. Students will explore fundamentals in this (mostly) Western tradition through Classical, jazz, and popular music, musical theater, and film scores. Theory comes into play with all music, regardless of aesthetic and genre. Course unfolds the foundations of tonal music, including line, harmony, counterpoint, rhythm, motive, and timbre. Includes regular practical exercises in composition, analysis, ear training, and musicianship.

Course Notes: For this course a placement exam is required, which is offered on Friday, August 31 at 9:00am and 12:00pm. Please see the Canvas course website for M51a for more information. Music 51a or its equivalent is not required of all concentrators but is required as a prerequisite should you like to take any additional and more advanced theory courses in the
department. This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

**MUSIC 51B. Theory Iib**  
Katherine Pukinskis  
Spring: M./W./F., 2-4.

Continuation of the principles in Music 51a. Course engages advanced topics in theory and analysis, zooming out the discussion to engage with how a piece works over its whole arc rather than isolated excerpts, and how music develops over historical eras. Repertoire for exploration will be student-populated in addition to Classical, jazz, and popular music, musical theater, and film scores. Includes regular practical exercises in model composition, analysis, ear-training, and musicianship.

**Prerequisite:** Music 51A or placement test.

**Course Notes:** Music 97L or its equivalent is required for all concentrators. Concentrators should plan to meet this requirement by no later than the end of the sophomore year.

**MUSIC 97T. Thinking about Music**  
Braxton Shelley  
Spring: M./W./F., 10:30-11:45.

Music, one of the most ubiquitous aspects of human sociality, manifests the imbrication of sound and context. What are the relationships between such audible phenomena and their social settings? How does the intentional patterning of musical sound reflect, resist, and refashion the cultural, confessional, and commercial frameworks from which it springs? Animated by these questions, Thinking about Music: Sound in/as/and Context presents students with a diverse collection of musical forms and analytic methodologies, offering opportunities to think, write, and speak about musical sound’s engagement with multiple contexts. Students will read ethnographic, historical, and analytic work on music ranging from Syrian Jewish Pizmonin to Bob Dylan’s “It’s Alright Ma (I’m Only Bleeding)” in order to feed their own exploration of works extending from Beethoven’s Eroica to Beyoncé’s Lemonade. Along the way, the course will examine the way music’s meanings arise in relationship to topics including expectation, textuality, materiality, and multimedia. Working comparatively, with such historical and cultural variety, students will encounter the richness of expression that music makes possible, while pursuing greater fluency in articulating their own music-analytic insights.
Course Notes: Music 97T or its equivalent is required for all concentrators. Concentrators should plan to meet this requirement by no later than the end of the sophomore year.

MUSIC 98. Advanced Tutorial
Suzannah Clark
Spring: TBA.

Open to junior candidates for honors in Music who have written permission to enroll from the instructor with whom they wish to work, and also from the Assistant Director of Undergraduate Studies in Music.

Course Notes: Music 98 or its equivalent is required for all concentrators. Concentrators should plan to meet this requirement by no later than the end of the junior year.

MUSIC 127R. Intensive Conducting
Federico Cortese
Fall: M., 3-5:45; F., 9:45-11:45.

The focus of this conducting course will be determined at the beginning of the class.

Course Notes: At the first class meeting, appropriate skills levels will be evaluated.

MUSIC 142R. Foundations of Modern Jazz: Art Blakey’s Jazz Messengers
Yosvany Terry
Fall: T., 1-3.

The Jazz Messengers were more than just a musical group; they were one of the greatest institutions in modern jazz, paving the way for several generations of musicians to develop new and original approaches to composition and improvisation. This course will introduce students to the Jazz Messengers and the concept of hard bop created by artists searching for new musical expressions, as a necessary evolutionary step after Be-Bop in modern jazz. Students will become familiar with the Jazz Messengers’ repertoire, gaining insight and practical experience by first playing and memorizing their songs, and, afterwards, transcribing and studying the recordings of key compositions. Additionally, students will gain proficiency in performing compositions by some of the Messengers’ most prolific alumnae, including pianist Horace Silver, saxophonist Wayne Shorter, pianist Cedar Walton, saxophonist Benny Golson, and trumpeter Freddie Hubbard. Each week the students will make presentations on the selected class readings, which are intended to deepen their understanding of the music by providing the social context in which this music was developed. Finally, students will select, rehearse, and perform some of the Jazz Messenger compositions in an end-of-semester concert.

MUSIC 142R. Foundations of Modern Jazz: West African Musical Traditions - Benin
Yosvany Terry
Spring: T., 1-3.

Course description coming soon!

MUSIC 150. What is Musical Form?
Katherine Pukinskis
Spring: TBA.

This course explores musical forms, both small- and large-scale, across a variety of genres and periods. Students will be introduced to issues and approaches to analysis of form, as well as the history of these practices. We will delve into questions of formal function in addition to examining modern theoretical and analytical engagement with this broad and multifaceted topic. Topics of focus will cover forms in the Western music canon but also explore structures in jazz, popular music, folk musics of the world, and musical theatre.

Recommended Prerequisite: Music 51 or equivalent.
**MUSIC 152. Post-Tonal Analysis**
Christopher Hasty
Fall: Th., 3-5.

Intensive survey of compositional styles and techniques of the last 100 years. Traditional pitch-centered analysis, including set theory, as well as approaches focusing on rhythm, timbre, gesture, and other elements.

**Recommended Prerequisite:** Music 51 or permission of instructor.

**MUSIC 160R. Proseminar: Composition**
Osnat Netzer
Fall: F., 3-5.

Composing for the voice. Composing music for the human voice is a specialized knowledge and skill, one that requires long, concentrated study, and mentorship from a variety of mentors. Music 160R will examine the many issues that composers must address in order to write vocal music. Those include text setting and prosody, understanding the human voice as a musical instrument, advanced musical notation, and most importantly, collaboration with soprano Tony Arnold. Breaking down the many components that comprise vocal music into learnable projects will help students reach a deeper understanding and skill level.

**Recommended Prerequisite:** One course in theory/composition or permission of the instructor.

**MUSIC 161R. Advanced Composition**
Chaya Czernowin
Spring: TBA.

In this course students will explore composition in multi-faceted way. Each student is expected to come with joy towards experimenting and trying things out of their comfort zone. We will compose/invent small pieces using self-made objects, recordings, texts and will discover what it means to zero in on harmony or on rhythm or melody, orchestration, and texture by individually exploring and experimenting. The class offers creative space to people who love composing whether they have a lot of experience or not. We will have class sessions, and discussions and also about 4 individual sessions of 30 minutes for each student some weeks, replacing the class sessions. At the end of the semester we will have a concert with the Parker Quartet accompanied by the class members.

**Recommended Prerequisite:** One course in theory/composition or permission of the instructor.

**MUSIC 167. Introduction to Electroacoustic Music**
Hans Tutschku
Fall and Spring: M., 3-5:30; W., 3-5:30.

Composition and performance with analogue and digital electronic media. Projects realized using recording gear and computers; study of relevant aspects of acoustic and electronic theory; repertoire since 1948 of musique concrete, acousmatic, and live-electronic music; synthesis, sampling, digital recording, and live performance techniques. Hands-on work will culminate in a final performance of individual projects.

**Recommended prerequisite:** One course in theory/composition or permission of the instructor.

**MUSIC 170R. Songwriting Workshop**
Esperanza Spalding
Spring: T., 7-9.

This course will approach songwriting from two directions: analytical study of the methods of successful songwriters throughout the past 50 years together with students performing and critiquing their own original compositions. Throughout the course we will address specific aspects of successful songwriting, including lyric development, song form, melody, harmonic progression, poetic imagery, storytelling, and presentation. The physical classroom will be designed to provide the experience of live performance in a club-like setting. In each unit students will investigate a distinct songwriting
style; compose an original work within that form; and perform it for peer review, including their own thoughtful analysis. The final for this course will be a showcase style performance of the students’ own compositions.

Course Notes: Those who wish to be considered must submit a questionnaire with a digital recording or link(s) of a video of themselves performing two (2) of their original compositions prior to registration. Audio and video examples should be at least two minutes, and no more than six minutes in length.

MUSIC 172R. Instruments in Performance & Composition: The 21st Century Flute
Claire Chase
Fall: M. 3-5.

This is a new course for undergraduate and graduate student flutists, composers, and improvisers seeking to explore the instrument’s capabilities in a contemporary context. We will study existing 21st-century flute works by Salvatore Sciarrino, Kaija Saariaho, Harvard professors Chaya Czernowin, Hans Tutschku, and Vijay Iyer, as well as many of the composers in Professor Chase’s Density 2036 commissioning project, with emphases on notation as well as performance practice and interpretive considerations, and in many cases dialogue with the composers themselves. Guest flutists on Skype interviews and workshops include the pre-eminent contemporary flute soloist Mario Caroli (Italy), the improviser, musicologist, and flutist-composer Wilfrido Terrazas (Mexico) and the former AACM director and celebrated creative musician Nicole Mitchell. Mid-term presentations will consist of student-driven research into 21st-century flute works not covered in the syllabus. All students will write or perform original compositions as a final project.

Course Notes: In ordered to be considered for the course, please submit 1-2 work samples (audio, video or score) and a half-page statement about your practice, your background, and why you are interested in this course. Send submissions via Canvas by August 27.

MUSIC 173R. Creative Music: Critical Practical Studio
Vijay Iyer
Spring: M., 7-10.

This course is an intensive, research-oriented workshop environment for advanced improviser-composers. Open to both undergraduate and graduate students. Through critical listening, readings, term papers, and collaborative musical projects, students will engage with a range of contemporary musical perspectives and practices.

MUSIC 175R. Schubert Chamber Music and Lieder
Federico Cortese
Spring: TBA.

Course description coming soon!

MUSIC 176R. Music and Dis/ability II
Andrew Clark
Spring: TBA.

Music and Disability II continues the inquiry presented in Music and Disability I (Music 176a), exploring music and disability studies, inclusive music education, and disability arts, among other topics. We will consider cultural ideas—and ideals—of satisfaction and beauty through the lens of non-normativity while interrogating established and conventional artistic practices, canons, and relationships with disability aesthetics as our resource. The Engaged Scholarship approach of the course will aim to develop new projects and nurture ongoing initiatives that facilitate sustainable creative practice, empowering individuals and communities through active engagement with the arts. Students from other departments welcome. Course will include weekly participation in a community-music ensemble project.

Course Notes: Preference given to students who have completed Music & Dis/Ability I (Music 176a). Requires participation (2hrs/week) in a neurodiverse music ensemble at a time to be determined.
MUSIC 178R. Applied Music Activism
Esperanza Spalding
Spring: T., 12-2.

This course will identify music that has been key to successful social movements; explore the specific methods used by those musicians to deliver their message effectively; and empower students to utilize their learning, designing, and presenting their own musical campaign to further a cause of their choosing. Investigating the historical context of the composers cited, we will draw from the musical techniques that allowed them to successfully apply their passion to the causes they empowered. Through these case studies, students will be challenged to measure the effectiveness and scope of musical activism. We will learn how to utilize modern commercial marketing techniques to evaluate the effectiveness both of songs that have created a known effect on more recent social campaigns, and our own efforts to direct this learning to the causes dear to us. As we progress through the semester, students will (through live performance and/or social media) create, share, and analyze their own examples of musical activism.

MUSIC 179R. Advanced Electronics: Improvisation with Live-Electronics
Hans Tutschku
Spring: T., 12-2:30.

Course description coming soon!

MUSIC 181R. Performance and Culture: Renaissance Music
Kate van Orden
Spring: Th., 12-2:45.

In this course, you become an amateur musician in Renaissance England and learn to play the viola da gamba in a consort. Through this combination of research and hands-on learning, we investigate repertory, culture, and musical life circa 1600.

Course Notes: May be taken by students from other departments and graduate students with permission of instructor.

MUSIC 185R. 21st Century Ensemble Workshop: A Performer’s Perspective
Claire Chase
Fall: T. 7-9:30.

This course is a workshop for the creation of rigorous new models for collectives, ensembles, and organizations that perform and present 21st-century music. Open to performers, composers/improvisers, musicologists, and scholars who are engaged with contemporary music practice, cultural production, education, and performance. New repertories and new organizational practices will be explored in a laboratory format that includes pop-up concerts, community events and a final group performance. Performance and production activity will be carried out alongside research projects on existing 21st-century music ensembles and entities. Guest speakers include leading members of Ensemble Intercontemporain, the Association for the Advancement of Creative Musicians (AACM), Bang on a Can, JACK Quartet, and the International Contemporary Ensemble (ICE).

Course Notes: In ordered to be considered for the course, please submit 1-2 work samples (audio, video or score) and a half-page statement about your practice, your background, and why you are interested in 21st Century Ensemble Workshop. Send submissions via Canvas by August 27. Open to individuals and pre-formed groups.

MUSIC 189R. Chamber Music Performance
Parker Quartet (Jessica Bodner, Daniel Chong, Kee-Hyun Kim, and Ken Hamao)
Fall and Spring: TBA.

Through auditions, students will be divided into chamber music ensembles by the Parker Quartet and have weekly coachings with members of the Parker Quartet and
pianist Katherine Chi. Students will be expected to rehearse between each coaching and to participate in chamber music studio classes throughout the semester, which will be led by the Parker Quartet. There will be final jury evaluations prior to the final class performances, to be held sometime during Reading Period. Students who do not meet the requirements below may take the course for SAT/UNSAT credit. Pre-formed ensembles are encouraged and will be accommodated as much as possible. No duos will be allowed. Enrollment by audition prior to first class meeting. See my.harvard.edu for audition procedure.

**Course Notes:** This course is only offered for a letter grade when students are one or more of the following: music concentrator, enrolled in a music department course in the same semester, a member of a faculty-led ensemble in the same semester.

**MUSIC 193R. Understanding Wagner’s Ring**  
Alexander Rehding and Eric Nelson  
Fall: M., 12-2.

This seminar brings together Wagner’s music and the political philosophy that informs it. The Ring of the Nibelung (1876), that monumental work of four massive operas (or “music dramas,” as Wagner preferred calling them), sums up the ambitions of the European nineteenth century. This complex allegory of power and redemption has long been recognized as an intensely political and philosophical work; modern stagings often focus on the politics articulated in the opera, whether it is socialism, totalitarianism, or environmental destruction. Our seminar will focus on various nineteenth-century intellectual contexts.

**Course Notes:** This course is cross-listed with Music, Government (GOV 1045), Germanic Languages and Literatures (GER 139), and Theater–Dance–Media. Prior musical knowledge is helpful, but not a prerequisite.

**MUSIC 194R. Music & Lyrics**  
Katherine Pukinskis  
Fall: Th., 12-2.

Musical theatre tells its stories through a blend of spoken words in scenes, and text in song. In combination with music, words blur the edges between “real life” and “song” in a performance, clouding our understanding of where reality begins and ends in the theatre and on stage. Text can communicate a message; it can become the driving force for musical motives. Text can be presented in extended metaphor and mind-boggling tongue twisters. Each week in Music and Lyrics we will look at a different musical and unpack how text plays a role in the overall structure, content, and resultant effect of a performance of the work. The musical as primary source will be supplemented by readings on reception, poetry, performance and performativity, text setting, and other critical analyses. As part of this course, students will watch videos, listen to recordings, see live performances, and speak with experts in the field. Works of focus may include (but are definitely not limited to): A Chorus Line, The Sound of Music, Rent, West Side Story, The Wiz, Hamilton, Cats, and The Producers. In addition, students will get a glimpse inside “The Room Where It Happens” as they speak with Scott Wasserman, the Ableton Programmer for Hamilton, about what it’s like to adjust music to every new cast that takes on the hit musical.

**MUSIC 194RS. American Roots Music**  
Katy Leonard  
Spring: TBA.

Course description coming soon!

**MUSIC 194RS. Randy Weston**  
Ingrid Monson  
Spring: TBA.

Course description coming soon!
MUSIC 195R. The Gospel Imagination
Braxton Shelley
Fall: M., 12-2:45.

The class will explore African American gospel performance, focusing on the tradition’s braiding together of music, movement, and belief. When these three expressive dimensions are engaged together, what emerges is “the gospel imagination,” the complex of words and music, sound and belief that sustains many expressions of African American Christian worship. How might this integrated notion of gospel performance inform an analytical paradigm? Relatedly, how might this approach inspire performance? This course brings together material and approaches from the fields of musicology, music theory, ethnomusicology, homiletics, and theology to pursue these questions. Through a combination of weekly reading, listening and writing assignments students will immerse themselves in this way of patterning sound as an expression of belief. Alongside these assignments, students will undertake composition in the gospel style, culminating in a masterclass with a nationally renowned gospel artist.

Course Notes: While this class will be open to undergraduate and graduate students from across the university, scholars of music, religion, American studies, and African and African American studies may derive particular benefit from the course. Prior musical knowledge is helpful, but not a prerequisite.

MUSIC 195R. Women Creators in Music
Anne Shreffler
Spring: TBA.

In spite of significant gains in gender equality over the last half century, women creators remain dramatically underrepresented in the music world, in all genres of music and in all categories of musical production: as composers, improvisors, producers, conductors, and even as performers. This new course focuses on the contributions of female and non-binary musicians who have composed, improvised, or collaboratively created music in the 20th and 21st centuries.

We will listen closely to their music, asking questions such as: what were the historical, institutional, cultural, and educational factors that supported or hindered their work? How do they define their gender identities, gender roles, and sexual orientation, and to what extent do they relate these to their work? How these identities function intersectionally with others, such as racial, class, national, and transnational identities? How has their work been received? What structures have historically enabled inclusion or fostered exclusion into the musical canon?

The course is not just a history of individuals overcoming obstacles; it is intended to celebrate and acknowledge the contributions of women creators to the history of music. We will also talk about activism: how to "move the needle" and work towards great representation of women's music in different genres today.

We will consider a wide range of women creators from the early 20th century to the present, with examples from classical, jazz, and popular music. Students will help generate the syllabus, but the list could include: Florence Price, Ruth Crawford Seeger, Elisabeth Lutyens, Nina Simone, Pauline Oliveros, Meredith Monk, Younghi Pagh-Paan, Carla Bley, Irène Schweizer, Mary Lou Williams, Laurie Anderson, Tanya Leon, Chaya Czernowin, Björk, Nkeiru Okoye, Okkyung Lee, Reena Esmail, Nicole Mitchell, Maria Schneider, Caroline Shaw, and Alex Temple.

Guests include composers and scholars who are experts on women and music (TBA).
The Harvard University Department of Music, including the John Knowles Paine Concert Hall, the Loeb Music Library, and the Davison Room, is located directly behind the Science Center.