

MUSIC **(AS) {MUSC}**

Undergraduate Studies

Freshman Seminars

014. Songwriting in the 20th Century. (M) Weesner.

This course will alternate between an analytical approach and a critical approach to the study of a wide range of songs composed throughout the 20th century. We will study musical techniques such as melody, harmony, form, rhythm, instrumentation, style, and text-setting. We will also pose far-ranging questions, such as, what makes a song a song? What makes a song a good song? What is the difference between an art song and a pop song? This course will occasionally focus on specific composers, such as Cole Porter, Charles Ives, John Harbison, and Liz Phair, and will also consider the musical ramifications of collaboration, covers and re-makes.

SM 015. What Music Means. (M) Kallberg.

This course will explore how music takes on meaning in cultures of the present and the past. To this end we will consider a number of basic and important questions: What is music? What kinds of functions has it served in the past, and what kinds does it serve today? What is the nature and significance of musical value? How does music inform notions of society and personal identity? Students will listen to a variety of musics ("classical" music will be in the forefront of our investigations, but we will also explore various popular and ethnic musics), and will read selected critical texts about these musics. The course will combine lecture and discussion; students will write a series of interpretive papers.

SM 016. (COML016) Global Pop Music. (M) (FALL 2009) Revuluri.

Freshman Seminar. The seminar's small class-size will insure all students the opportunity to participate in lively discussions. Topics vary from term to term. Please contact department for current offerings or refer to the Freshman seminar brochure. Music 016 may be counted toward the Music minor.

SM 018. Origins of Music. (M) Tomlinson.

Music-making seems to be as universal an expressive mode among humans as language itself. Historical evidence points to the emergence of music early in human cultures, and, more strikingly, recent findings in paleoanthropology and cognitive studies suggest that musical capacities lie deep in the brain and extend far back in hominid evolution. The seminar will take up the age-old questions of when, how, and why music began. We will scrutinize this problem from the vantage of recent scientific findings in a variety of fields, including cognitive studies, language acquisition studies, and archaeology. We will attempt to relate these findings to our experience of music in the world today. Prior musical experience is not required for this seminar.

History of Music

021. 1000 Years of Musical Listening. (M) Arts & Letters Sector. All Classes. Dillon/Dolan. Open to all students.

"In this historical survey, students learn to listen analytically, historically, and creatively to music from the Middle Ages to the present day. A wide range of musical repertoires including plainchant, opera, orchestral music, and chamber music is covered. Composers studied include Bach, Mozart, Beethoven, Verdi, and Wagner. No prior musical knowledge is required.

025. Mahler's World. (C) Kallberg.

027. Haydn and Mozart. (M) Staff. Prerequisite(s): Music 021.

The creative careers of Haydn and Mozart. Genres to be studied include the symphony, string quartet, concerto, and opera.

SM 028. Beethoven. (M) Kallberg. Prerequisite(s): Music 021.

An exploration of the music of Beethoven.

SM 029. Romantic Music. (M) Kallberg. Prerequisite(s): Music 021. Open to all students.

Manifestations of Romanticism in the music of the nineteenth century, exclusive of Beethoven.

030. History of Opera. (M) Abbate, Dillon. Open to all students.

This course aims to introduce students to the history of opera, from its beginnings in sixteenth-century Italy down to the present day. It will treat the main conventions of opera at each stage of its development and the social contexts in which opera was and is listened to, and aim to develop technical skills for the appreciation of opera. Detailed study of operas by Monteverdi, Handel, Mozart, Donizetti, Verdi, Wagner, Puccini and Stravinsky will leave students with a context and a vocabulary for understanding and talking about opera, designed to enhance their future encounters with opera.

040. History of the Symphony. (M) Bernstein, Staff. Open to all students.

A survey of representative symphonies by such composers as Haydn, Mozart, Beethoven, Schubert, Berlioz, Schumann, Brahms, Tchaikovsky, and Mahler. Historical developments will be considered, along with the effects upon symphonic literature of such major sociological changes as the emergence of the public concert hall. But the emphasis will be on the music itself--particularly on the ways we can sharpen our abilities to engage and comprehend the composers' musical rhetoric.

120. History of Music - Medieval. (M) Dillon.

European music from the 9th to the 15th century, from Gregorian chant through Dunstable.

121. History of Music - Renaissance. (M) Bernstein.

European music from the 15th to the early 17th century.

122. History of Music - 1600 to 1750. (M) Staff. Prerequisite(s): Music 070.

European music of the Baroque period, through the middle of the 18th century.

123. History of Music - 1750 to 1850. (M) Kallberg. Prerequisite(s): Music 071.

European music from the mid-18th to the mid-19th century.

124. History of Music - 1850 to present. (M) Kallberg. Prerequisite(s): Music 071.

European and American classical music from the late 19th-century to the present.

130. Introduction to the History of Western Music. (M) Staff. Prerequisite(s): Music 070. Fulfills the requirements of the Music Major.

This course will introduce music majors and minors to the history of western music. Focussing on the development and transformation of musical styles from medieval plainchant through the works of J.S. Bach, the course will also explore the cultural and social resonances of the repertoires in question.

131. Introduction to the History of Western Music. (M) Staff. Prerequisite(s): Music 070. Fulfills the requirements of the Music Major.

The continuation of Music 130, focusing on the development and transformation of musical styles from the classical period through the present.

SM 330. Honors in History I. (M) Staff.

Individual study under the supervision of a faculty member

430. Seminar in Music History. (M) Staff.

Advanced study in selected topics in music history.

American Music

044. Interpreting Popular Music. (M) Staff.

An exploration of diverse styles of popular music from historical, cultural, and musical perspectives. Students will use their critical thinking and writing skills to develop a sophisticated understanding of the roles popular music plays in modern life. Ability to read music is not required.

075. (AFRC077, FOLK075, GSOC075) Jazz: Style and History. (M) Ramsey, Parberry. Open to all students.

Music 075 401 (Dr. Ramsey): Exploration of the family of musical idioms called jazz. Attention will be given to issues of style, to selected musicians, and to the social, cultural, and scholarly issues raised by its study. Music 075 601 (Professor Parberry): Development of jazz from the beginning of the 20th Century to present. Analysis of the stylistic flux of jazz, such as the progression from dance music to bebop and the emergence of the avant-garde and jazz rock.

Attention will be given to both the artists who generated the changes and the cultural conditions that often provided the impetus.

140. Introduction to the Musical Life in America. (M) Arts & Letters Sector. All Classes. Ramsey.

Prerequisite(s): Music 070. Fulfills the requirements of the Music Major.

This course surveys American musical life from the colonial period to the present. Beginning with the music of Native Americans, the European legacy, and the African Diaspora, the first part of the course treats the social and political milieu that shaped America's musical landscape. Working from this foundation, the course moves to 19th-century figures in musical composition, education, performance, and promotion. The establishment of a popular sphere, the development of concert music, and the subsequent cultural hierarchies that resulted from each realm form important threads of investigation. The course concludes with 20th-century topics, including the appearance of jazz, the trajectory of western art music in the United States, and the eventual dominance of American popular music.

145. Jazz Improvisation. (M) Ramsey, Primosch. Prerequisite(s): Music 070.

This introductory "hands-on" course surveys and applies various theoretical approaches to playing specific idioms of jazz and related musical styles. Our approach will be eclectic, including the study of written scores, recordings, transcriptions, live performances, and selected theoretical treatises.

146. (AFRC147, ANTH156, CINE146, FOLK106) Studies in African American Music. (M) Ramsey.

This course explores aspects of the origins, style development, aesthetic philosophies, historiography, and contemporary conventions of African-American musical traditions. Topics covered include: the music of West and Central Africa, the music of colonial America, 19th century church and dance music, minstrelsy, music of the Harlem Renaissance, jazz, blues, gospel, hip-hop, and film music. Special attention is given to the ways in which black music generates "meaning" and to how the social energy circulating within black music articulates myriad issues about American identity at specific historical moments.

440. Seminar in American Music. (M) Staff.

Advanced study in selected topics in American Music.

Anthropology of Music

050. (AFRC050, AFST050, FOLK022) World Musics and Cultures. (C) Arts & Letters Sector. All Classes. Muller, Rommen.

This course examines how we as consumers in the "Western" world engage with musical difference largely through the products of the global entertainment industry. We examine music cultures in contact in a variety of ways-- particularly as traditions in transformation. Students gain an understanding of traditional music as live, meaningful person-to-person music making, by examining the music in its original site of production, and then considering its transformation once it is removed, and recontextualized in a variety of ways. The purpose of the course is to enable students to become informed and critical consumers of "World Music" by telling a series of stories about particular recordings made with, or using the music of, peoples culturally and geographically distant from the US. Students come to understand that not all music downloads containing music from unfamiliar places are the same, and that particular recordings may be embedded in intriguing and controversial narratives of production and consumption. At the very least, students should emerge from the class with a clear understanding that the production, distribution, and consumption of world music is rarely a neutral process.

053. (AFRC053, AFST053, ANTH053, COML053, RELS115) Music of Africa. (M) Muller.

African Contemporary Music: North, South, East, and West Come to know contemporary Africa through the sounds of its music: from South African kwela, jazz, marabi, and kwaito to Zimbabwean chimurenga; Central African soukous and pygmy pop; West African fuji, and North African rai and hophop. Through reading and listening to live performance, audio and video recordings, we will examine the music of Africa and its intersections with politics, history, gender, and religion in the colonial and post-colonial era.

054. (AFRC054, ENGL054) MUSIC AND LITERATURE. Natural Science & Mathematics Sector. Class of 2010 and beyond.

This course examines the extraordinary influence of musical expression on literary works in the African American tradition. Drawing on a wide range of texts from fiction and poetry to autobiography, musicology, literary criticism and reportage, we will pay particular attention to how music figures as a sign of authenticity in black literature as slavery, the Great Migration of the early 20th century, class mobility and gender identities put pressure on the politics of belonging. Throughout the course the relationship between African American culture and the wider Black Atlantic will remain a crucial concern. We'll begin with the role of music as memory in accounts of remembered Africa songs in autobiographical work by W.E.B. Du Bois, Toni Morrison's Song of Solomon, and a film tracing a mourning song in

the Gullah islands of South Carolina to its corollary among the Mende people of Sierra Leone. We'll then spend some time listening to vernacular music (spirituals, work-songs, and blues) and explore the politics of how and why these forms found varying degrees of acceptance, particularly in the milieu of the Harlem Renaissance and the New Negro movement. Students need not have an extensive background in musicology, but should be prepared to devote time to weekly listening.

150. Introduction to Global Music. (M) Arts & Letters Sector. All Classes. Muller, Rommen. Fulfills the requirements of the Music Major.

This course introduces students to the field of ethnomusicology through a series of case studies that explore a range of traditional, popular, and art musics from around the world. The course takes as a point of departure several works of musical ethnography, musical fiction, and musical autobiography and, through in-depth reading of these texts, close listening to assigned sound recordings, and in-class case studies, generates a context within which to think and write about music.

157. (AFRC157, FOLK157, LALS157) Accordions in the New World. Rommen.

This course focuses on the musical genres and styles (both traditional and popular) that have grown up around the accordion in the New World. We will begin our explorations in Nova Scotia and move toward the Midwest, travelling through the polka belt. From there, our investigation turns toward Louisiana and Texas--toward zydeco, Cajun, and Tex-Mex music. We will then work our way through Central and South America, considering norteno, cumbia, vallenato, tango, chamame, and forro. Our journey will include the Caribbean, where we will spend some time thinking about merengue and rake-n-scrape music. Throughout the semester, the musical case studies will be matched by readings and films that afford ample opportunity to think about the ways that music is bound up in ethnicity, identity, and class. We will also have occasion to think about the accordion as a multiply meaningful instrument that continues to be incorporated into debates over cultural politics and mobilized as part of strategies of representation through the New World.

158. (AFRC158, FOLK158, LALS158) Music of Latin America. (M) Rommen.

This survey course considers Latin American musics within a broad cultural and historical framework. Latin American musical practices are explored by illustrating the many ways that aesthetics, ritual, communication, religion, and social structure are embodied in and contested through performance. These initial inquiries open onto an investigation of a range of theoretical concepts that become particularly pertinent in Latin American contexts--concepts such as post-colonialism, migration, ethnicity, and globalization. Throughout the course, we will listen to many different styles and repertoires of music and then work to understand them not only in relation to the readings that frame our discussions but also in relation to our own, North American contexts of music consumption and production.

250. (ANTH257, ANTH657, FOLK255, MUSC650) Field Methods in Ethnomusicology. (M) Muller, Rommen.

This course explores various methodological problems and theoretical constructs that confront us during the course of ethnomusicological fieldwork. How can we approach writing about our ethnographic work without silencing the voices of those who should be heard? In what ways might transcription and notation complicate power structures and reinforce our own musical values? What special challenges need to be negotiated in the process of documenting ethnographies on film? How do ethical and economic dilemmas inform our approach to making sound recording? A series of readings in ethnomusicology and anthropology will suggest some answers to these questions--answers that will, in turn, be tested by means of several interconnected fieldwork projects focused on gospel music in West Philadelphia. Our readings and fieldwork experiences will shape our classroom discussions, leading not only to a better understanding of ethnomusicological methods, but also to a deeper appreciation of the "shadows" that we cast in the field.

SM 251. MUSIC AND THE BODY. (M)

253. (AFRC253, AFST253, ANTH253, FOLK253, GSOC253) Music and Performance of Africa. (M) Muller.

This class provides an overview of the most popular musical styles, and discussion of the cultural and political contexts in which they emerged in contemporary Africa. Learning to perform a limited range of African music/dance will be part of this course. No prior performance experience required, though completion of MUSC 050 is recommended.

258. (AFRC258, ANTH227, FOLK259, LALS258) Caribbean Music & Diaspora. (M) Rommen.

This survey course considers Caribbean musics within a broad and historical framework. Caribbean musical practices are explored by illustrating the many ways that aesthetics, ritual, communication, religion, and social structure are embodied in and contested through performance. These initial inquiries open onto an investigation of a range of theoretical concepts that become particularly pertinent in Caribbean contexts--concepts such as post-colonialism,

migration, ethnicity, hybridity, syncretism, and globalization. Each of these concepts, moreover, will be explored with a view toward understanding its connections to the central analytical paradigm of the course <- diaspora. Throughout the course, we will listen to many different styles and repertoires of music, ranging from calypso to junkanoo, from rumba to merengue, and from dancehall to zouk. We will then work to understand them not only in relation to the readings that frame our discussions but also in relations to our own North-American contexts of music consumption and production.

450. Seminar in the Anthropology of Music. (M) Staff.

Advanced study in selected topic in the Anthropology of Music.

Theory & Composition

070. Theory & Musicianship I. (C) Primosch, Weesner. Required of music majors and minors.

An introduction to the basic notational and theoretical materials of music, complemented by work in ear-training and sight-singing. Topics covered include the notation of time and pitch, scales, intervals, chords, progressions, melodic and formal construction, and key change. Open to all students.

L/L 071. Theory and Musicianship II. (C) Staff. Prerequisite(s): MUSC 070. Required of music majors.

Intermediate tonal harmony and musicianship

L/L 170. Theory & Musicianship III. (A) Staff. Prerequisite(s): MUSC 071. Required of music majors.

Advanced tonal harmony and musicianship.

L/L 171. Theory and Musicianship IV. (B) Staff. Prerequisite(s): MUSC 170. Required of music majors.

Counterpoint I and advanced musicianship.

172. Music and Technology. (M) Lew. Prerequisite(s): Music 070.

This course provides an overview of various aspects of the field of music technology, with an equal emphasis on conceptual knowledge and technical skills. The course offers a practical introduction to the application of computer systems in musical composition, recording, performance, instruction, multi-media design, and research.

270. Sixteenth-Century Counterpoint. (M) Staff. Prerequisite(s): MUSC 071. MUSC 170 may be taken at the same time.

16th century techniques. Analysis of the principal styles of sixteenth century music. Frequent composing assignments in all styles.

271. Eighteenth Century Counterpoint. (M) Staff. Prerequisite(s): MUSC 170.

18th-Century techniques. Analysis of the principal styles of 18- century music. Frequent composing assignments in all styles.

272. Analytical Techniques and Methods. (M) Staff. Prerequisite(s): MUSC 170.

Advanced analytic techniques. Study of contemporary techniques in music theory and analysis. Special projects and frequent writing assignments.

273. Twentieth-century styles and techniques. (M) Staff. Prerequisite(s): MUSC 071.

Advanced study in selected 20th-century styles and techniques. Frequent composing assignments in all styles.

274. Topics in Theory. (M) Staff. Prerequisite(s): MUSC 170.

Advanced study in selected topics in music theory and composition.

285. Orchestration. (M) Primosch, Reise. Prerequisite(s): Music 070, 071.

An introduction to writing for the instruments of the orchestra. Course will include study of individual instruments and various instrumental combinations, including full orchestra. Representative scores from the 18th century to the present day will be analyzed. Students will be responsible for several scoring projects and will have opportunities to hear readings of their projects. Prerequisite: at least two semesters of music theory or permission of instructor.

286. Introduction to Electronic Music. (M) Primosch. Prerequisite(s): Music 070, 071.

This hands-on course will cover basic MIDI sequencing and patch editing, as well as the rudiments of sampling, digital recording, and software synthesis. Students will complete projects using hardware and software in the Music Department's Undergraduate Computer Lab. Musical examples from the classic and popular literatures of electronic

music will be analyzed and discussed. Although basic musical literacy is assumed, prior experience in electronic music is not required.

370. Honors in Theory I. (M) staff.

Advanced study in selected topics in music theory. Fall 2006: This class will survey some of the connections between music and art. The two have been linked throughout history. The geometric scaling of musical tones and color relations in psychological experiments offer tantalizing clues why this may be so. In music we will analyze tonal melodies from the eighteenth and nineteenth centuries. In art we will analyze the use of color in abstract and minimalist paintings. Prerequisite: Ability to read music.

470. Seminar in Theory and Composition. (M) Staff. Prerequisite(s): Music 170.

Advanced study in selected topics in music theory and composition.

Other Undergraduate Courses

007. Ensemble Performance. (E) Staff.

Successful participation in a music department sponsored group for two consecutive semesters (i.e. one academic year). Ensemble groups: University Orchestra, University Wind Ensemble, Choral Society, University Choir, Ancient Voices, Baroque and Recorder Ensemble, Chamber Music Society and Jazz Combo. This course must be taken for a letter grade (Pass/Fail registration option may not be utilized for this course).

010. Applied Music. (E) Staff. Prerequisite(s): Must be a music major or minor.

Instruction in vocal and instrumental performance for music majors and minors only. Students must demonstrate in an audition that they have already attained an intermediate level of musical performance.

011. Chamber Music. (E) Staff. Prerequisite(s): Must be a music major or minor.

Instruction chamber music performance for music majors and minors only. Students must demonstrate in an audition that they have already attained an intermediate level of musical performance.

SM 012. Chamber Music: Performance and Analysis. Staff.

Participation in the course is contingent upon a successful audition. This course must be taken for a letter grade (pass/fail option may not be utilized for this course). This weekly seminar will explore chamber music from the past and present through class discussions of both performance and analytical aspects of the music led by the Daedalus Quartet. The chamber groups will prepare for a final performance at the end of the semester as well as a paper/presentation.

060. (SAST104) Beginning Tabla I. (M) Staff.

An introduction to the tabla, the premier drum of north Indian and Pakistani classical music traditions.

061. (SAST106) Indian Musical Performance A: Elementary. (C) Nalbandian.

Introduction to the fundamentals of Indian music; instruction in performance on the sitar.

062. (SAST105) Tabla II. (B) Staff.

Continued study in Tabla

063. (SAST107) Beginning Sitar II. (C) Nalbandian. Continuation of MUSC 061.

090. (PSYC413) Psychology of Music. (M) Staff. Prerequisite(s): Psychology 001.

This course brings together two seemingly very different subjects, the art of music and the science of psychology. Parallel theories, empirical evidence, and demonstrations of how fundamental psychological processes are used in the music repertory will explore common convergences between the two fields. Major subjects covered include psychophysics; perception and cognition of melody, rhythm, harmony, and timbre; musical structures; learning, memory, tonality, and musical style; development; emotion, affect, and aesthetics; performance, social psychology; neural processing; and the biological origins of music.

099. Guided Research. (C) Staff. Department honors.

Individual research under the supervision of a member of the faculty.

161. (SAST108) Intermediate Sitar I. (C) Miner.

North Indian classical music is performed in a format shared by stringed, bowed and wind instruments. Intermediate North Indian Instrumental performance is open to students who play a Western or Indian instrument with at least an intermediate degree of proficiency and to those who have completed Beginning Sitar. The course will cover North Indian methods of composition, rhythm and improvisation and focus on two or three performance pieces. A group performance will be given at the end of the semester.

164. (SAST115) India's Classical Musics. (M) Miner. Hindustani and Karnatak music are among the great classical music systems of the world. Developed in temple, shrine, court, and concert stage environments in North and South India, they have a strong contemporary following in urban South Asia and a significant international presence. This course is an introduction to theory, structures, instruments, and aesthetics. We will work with primary and secondary texts, recordings, videos, and live performances. Topics will cover selected aspects of raga, tala, composition, improvisation and social contexts. The course aims to give students analytical and listening skills with which to approach and appreciate India's classical music. No prior music training is required.

Graduate Studies in Music

Musical Analysis

505. Advanced Chromatic Harmony. (M) Reise.

Analytical Studies in Harmony.

SM 515. Analysis of Twentieth-Century Music. (M) Primosch.

Analytical studies of twentieth-century music.

516. Analysis of 20th Century Music II. (M) Staff.

Analytical Studies of 20th century music focusing on post World War II music.

SM 620. Analytical Methods: Tonal Music. (M) Narmour.

Current methods in the analysis of tonal music.

SM 621. Analytical Methods: Twentieth-Century Music. (M) Staff.

Current methods in the analysis of twentieth-century music.

SM 622. Analytical Methods: Early Music. (M) Staff.

Analytical methods in early music.

Proseminars in the History, Theory, and Anthropology of Music

SM 600. The Interpretation of Evidence. (M) Bernstein.

The nature of evidence; basic methods of musicological research.

SM 601. The Interpretation of Written Traditions. (M) Staff.

Topics may include notation, codicology, editing and print culture.

SM 602. The Interpretation of Theoretical Treatises. (M) Staff.

A consideration of theoretical principles based upon the reading and interpretation of selected treatises.

SM 603. Aesthetics and Criticism. (M) Staff.

Topics may include hermeneutics, methods of formulating value judgements, the relationship of evaluation to interpretation, and the role of aesthetics in history.

SM 604. Historiography. (M) Staff.

Theories and models of historical investigation. Analysis of both historiographic writings and musicological works exemplifying particular approaches.

SM 605. (ANTH605, COML605, FOLK605) Anthropology of Music. (M) Muller, Rommen. Open to graduate students from all departments.

Topics may include the intellectual history of ethnomusicology, current readings in ethnomusicology, a consideration of theoretical principles based upon the reading and interpretation of selected monographs, and area studies.

SM 606. (AFRC606, FOLK616) The Interpretation of Oral Traditions. (M) Staff.

Topics may draw on methodologies derived from jazz studies, chant studies, and ethnomusicology.

SM 608. Writing About Music. (C) Abbate, Dillon, Dolan, Kallberg, Moreno, Muller, Ramsey, Rommen, Tomlinson.

Writing about music is team-taught course, designed to introduce first year graduates to a broad spectrum of ideas and approaches to music, and to develop their skills for writing about music. This course is not about establishing fixed models and methodologies; nor does it set out to debate disciplinary, or to give students full coverage of any one field. Rather, it will examine music in its fullest definition (as sound, text, memory, belief and so on), selecting materials from the broadest possible temporal and geographic range. Taught by two faculty, there will be the chance to work both in depth on materials with individual professors, and also collaboratively and comparatively during sessions in which faculty teach side-by-side. As well as helping students to develop new skills (archival, analytical, critical), and to engage with musical traditions and materials foreign to them until now, this course also encourages students to experiment with new approaches to their own fields of interest. There will be a substantial written component, with four written assignments during the semester in addition to a longer project.

SM 610. Musical Notation. (M) Dillon.

Concepts and systems of the notation of medieval and Renaissance music. Chant, monophonic song, and polyphony through the mid-thirteenth century.

650. (ANTH257, ANTH657, FOLK650, MUSC250) Field Methods in Ethnomusicology. (M) Muller, Rommen.

The goal of the seminar is to give students a compressed dissertation research experience--taking them from the beginnings of "researching" a community and its music, through the documentation and representation stages. Students do background and methods reading, though the focus of the class is the development of basic ethnographic and documentation skills. This is a community partnership seminar, which means that all forms of representation are produced in collaboration with community partners in West Philadelphia. These include photographic essays, an NPR style audio documentary, but most significantly, twenty-thirty minute documentary films on a particular subject. See sample syllabus and projects on <http://ccat.sas.upenn.edu/music/westphillymusic>

SM 705. (AFRC705, ANTH705, COML715, FOLK715, GSOC705) Seminar in Ethnomusicology. (A) Muller. Open to graduate students from all departments.

Topics in Ethnomusicology. Spring 2010: Imagining Africa Musically: This seminar considers ways in which scholars write about and imagine the African continent through the lens of musical performance. We will consider a range of writings about Africa as a continent, regionally, and nationally, including north Africa and the Maghreb through series of themes including: diaspora, cosmopolitanism, gender, spirituality, and as world music. This is a reading and listening intensive seminar.

Seminars in Music

SM 710. (COML638, FREN638) Studies in Medieval Music. (M) Staff.

This course will explore the main repertoires of medieval lyric from the dual perspectives of words and music (and disciplinary perspectives of musicology and literary studies). Our focus will be vernacular song and poetry from the late thirteenth to early fifteenth centuries, including detailed exploration of some of the following: polytextual motet, music and poetry of Adam de la Halle, the Roman de Fauvel, Machaut, Cicconia and some early Dufay. In exploring how late thirteenth-century writers and composers defined themselves as part of a tradition, we will also look back to their 'history' -- to the repertoire of troubadour lyrics. The course will place particular emphasis on the ways medieval writers and musicians construed their creations, and the many productive tensions between language and sound; singing and speaking; words and music. We will explore how that concern with etymologies of song played out not only in the lyrics themselves, but also in theoretical writing about song, and in its manuscript representation and codification. Included in our discussions will be writings by Johannes de Grocheo, Philippe de Vitry, Brunetto Latini and Deschamps, and consideration of a range of chansonniers, including the Chansonnier du roi, the Montpellier codex, and the Machuat manuscripts.

SM 720. (COML720, LALS720) Studies in Renaissance Music. (M) Staff.

Seminar on selected topics in the music of the Renaissance.

SM 730. Studies in Baroque Music. (M) Staff.

Seminar on selected topics in the music of the Baroque period.

SM 740. Studies in Classical Music. (M) Staff.

Seminar on selected topics in the music of the Classical period.

SM 750. (STSC418) Studies in Nineteenth-Century Music-French Opera Comique and Operetta 1860-1933. (M) Staff.

The late 18th and early 19th centuries saw the invention of many new instruments in both music and science. They were sometimes made by the same people, and they were often understood to have the same purpose: to attune individuals to the rhythms, proportions, and harmonies of nature. This seminar draws connections between music, science, politics, ethics and aesthetics between 1750 and 1850, a crucial point in European history. We will examine the role of instruments in conceptions of nature, society, and the individual, traversing the clockwork regularity of the enlightenment, the turbulent longings of Romanticism, and the spooky delirium of the fantastic. The course begins with light refracting through prisms; it ends with the blaring trombones of Berlioz's opium-induced *Symphonie Fantastique*; along the way we will visit ideas of mimesis, mechanical observation, theories of the passions, global science, demonic virtuosity, phantasmagoria, the uncanny, and the paradoxes of bourgeois selfhood. Students will work with actual instruments, read primary texts, and might meet a 21st century dandy. The class is open to creative undergraduates and graduates from any field who want to explore a range of ideas of what it means to be human in the modern world.

SM 760. (GRMN680) Studies in Twentieth-Century Music. (M) Staff.

Seminar on selected topics in the music of the twentieth century.

SM 770. (AFRC771, FOLK770, LALS770) Seminar in Afro-American Music. (M) Ramsey.

This course will consider the American musical landscape from the colonial period to the present with an emphasis, though not exclusive focus, on non-written traditions. The course is not a chronological journey, but rather a topical treatment of the various issues in the history of American music. Some of the specific, project-oriented activities of the course will consist of, but will not be limited to the following: (1) participating in the development of a traveling exhibition on the Apollo Theater for the Smithsonian Institution; (2) development of a permanent website for a history of jazz course at Penn; (3) reviewing two manuscripts for publication to a major press; (4) developing a working proposal for a history of African American music. In this context students will learn the basics of contemporary music criticism, including: identifying a work's significant musical gestures; positioning those gestures within a broader field of musical rhetoric, conventions, and social contracts; and theorizing the conventions with respect to large systems of cultural knowledge, such as historical, geographical contexts as well as the lived experiences of audiences, composers, performers, and dancers. Other topics covered: origin and development of American popular music and gendered and racial aspects of American classical music.

SM 780. Studies in Music Theory and Analysis. (M) Staff.

Seminar on selected topics in music theory and analysis.

Composition

508. Advanced Musicianship. (E) Staff. Prerequisite(s): Reasonable keyboard and sight-reading facility.

Advanced techniques of score reading and general musicianship at the keyboard. Students already proficient in these areas may arrange for an examination whereby they may be excused from this course if it is a requirement of the program in which they are enrolled.

520. Orchestration. (M) Reise.

A study of the instruments of the orchestra and their combination. Frequent written projects.

SM 525. Composition in Selected Forms. (M) Staff.

Study of the style and form of one genre, composer, or historical period, with emphasis on written projects.

SM 530. Introduction to techniques of electronic composition. (M) Primosch.

Introduction to techniques of electronic composition.

SM 700. Seminar in Composition. (M) Staff.

Seminar in selected compositional problems, with emphasis on written projects.

Individual Study

698. Preparation of the A.M. Portfolio. (C)

Guidance in preparation of the A.M. portfolio in composition.

699. Preparation of the A.M. Essay in History and Theory. (C)

Guidance in preparation of the A.M. essay in the history and theory of music.

797. Preparation PhD Essay. (C)

798. Preparation for the A.M. Comprehensive Examination in Composition. (C)

Preparation for the A.M. Comprehensive Examination in Composition

799. Guided Reading in Musical Scholarship. (C)

Guidance in preparation for the A.M. comprehensive examination in the history and theory of music.

800. Teaching Music History. (M) Staff.

The teaching of music history courses to undergraduates.

801. Teaching Music Theory. (M) Staff.

The teaching of music theory courses to undergraduates.

802. Teaching World Musics. (M) Muller, Rommen.

The teaching of world music courses to undergraduates.

988. Preparation Dissertation Composition. (M)

990. Masters Thesis. (C)

994. Preparation of Ph.D. Proposal. (C)

995. Dissertation. (C)

998. Independent Study in Composition. (C) May be taken for multiple course-unit credit.

Private instruction in musical composition.

999. Independent Study and Research. (C) May be taken for multiple course-unit credit.

Individual study and research under the supervision of a member of the faculty.