

# Longy School of Music of Bard College

## COURSE DESCRIPTIONS

The following is a list of courses currently offered in the Conservatory at Longy School of Music of Bard College. Courses run annually, for either one or two semesters per year, unless otherwise stated. Prior to registration, the Academic Affairs Office publishes a list of the next semester's course offerings with updated information on meeting times and instructors. The instructors listed below are projected to be teaching in 2017-2018 and are subject to change. The school reserves the right to cancel classes for enrollment or other reasons.

Most classes are offered for one or two credits. Typically, one-credit classes meet for 75–90 minutes per week, and two-credit classes meet for 120–180 minutes per week, with some exceptions. All credit amounts listed below are given per semester. Courses at the 100–400 levels are generally taken by undergraduates, while courses at the 500–700 levels are generally taken by graduates.

In addition to registering for classes each semester, students must register for juries or recitals in the appropriate semester.

### PRIVATE STUDIO INSTRUCTION

Full-time degree and diploma students (with the exception of those in the Opera department and those in the third year of Dalcroze study) register for fifteen hours of private lessons per semester (graduate: 2.5 credits; undergraduate: 3.5 credits). Opera students divide their lesson credits (3 per semester) between a vocal instructor (Dramatic Coaching for 2 credits) and a coach (Musical Coaching for 1 credit).

### CHAMBER MUSIC

#### Chamber Music Ensembles

Course: ES402/ES602

(undergraduate/graduate) (1 credit)

Instructors: Faculty

Ensembles are formed each semester and coached by a faculty member. An end-of-semester performance is required. Offered Fall and Spring semesters. May be repeated for credit.

#### Begin Anywhere: Creative Chamber Music

Course: ES610 (1 credit)

A course focused on customized and unique collaborative creation. Developing student creativity using Universal Musical Elements including composition/arranging, improvisation, performance, product/program design for performances in outside venues, professional recording and video, audience development, personal bios, media/web presence, and marketing momentum. Students are the directors. Open to a maximum of ten students by permission of the instructor and chamber music chair. Full-year ensemble.

#### Advanced Chamber Music Seminar

Course: ES612 (1 credit)

Instructor: Merfeld

This course will offer in-depth study of chamber music repertoire, focusing on the work of one composer or works from a specific period. The specific repertoire for study will be determined by the instructor and will reflect works that are particularly "conversant" with each other. In addition to intensive coaching, the class will offer opportunities for the participants to develop skills in analytical and creative

criticism. Each group will be expected to present a paper on stylistic, compositional, and interpretive aspects of the work they are studying. Permission of the instructor and Chamber Music Chair required. Fall semester only. May be repeated for credit.

#### Horszowski Trio Class

Course: ES613 (1 credit)

Instructors: Aizawa/Mills

Course description not yet available.

#### World Music Chamber Ensemble

Course: ES615 (1 credit)

Instructor: Blanco

This class will contribute to the disappearance of a line of division that has existed for centuries between the so called "Classical" & "Popular" music; the manifestations of musical aesthetic tendencies of our times, increasingly reflects into a more holistic music society. Therefore, the musician of the 21st century should not be categorized any more by either one. These ensembles will focus on repertoire that will help improve the awareness of rhythm, harmony, stylistic diversity, musical textures and above all, the development of individual and collective alertness and response to different musical instances during a performance. Spring semester only. May be repeated for credit.

#### Chamber Music with a Point of View: Identity

Course: ES616 (1 credit)

Instructors: Williams/Veselov

The class will be open to all students by permission of the instructors, utilizing interdisciplinary entry points, such as poetry, improvisation, literature, dance, and visual art, culminating in a public performance in the fall semester. The class will encourage students to find within their repertoire elements that they wish to explore and enhance via a performance utilizing other disciplines. The theme will center around "identity" and the many forms in which that can be expressed. Students will be expected to market and produce a final culminating concert. Fall semester only.

### COLLABORATIVE PIANO

#### Techniques of Vocal Coaching

Course: CP501 (1 credit)

Instructor: Moll

This class covers various aspects of vocal coaching and familiarizes students with the skills essential for rehearsing and performing pianists. Fall semester only. Offered in alternate years (Fall 2018, Fall 2020, etc.).

#### Techniques of Chamber Music Coaching

Course: CP502 (1 credit)

Instructor: Chin

This course seeks to develop necessary skills and knowledge for collaborative pianists, and other instrumentalists by permission of the instructor, to become effective chamber music coaches. Permission of instructor required. Offered Fall and Spring semesters.

#### Advanced Techniques of Chamber Coaching

Course: CP503 (1 credit)

Instructors: Aizawa/Mills

Course description not yet available.

#### Literature and History of Chamber Music

Course: CP505 (1 credit)

Instructor: Moll

This one semester non-performance class will present an overview of the important chamber music literature with piano. It will be open to all students and through listening, reading, analysis, and projects expose students to this music and to the historical context of the music. Required for Collaborative Piano Majors and open to all other students. Fall semester only.

#### Operatic Repertoire

Course: CP506 (1 credit)

Instructor: Moll

This class will focus on ways to play operatic repertoire successfully, focusing on important standard arias of the major voice types. All participants will examine the full score, listen to recordings with orchestra, and be knowledgeable of the plots and translations of all material covered. This course is open to all singers and will involve some basic conducting of arias to emphasize the need to lead in playing and coaching this repertoire. Mock juries will also provide the opportunity for pianists to improve sight reading and audition skills. Required for Collaborative Piano Majors

and open to pianists and singers. Spring semester only.

### **Intermediate Collaborative Piano Skills**

Course: CP409/609 (undergraduate/graduate) (1 credit)

### **Advanced Collaborative Piano Skills**

Course: CP411/CP611 (undergraduate/graduate) (1 credit)  
Instructor: Moll

This class will consist of weekly classes of two levels, Intermediate and Advanced, based on an evaluation by the instructor. The class will work on skills needed to be a successful collaborator, and students will receive guidance on how to play orchestral reductions, play with instrumentalists and singers, and learn parts for duo assignments. The repertoire covered will be based on each pianist's current needs in addition to repertoire covered in class or studio assignments. Guest singers and instruments will be invited as needed to collaborate. Full-year course.

### **Collaborative Piano Department Seminar**

Course: CP612 (0.5 credit)  
Instructors: Moll/Faculty  
Longy faculty and guest teachers present seminars, lectures, and master classes on interpretation, repertory, and analysis. Full-year course with approximately eight meetings per semester. Offered Fall and Spring semesters. May be repeated for credit.

## **COMPOSITION AND THEORY**

### **Beginning Solfège and Musicianship (Fundamentals I)**

Course: TH101 (Fall, 2 credits) / TH102 (Spring, 2 credits)  
Instructor: Aldins or Bennett  
Aural skills are developed through the techniques of solfège, rhythmic reading, and the study of basic theoretical concepts. Students sight-sing in five clefs and practice melodic, rhythmic, and harmonic dictation. Full-year course.

### **Intermediate Solfège and Musicianship (Fundamentals II)**

Course: TH201 (Fall, 2 credits) / TH202 (Spring, 2 credits)  
Instructor: Evans  
A continuation of Fundamentals I: sight-singing in seven clefs, one- and two-voice melodic dictation, chromatic material, intermediate rhythmic and harmonic dictation. Full-year course. Prerequisite: TH102.

### **Advanced Solfège and Musicianship (Fundamentals III)**

Course: TH301 (Fall, 2 credits) / TH302 (Spring, 2 credits)  
Instructor: Aldins  
A continuation of Fundamentals II: advanced sight-singing and dictation work, chromatic and atonal material, advanced rhythmic and harmonic dictation, preparation for score reading. Full-year course. Prerequisite: TH202.

### **Harmony 1**

Course: TH111 (2 credits)  
Instructor: Van Buskirk or Bennett  
An introduction to harmony and harmonic analysis through written and keyboard exercises, dictation, harmonization of melodies and bass lines, and the study of harmonic idioms. Offered Fall and Spring semesters. Prerequisite: TH098 or placement.

### **Harmony 2**

Course: TH112 (2 credits)  
Instructor: Brust or Van Buskirk  
A continuation of Harmony 1. Offered Fall and Spring semesters. Prerequisite: TH111 or placement.

### **Harmony 3**

Course: TH113 (2 credits)  
Instructor: Aldins  
A continuation of Harmony 2. Offered Fall and Spring semesters. Prerequisite: TH112 or placement.

### **Harmony 4**

Course: TH211 (2 credits)  
Instructor: Aldins or Brust  
A continuation of Harmony 3, with greater emphasis on chromatic harmony, analysis, and keyboard work. Offered Fall and Spring semesters. Prerequisite: TH113 or placement.

### **Harmony 5**

Course: TH212 (2 credits)  
Instructor: Aldins or Brust  
A continuation of Harmony 4. Offered Fall and Spring semesters. Prerequisite: TH211.

### **Form and Analysis**

Course: TH321 (Fall, 2 credits) / TH322 (Spring, 2 credits)  
Instructor: Morrison  
A thorough study of musical forms with a special emphasis on the major forms of the Classical period: sonata, minuet, rondo, etc. Full-year course. Prerequisite: TH212.

### **Composition Department Seminar**

Course: TH412/TH612 (undergraduate/graduate) (0.5 credit)  
Instructors: Van Buskirk/Faculty  
This weekly class for undergraduate and graduate level composers combines faculty and student presentations, guest master classes, analytical and performance projects, group composition instruction on appropriate topics, and consideration of career issues. Full-year course. May be repeated for credit.

### **Species Counterpoint**

Course: TH421/621 (undergraduate/graduate) (2 credits)  
Instructor: Evans  
A step-by-step approach to the basic (yet so important) problems of voice leading, from two voices through four, five, or six voices. Modeled on the gradual method devised by J.J. Fux, then further developed by Felix Salzer, et al, compositions will start simple then grow in complexity. Along the way examples will be

shown from exercises completed by composers such as Haydn, Mozart, Beethoven, etc. The basic of invertible counterpoint will also be explored. Modal, tonal, and dissonant approaches will be explored. Ear-training and score analysis will be integral features of course work, as students will learn the value of species counterpoint both from a creative and a reductive point of view. Class will involve multiple compositional projects and in-class performances. Prerequisite: TH113 or permission of the instructor. Fall semester only.

### **Counterpoint: 18th-century**

Course: TH422/622 (undergraduate/graduate) (2 credits)  
Instructor: Evans  
A one-semester study of counterpoint focusing on basic voice-leading techniques and the treatment of dissonance and imitation. Spring semester only. Prerequisite: Species Counterpoint or permission of the instructor.

### **Counterpoint: Canon, Invention, and Fugue**

Course: TH423/623 (undergraduate/graduate) (2 credits)  
Instructor: Evans  
How to compose these types of music, from two to four voices, and perhaps beyond. Largely modeled on J.S. Bach, but examples will be drawn from all styles and eras. Modal, tonal, and dissonant approaches will be explored. Class will involve multiple compositional projects and in-class performances. Prerequisite: Species Counterpoint or permission of the instructor. Spring semester only.

### **Orchestration**

Course: TH431/631 (Fall, 2 credits) / TH432/632 (Spring, 2 credits) (undergraduate/graduate)  
Instructor: Aldins  
A comprehensive introduction to the principles of instrumentation and orchestral scoring centered on in-depth study of the possibilities of individual instruments. Full-year course. Prerequisite: TH113. Offered in alternate years (2018-2019, 2020-2021, etc.).

### **Aural Theory Boot Camp**

Course: TH503 (1 credit)  
Instructor: Morrison  
This course covers aural theory skills for students who demonstrate the need for review after taking the aural theory placement exam. A wide variety of dictation topics will be covered including intervals, melody, and chord progressions. Fall or spring semester.

### **Remedial Aural Theory Boot Camp**

Course: TH504 (1 credit)  
Instructor: Morrison  
This course is designed for students who need additional time to review topics covered in the Aural Theory Boot Camp. Enrollment in this course will be based on the aural theory placement exam. Fall semester only.

### **Written Theory Boot Camp**

Course: TH503 (1 credit)

Instructor: Bennett, Van Buskirk, or Evans

This course covers written theory skills for students who demonstrate the need for review after taking the written theory placement exam. Developing analytical skills necessary to understand the standard repertoire will be the focus. Topics will include melodic, harmonic, and formal analysis. Fall or spring semester.

### **Remedial Written Theory Boot Camp**

Course: TH504 (1 credit)

Instructor: Van Buskirk

This course is designed for students who need additional time to review topics covered in the Written Theory Boot Camp. Enrollment in this course will be based on the written theory placement exam. Fall semester only.

### **Composition for Performers**

Course: TH505 (1 credit)

Instructor: Morrison

This course actively engages pianists, instrumentalists, and singers in building an understanding of musical coherence by composing. Fall semester only.

### **Taking a Chance – Cage and More (New Music Ensemble)**

Course: TH506 (1 credit)

Instructors: Brust/Kozar

Longy's New Music Ensemble will perform a wide variety of 20th- and 21st-century works including John Cage's *Concert for Piano and Orchestra*. This piece is one of many Cage composed for a variable ensemble size. It may be performed as a solo, duo, or for any other ensemble combination up to 14 performers. Additional repertoire selections may include Cage's *Aria*, *Solo for Voice*, and *Song Books*, which Cage recommended to accompany *Concert for Piano and Orchestra* on a concert program. Additional composers and pieces will be selected based on enrollment. Offered fall and spring semesters.

### **New Music Ensemble Seminar**

Course: TH507 (1 credit)

Instructor: Brust

New Music Seminar is a companion course to the New Music Ensemble. This course will analyze the music performed by the New Music Ensemble along with pieces from the same time period to provide a larger context. Tonal and post-tonal analysis techniques will be discussed while examining each piece in depth. You do not need to be enrolled in the New Music Ensemble to take the seminar. Offered fall and spring semesters.

### **Drama in Song: Anatomy of a Theater Song**

Course: TH512 (1 credit)

Instructor: Brust

Through detailed analysis of the music and lyrics of a variety of American musical theater songs, this class will explore what makes a theatrical song effective, and how dramatic characters are created musically and lyrically. Formal organization, melodic construction, accompaniments and harmony will be analyzed

in terms of creating a succinct, dramatic structure. Along with 'classic' songs from the American musical canon, the course will delve especially into the work of Stephen Sondheim. The course is geared specifically toward singers and accompanists, although open to all MM students. Fall semester only. Prerequisite: MM students must already have passed the Written Theory Proficiency. Other students must receive prior permission of the instructor.

### **Computer Composition and Sound Design**

Course: TH521 (2 credits)

Instructor: Van Buskirk

Dive into the world of sound design for music and multimedia projects. Create new timbres and electroacoustic composition using digital synthesis, sampling, and digital signal processing. This course will move beyond the standard Digital Audio Workstation to explore innovative programming languages including SuperCollider and Pyo. Class topics are explored through hands on creative projects. No previous experience necessary. Fall semester only.

### **Composing Interactive Music (Computer Music II)**

Course: TH522 (2 credits)

Instructor: Van Buskirk

In this course the interaction between performer and computer is examined using Cycling '74's Max software package. Max has become the standard creative tool for composers and artists interested in exploring innovative ways of creating digital art. Class topics include the basics of Max programming, techniques for controlling sound processes in real-time, and algorithmic composition. Spring semester only. Prerequisite: TH521 or permission of instructor

### **Electronic Music Ensemble**

Course: TH523 (1 credit)

Instructor: Van Buskirk

Perform and improvise using electronics. No previous experience required. This ensemble is open to all instrumentalists and singers who are interested in exploring how electronics can augment traditional performance models. The opportunity to experiment using laptops and mobile devices as instruments will also be presented. Ensemble repertoire will focus on newly composed compositions and improvisation. Spring semester only.

### **Analysis Toward Performance: Music from the Inside Out**

Course: TH527 (2 credits)

Instructor: Evans

Through study of music from students' current repertoire, this course explores various analytical techniques geared to gaining insight into musical language and structure. In-depth exploration of form, harmony, melody, and rhythm will be oriented toward informing performance. By means of intense focus on a few works, students acquire the necessary analytic tools to access and understand the complete musical infrastructure of a given

composition, leading to intelligent and hopefully more profound performances. Fall semester only.

### **Proseminar: Composition in the 21st Century**

Course: TH531 (2 credits)

Instructor: Brust

This graduate level composition course will survey modern compositional methods and repertory. The diverse stylistic milieu of current compositional practice will be explored through composition projects leading to a deeper understanding of the creative process in today's world of infinite stylistic possibilities. Fall semester only.

### **Topics in Analysis: Tonal**

Course: TH532 (2 credits)

Instructor: Aldins

Graduate-level study of compositional and performance issues in a focused body of works. Fall semester only.

### **The Music of Stravinsky**

Course: TH535 (2 credits)

Instructor: Van Buskirk

This course will look at a selection of pieces that represent Stravinsky's entire output. We will start with early works like *Fireworks*, move on to the big three ballets, and then to pieces in the neoclassical and serialist periods. Class repertoire will include *The Rite of Spring*, *Pulcinella*, *Concerto in D*, *Agon*, and *The Flood*, as well as smaller chamber works. Students will gain experience analyzing and comparing repertoire in various compositional styles and languages. A final analysis project will be required at the end of the semester. Fall semester only.

### **Contemplating Music**

Course: TH536 (1 credit)

Instructor: Morrison

Contemplating music combines contemplative practice and a simple but profound analytical technique to get at the very essence of what makes a piece of music what it is. Readings on the nature of analysis accompany the in-class experience of collaboratively penetrating the phenomenon of music as it unfolds in time. The result is a new level of insight into music and musical analysis. Fall semester only.

### **Investigating Musical Affect**

Course: TH538 (2 credits)

Instructor: Morrison

For centuries, people have justified musical actions by references to emotion, musical figures have been invented to stir them up, and people have argued about their presence in music. Sidestepping the controversy of what to call the energy in music that accomplishes this feat, and simply calling it affect, we will investigate what precisely causes the reactions. The course will use an innovative analytical method called the Sound-Energy Aggregate (SEA) to find evidence in the reactions of real listeners to document the influence of parameters such as dynamics, articulation, register, and the like on perceived affect. We

will collaborate with a seasoned computer programmer, Peter Sisk, to create web-based tests to gauge the perceived impact of music on listeners. Once experiments have been run and data processed, the class will report findings to meetings of the Greater Boston Center for Contemplative Mind in Music. Fall semester only.

#### **The Pedagogy of Theory**

Course: TH540 (1 credit)

Instructor: Evans

This course will explore techniques and means of teaching written and aural theory concepts. Topics to be examined will be rhythmic solmization, dictation techniques, incorporation of keyboard into a harmony class, and strategies of solfege curriculum. The course will include the study of pedagogical ideas and techniques as well as experience utilizing those ideas and techniques in practicum-style teaching. Spring semester only.

#### **Topics in 20th/21st Century Analysis:**

##### **Pieces Commissioned by the BSO**

Course: TH542 (2 credits)

Instructor: Morrison

Using the innovative analytical method, the Sound-Energy Aggregate (SEA), the class will closely examine two 20th-century masterpieces commissioned and premiered by the BSO; those are Bartok's *Concerto for Orchestra* and Stravinsky's *Symphony of Psalms*. SEA analysis is a method that allows one to bring one's existing musical perception to bear, focusing on music as actually heard and available to all, regardless of experience level in analyzing modern music, to unlock the mysteries of construction and impact on the listener. Spring semester only.

#### **Film Music**

Course: TH543 (2 credits)

Instructor: Flood

This course explores the techniques and materials of past and contemporary film composers, the anatomy of a film score, composing on a deadline, the composer as storyteller, technology and electroacoustic music production, and the business and politics of scoring for film, television, video games, and other multimedia projects. Study includes a survey of contemporary idioms, an analysis of harmony, style and tone, and a look at the present state of composing for collaborative media. Students will present examples for in-class discussion, compose sketches based on spotting notes and class assignments, and present a final project scored to picture. Fall semester only.

#### **Songwriting**

Course: TH546 (1 credit)

Instructor: Brust

The act of songwriting is a relatively easy and accessible approach to learning how music works. Through the experience of creating a song, one learns the basic building blocks of music, along with the tools of and thought behind musical composition. Songwriting

allows for insights into the essence of music itself and can illuminate the communicative power of words and music combined. Class meetings for this course will feature a variety of creative activities related to songwriting, with homework consisting of several short compositional, analytical, and writing assignments. In addition, students will compose two art songs, which will be work-shopped in class, and keep a diary describing their compositional process and progress. Prerequisite: Theory proficiency exam or review class passed. Spring semester only.

#### **Schenkerian Analysis/Performance**

Course: TH550 (2 credits)

Instructor: Evans

This course will introduce and work with Schenkerian modes of tonal analysis, starting with simple counterpoint and diminutions, then working with complete scores via a layered approach that starts with a score and reveals a simple surface, foreground, and middle-ground. Course activities will also include composition (analysis in the reverse direction), improvisation, and performance coaching in a style reflective of this methodology, which Schenker himself used in his own instrumental and compositional teaching. Spring semester only.

#### **CONDUCTING**

##### **Orchestral Conducting and Score Reading**

Course: CN510 (2 credits)

Instructor: Wang

Provides instruction in conducting technique, score reading, analysis, and interpretation as illustrated through the standard orchestral repertory. Repertory is assigned based on the student's conducting background, so the course is open to beginning, intermediate or advanced students. Fall semester only. Prerequisite: TH113 or equivalent. Fall semester only. May be repeated for credit.

##### **Advanced Orchestral Conducting and Score Reading**

Course: CN511 (2 credits)

Instructor: Wang

Advanced seminar in conducting technique, score reading, analysis, and interpretation as illustrated through the standard orchestral repertory. Course will expand on principles covered in Introductory Conducting course, and will address rehearsal technique using LCO repertoire as an area of focus. Pre-requisite: CN510 or equivalent. Class will involve extensive work at the keyboard. Spring semester only. May be repeated for credit.

#### **DALCROZE EURHYTHMICS**

##### **Introduction to Eurhythmics**

Course: DA401 (1 credit)

Instructor: Ausch

Movement transforms sound into concrete relationships of time, space, and energy. Topics such as tempo, inner pulse, canon, diminution/augmentation, and meter are

studied through movement, analysis, performance, and improvisation. DA401 is required for students in the undergraduate diploma program. Fall Semester only.

##### **Introduction to Eurhythmics: Second Semester**

Course: DA402 (1 credit)

Instructor: Ausch

This course builds and expands on the Dalcroze skills acquired in DA401. DA402 is required for students in the undergraduate diploma program. Spring semester only. Prerequisite: DA401.

##### **Eurhythmics Lab**

Course: DA501 (1 credit)

Instructor: Ausch

Students will learn basic Dalcroze movement exercises of coordination, rhythmic layering, expression, phrasing, anacrusis-crusis-metacrusis principle of musical flow, as well as explore different Dalcroze inspired rehearsal techniques (movement, gesture, ensemble skills, improvisation, silent rehearsal, use of props). The experience of physical and emotional dimensions of a particular piece of music enhances the rise of new performance dimensions, questions and answers about the musical message and solving technical and artistic challenges. Interpretation is directly affected and influenced by the kinesthetic images and the connection between the music and performer deepens at every level: emotional, physical and intellectual. Offered Fall and Spring semesters. Graduate only.

##### **Musicianship for Singers**

Course: DA502 (1 credit)

Instructor: Ishizuka

This course will help singers improve their overall musicianship skills, especially in connection with sight-singing and rhythm. Students will learn to connect the eyes with the ears to improve sight-singing skills and the flow of rhythm. Intervals and triads found in major and minor scales will be extensively learned and practiced, along with rhythmic exercises to hone this aspect of musicianship. Offered Fall and Spring semesters.

##### **Letting the Ear Lead: Ensemble Improvisation (Non-Jazz Classical and Contemporary)**

Course: DA506 (1 credit)

Instructor: Tucker

Improvisation implies spontaneity, risk, attention, communication, and expression. Classical musicians are often bound to the score and fearful of making music without it. Students learn to free themselves from the written page and gain confidence in creating and developing their own musical ideas in ensemble with other players, through active listening to harmonic, rhythmic, and melodic events. Improvisational techniques are applied to the study of repertoire, so that an improvised "reduction" can inform understanding of structure and lead to greater freedom in performance. Spring semester only. Satisfies the Improvisation requirement.

### **Plastique Animé**

Course: DA507 (1 credit)

Instructors: Ausch/Ishizuka

Plastique Animé is a course in musical analysis through action and movement. It applies the Dalcroze principles and methods of connecting sound and movement for the purpose of studying the form, character, and compositional elements of a musical work, giving it expression through movement and spatial design. This embodiment of a musical composition adds a powerful sensory experience to its understanding and interpretation. Students develop a musical understanding that is both emotional and physical. Weekly assignments include readings, writing, and analysis, as well as movement exercises. Final class performance. Spring semester only. Prerequisite: Permission of instructors.

### **Improvisation for Pianists**

Course: DA510 (1 credit)

Instructors: Tucker

This course for pianists develops the ability to speak the musical language spontaneously in solos and duets through a study of modes and scales, motives and phrases, and harmony and rhythm. Fall semester only. Prerequisite: Piano majors or permission of instructor. Satisfies the Master of Music Improvisation requirement.

### **Principles and Language of Movement**

Course: DA521 (1 credit)

Instructor: Lurie

Students will explore time, space, force, dynamics, phrasing and breath, and the elements of dance. Full-year course.

### **Methods I**

Course: DA551 (1 credit)

Instructor: Ausch

The teacher-training seminar provides an in-depth philosophical and analytical introduction to the Dalcroze teaching and learning process, as well as to the context of Dalcroze pedagogy in the field of music education. Full-year course.

### **Dalcroze Global Studies**

Course: DA561 (2 credits)

Instructor: Parker/Ishizuka

This course provides skills in the use of movement, in solving rhythmic difficulties, in ear-training and listening development, in group teaching, and in playing for Eurhythmics exercises. Full-year course with observed teaching in the second semester. Corequisite: DA551.

### **Eurhythmics**

Course: DA611 (2 credits)

Instructor: Parker/Ishizuka

Advanced level Eurhythmics. All Eurhythmics skills required for Dalcroze Certification will be reviewed, studied and refined in this course. DA611 will meet twice a week for 1.5 hours each session. One session will be taught by Parker and the other by Ishizuka. In addition to in-class work, special projects in plastique, rhythmic score writing and musical analysis will

be required. Prerequisites: DA561 and one three-week Summer Institute. Full-year course.

### **Solfège**

Course: DA621 (2 credits)

Instructor: Parker/Ishizuka

Advanced level Dalcroze Solfège. All Solfège skills required for Dalcroze Certification will be reviewed, studied and refined in this course. DA621 will meet twice a week for 1.5 hours each session. One session will be taught by Parker and the other by Ishizuka. All Dalcroze techniques of ear-training and solfège will be reviewed: use of movement, quick reaction games, Do-Do scales major, minor and chromatic, improvisation. Weekly sight-singing assignments will be given and special projects in composition, two part writing, sing/play will be required. Prerequisites: DA561 and one three-week Summer Institute. Full-year course.

### **Improvisation**

Course: DA631 (2 credits)

Instructor: Tucker/Parker/Ishizuka

Advanced level improvisation. All Improvisation skills required for Dalcroze Certification will be reviewed, studied and refined in this course. DA631 will meet for two 1.5 hour long sessions taught by Parker and Tucker, plus one hour long session in keyboard harmony, taught by Ishizuka. Playing for movement, leading eurhythmics exercises, harmonization of songs, exploration of keyboard textures, improvising on the primary instrument as well as the piano will be studied. Prepared and unprepared improvisation, solo and ensemble playing, tonal and non-tonal pitch systems will be studied. Prerequisites: DA561 and one three-week Summer Institute. Full-year course.

### **Methods II**

Course: DA651 (2 credits)

Instructor: Latts

This pedagogy seminar is designed for Dalcroze teachers to develop and refine teaching skills based on an in-depth study of the Dalcroze principles and philosophy. The work is applicable to teaching musical concepts to a range of levels and ages, in settings from the classroom to the private studio, in both private or public schools. Through discussion, demonstration, feedback, analysis and assignments, students will develop a deeper knowledge of the Dalcroze principles and philosophy and their application. They will develop and create their own solfège, listening, rhythmic movement and improvisation exercises. Participants will learn principles of effective teaching and lesson design and have practice-teaching opportunities in a variety of settings. Prerequisite: DA551. Full-year course.

## **FOREIGN LANGUAGES**

### **Elementary French I**

Course: FR301 (1 or 1.5 credits)

Instructor: Kenney

Offered in 2017-2018, 2018-2019.

### **Elementary German I**

Course: GE301 (1 or 1.5 credits)

Instructor: Moll

Next offered in 2018-2019, 2019-2020.

### **Elementary Italian I**

Course: IT301 (1 or 1.5 credits)

Instructor: Natoli

Offered in 2017-2018, 2019-2020.

Three areas of foreign-language study are offered on a rotating basis. Undergraduate Voice majors must take two years of languages, registering for 1.5 credits per semester. Master of Music candidates in Voice, Opera, and Early Music voice must fulfill two credits of foreign language instruction. Other students may enroll in these classes as electives, 1 credit per semester. Classes meet weekly, with one year of study equaling a first-semester, college-level language course. Designed for students with little or no previous language study, these courses focus on vocabulary, grammar, and conversational and listening comprehension skills, through in-class drills, dialogues, and multimedia activities. Full-year courses.

## **HISTORICAL PERFORMANCE**

### **Early Music Chamber Ensembles**

Course: EM530 (1 credit)

Instructors: Faculty

Ensembles are coached by faculty members, and repertoire must be approved by the Department Chair and Dean. Ensembles focused on specific instruments are periodically offered (baroque flute, for instance). Offered Fall and Spring semesters. Satisfies one performance course credit. May be repeated for credit.

### **Figured Bass Practicum**

Course: EM561 (1 credit)

Instructor: Montgomery

A survey of figured bass realization as practiced in the 17th and 18th centuries. The fall semester focuses on the beginnings of continuo playing, accompaniment skills, facility in reading figures, and improvising on bass lines. The spring semester addresses 18th-century developments in continuo playing and issues of national style. Full-year course.

### **Early Music Department Seminar**

Course: EM612 (0.5 credit)

Instructors: Faculty

Longy faculty and other distinguished master teachers present seminars, lectures and master classes on interpretation, repertory, and analysis. Full-year course. May be repeated for credit.

### **Keyboard Repertoire**

Course: EM571 (Fall, 1 credit; Spring, 1 credit)

Instructor: Montgomery

A survey of keyboard music from the late Middle Ages through the late 18th century, this seminar explores such issues as the intabulation of vocal models, the function of the organ in liturgical settings, and the

development of the dance suite. Full year course. Offered alternate years as needed.

## PERFORMANCE AND CORE COURSES

The Early Music Department offers a rotation of new and recurring performance and core courses covering repertoires from the Middle Ages to the eighteenth century and beyond. As appropriate, classes include research and study of original sources and theoretical materials, as well as rehearsal and performance. New areas of focus are developed each year. The following performance classes are offered in the current academic year.

### **Orazio Vecchi – L'Amfiparnaso**

Course: EM501 (1 credit)

Instructors: Hershey/Dellal

An aborted genre, the madrigal comedy, briefly held the spotlight at the very end of the 16th century in Italy. Using the lush contrapuntal texture of the five-voice madrigal, the genre aimed to tell long-form dramatic stories. However, instead of a single singer playing a character, the dialogue was sung madrigal-style by all the voices at once! It is unclear exactly how the drama was conveyed, but the Prologue to *L'Amfiparnaso*, the most famous and successful of these pieces, speaks of 'drama for the ears, not the eyes.' For this class an abridged version of the piece and the plot will be constructed, and the musical skills of singing Italian Renaissance madrigals will be studied. Students will collaborate on ideas for presenting the dramatic content of the story in a final performance, which will include dance and the use of historical costumes. The course requires a minimum of five singers (more are welcome) and any combination of viol players, lutenists, and Renaissance wind players, as well as violinists and harpsichord players. Open to instrumentalists and singers by audition. Fall semester only.

### **Liberty Tree: Early Music for the American Soul**

Course: EM502 (1 credit)

Instructor: Azéma

'Liberty is but a sound, if the conscience still is bound' (from *Rights of Conscience*, a Shaker song, circa 1790)

Music, say our American ancestors, may soothe the heart, but it also sustains the search for values. This class will explore the vital and life-affirming sounds of the young Republic, as its citizens sang and played forth their love of freedom and their rejection of tyranny. Students will work on a largely unknown and unperformed repertoire. Singers will get exposure to early American polyphony, inspired by British Isles repertoire, and will explore the usage of solmization (shape notes) right out of the Elizabethan system. For instrumentalists, this will be an occasion to experiment with other styles, right out of the West Gallery British style, including a 'folk' twist and connecting with much later fiddling, flute, fifes, and percussion playing. Composers can work on the various early American compositional styles and have, with their peers, the occasion to create new songs. Students will perform this

repertoire with The Boston Camerata on October 29, 2017. Fall semester only.

### **Machaut and Landini**

Course: EM503 (2 credits)

Instructors: Maiben/Monahan

Time travel to the age of courtly love to meet the great musical giants Machaut and Landini and their contemporaries in a project-based course culminating in a multi-media event including story-telling, 14th-century visual images, courtly love songs in all the set forms (ballads, lais, rondeaux, virelais, caccias) and the mystical, astrologically based motets of Machaut. The class will bring this rare and amazing repertoire to the public in a way that will be unforgettable for all involved. Students will create a script, assemble visual materials, and assemble and learn repertoire to illuminate the unfamiliar and remarkable musical language, style, and aesthetic of the 14th century. Stories from Machaut's writing and Boccaccio's *Decameron* will enliven the performance. Machaut's remarkable *Lai of the Fountain* will be the musical centerpiece; other works will be selected by the students in conjunction with the creation of the script. Fall semester only.

### **Telemann Fantasies**

Course: EM504 (1 credit)

Instructor: Lion

Telemann wrote several sets of fantasies for solo instruments. While the fantasies for flute, violin, and keyboard have been known and beloved for years, the set of 12 fantasies for solo viol were discovered just recently, an exciting event that provides more insight into the fantasies and a broader understanding of the form and in particular Telemann's viewpoint of the possibilities within the form. The Telemann fantasies present a compendium of the main styles and forms for Baroque music, and to play them properly requires a deep understanding of Baroque style and performance practice. This class will give players and teacher-artists an insight into these pieces that will enable them to perform and teach this repertoire more deeply and effectively. The class will be open to violin, keyboard, viol, and flute players, both early music and modern, as well as other woodwinds that consider these fantasies as part of their repertoire (most often, saxophone and oboe). Fall semester only.

### **Historical Dance for Musicians**

Course: EM521 (1 credit)

Instructors: Pierce

This course explores the basic dances of the Renaissance and Baroque periods. Students will learn dances and play for dancing with attention to tempo, articulation, character, and form. Fall semester only.

### **EM522: Tristan & Iseult**

Course: EM522 (1 credit)

Instructor: Azéma

The Boston Camerata's path-breaking treatment of the immortal Tristan and Iseult

legend, based on original medieval sources, won the Grand Prix du Disque and toured three continents. The ensemble will present it anew in the spring of 2018, and Longy students will perform alongside the professional Camerata cast in various roles. In preparation for this performance, students will examine medieval narrations of the story of the fated lovers by Gottfried von Strassburg, Thomas de Bretagne, Béroul, and other literary fragments of the Tristan legend, as well as the important manuscript of *Tristan en prose*, which includes musical notation. Students will be introduced to questions of notation, source transmission, and early language, and all these relevant elements will inform their participation and performance. Lectures and discussions will be supplemented by structured listening, readings, singing and playing, performing, and attending concerts addressing this repertoire. The culmination of the course will be two public performances: besides the Camerata's presentation on April 22, there will be a student-centered concert, the presentation of courtly lyrical pieces related to the themes at hand, prepared and documented by the students themselves. Spring semester only.

### **A William Lawes Miscellany**

Course: EM524 (1 credit)

Instructor: Hershey

The contents of the Shirley Partbooks gives us a rare and intimate look into musical taste in early 17th century England. Hand-copied by the young William Lawes for the delectation of his patrons in the Shirley estate, the books contain works for three to six voices, from the wellknown to the obscure. Famous works from the later 16th century are juxtaposed with newer compositions: madrigals by Marenzio and Monteverdi appear alongside instrumental works by Ferrabosco II, White, Lupo, and Lawes himself. The variety of historical performance options for the music in the Shirley Partbooks makes it well-suited to mixed consorts of wind players, violinists, viol players, singers, and keyboard players. Students will learn first-hand the repertoire English musicians circa 1630 would have performed for pleasure and entertainments in "broken consorts," mixed ensembles of instruments and voices, and prepare this music for a final concert. Short research projects by students for in-class presentation will provide background information on the composers represented in the Partbooks. A second phase of this class involves a collaboration with the Viola da Gamba Society-New England. In a day-long workshop students will perform repertoire from the class in a lecture-demonstration, sharing information about composers and style. Students will then divide into groups, leading the participants in small classes devoted to works from the Shirley Partbooks. Students will gain perspective on their work and valuable experience coaching small groups of amateurs. Registration for the class is open to singers, viol players, and other qualified instrumentalists. Spring semester only.

### **Salamone Rossi: The Sephardic Rite of a 17th C. Mantuan Synagogue**

Course: EM525 (1 credit)

Instructor: Montgomery

This performance course is a multi-pronged collaborative project between Longy singers and instrumentalists, Eudaimonia, and the music programs of Temple Shir Tikva in Wayland and United Parish of Brookline. It will culminate in three performances – a Friday night Shabbat service at the synagogue, a concert at Longy, and a concert in Brookline to benefit organizations working against discrimination and social injustice. The core material will be the Hebrew psalms and liturgical works of Salamone Rossi, the great violinist and composer of the Gonzaga court, supplemented by his virtuosic and vibrant instrumental pieces. The diversity and imagination of this repertoire is itself worthy of extended study, but its unusual context is rarely reconstructed to fully bring to light its unique qualities. Students will be fully integrated into the work required for executing a large-scale public performance: planning, scheduling, publicity, social action, outreach, production, creating a program, and coordinating with partner organizations. Spring semester only.

### **Music as Speech**

Course: EM551 (1 credit)

Instructors: Maiben/Lion

Rhetoric, the art of persuasion, formed an important part of the educational curriculum throughout Renaissance and Baroque Europe and was a key concept in the musical language of the 17th and 18th centuries. This class explores rhetorical performance of words and music of the late Renaissance and Baroque and develops practical skills in performing expressively and effectively for an audience. Primary and secondary source materials as well as musical scores will be studied, and each student will prepare and deliver two class presentations. The course will be divided into two units, the first exploring music and ideas of the late 16th-17th centuries, and the second focusing on music and ideas of the late 17th-18th centuries. Spring semester only.

### **Non-Keyboard Repertory**

Course: EM572 (1 credit)

Instructors: Lion/Maiben

Course description not yet available.

## **JAZZ AND CONTEMPORARY MUSIC**

### **Jazz Improvisation for the Classical Musician**

Course: MA421 (1 credit)

Instructor: Cassino

Improvisation requires a thorough understanding of rigorous performance practices that differ substantially from types of notated music. This course provides a theoretical framework for the imaginative and creative elements of improvisation. Offered Fall and Spring semesters.

### **Jazz Theory**

Course: MA501 (1 credit)

Instructor: Cassino

This course covers traditional jazz harmony and incorporates ear training, theory, form and analysis, and composition. Major and minor scale harmony and modal harmony are covered along with the various applications of pentatonic, symmetrical and synthetic scales and rhythm. Analysis and chord theory are studied extensively. Fall semester only.

### **Advanced Jazz Theory**

Course: MA561 (1 credit)

Instructor: Zaleski

Course description not yet available.

### **Creative Development for Composers:**

#### **Universal Musical Elements**

Course: MA503 (Fall, 2 credits) / MA504

(Spring, 2 credits)

Instructor: Schwendener

Understanding the broad array of objective elements involved in a successful composition is key to developing a complete yet open-ended creative approach. In this class, students address all formal elements related to the compositional process, and create original works and arrangements for traditional Big Band and large ensemble. These compositional elements utilize the logical and objective organization of all Tonal Resources of equal temperament provided by the Lydian Chromatic Concept and Organic Music Theory. Full-year course. Prerequisite: MA552. Open to students of all departments, required for JCM Composition majors.

#### **The Properties of Free Music**

Course: MA505 (1 credit)

Instructor: Morris

This course examines the non-harmony based materials that are consistently used and redefined by improvising musicians. Includes the study of several seminal methodologies, (Unit Structures, Harmolodics, Tri-Axiom Theory and European Free Improvisation), with the focus on how they inform individual and group improvisation. Students will perform in class, compose short pieces—some with text descriptions, and create graphic scores. The course is open to anyone. No jazz experience is required. This is not a jazz course. Classical instrumentalists are encouraged to participate as are all JCM students. Composition students are as well. This course satisfies the MM Improvisation requirement. Fall semester only.

#### **Contemporary Improvisation: Its Nature and Practice**

Course: MA509 (1 credit)

Instructors: Berman and Cassino

Rehearsals emphasize small-group playing and listening, constant instrumental experimentation (combinations as well as new techniques), and the creation of forms and patterns to be followed in performances. Classes will stress listening, analyzing, and responding to notated and improvised works by contemporary composers and performers from 1950 to the present. Introductions to graphic scores, conceptual frameworks, and treatises

by composers out of the fluxus, minimalist, post-minimalist, and free improvisation fields will be made. Self-composed performance games and structures will be designed by the class. Evaluation of student progress considers participation, the ability to exhibit listening skills (to music and to other ensemble members), and initiative in preparing repertory and designing improvisations. Notated chamber works may be assigned and rehearsed alongside regular improvisation exercises. Spring semester only.

### **Lydian Chromatic Concept**

Course: MA511 (2 credits)

Instructor: Schwendener

The first modal theory of vernacular Western music, the Lydian Chromatic Concept emerged in 1945 from the jazz tradition. The class presents and explains the behavior of all tonal elements in an objective organization that ultimately embraces all of Western music. The textbook *The Lydian Chromatic Concept of Tonal Organization* must be purchased by all members of the class. Fall semester only.

### **JCM Literature and Materials Sequence**

A four-semester cycle of classes:

#### **Intersections of American Sonic Practice: History, Aesthetics, Connections**

Course: MA514 (1 credit) (Fall 2017)

Course: MA512 (1 credit) (Fall 2018)

Instructor: Evans

This class will lay the Historical and Aesthetic frameworks, exploring the lives and conditions of the noted Musicians and their Music, delving into the musical, historical and intellectual trends of the past 100 years of American Music, examining the Musical creators who sought (and seek!) to integrate various aspects of American Sonic Practice. Of greatest importance is the uncovering of various connections between Musicians, whether they be personal one-to-one connections or connections across the years forged by shared interests in Music and American culture. Though academically-oriented, classes will not be lectures but rather full of discussion, reflection, and ways for students to explore their own paths.

#### **Intersections of American Sonic Practice: Analysis, Techniques, Tools**

Course: MA515 (1 credit) (Spring 2018)

Course: MA513 (1 credit) (Spring 2019)

Instructor: Evans

This class will musically explore the Historical and Aesthetic frameworks, as students compose, create transcriptions and study scores as they relate to notation, composition, and improvisation. Techniques ranging from simple scales, chords, sets to the more complicated aspects of sonic design and serial and aleatoric processes as a means of understanding the integrative products of the last 100 years in Music. Emphasis will

be placed on shaping and creating new possibilities along those lines and forging new directions. Open-ended approaches, such as those put forth in Cogan and Escot's *Sonic Design* will allow for students to appreciate all aspects of the music, from pitch to rhythm, fonn, timbre, etc. The semester will culminate in a class concert where all the students will be able to compose, conduct, and improvise their way through the materials discussed in MA514, as well as allowing for students to explore their own creative paths.

#### **Aesthetic Foundations of Jazz**

Course: MA516 (0.5 credit)

Instructor: Lowe

Course description not yet available.

#### **Advanced Rhythmic Techniques for Performers**

Course: MA520

Instructor: Blanco (2 credits)

This class is specially designed to improve the performer's understanding and mastery of different rhythmic concepts and their application on the musician's instrument in various musical contexts. The students will learn basic percussion techniques and speaking rhythms, which they will later apply on their instruments. The course material will be based on different rhythmic approaches of a variety of world music styles such as Mediterranean and Eastern European music, including jazz and classical genres. Students will learn different rhythmic approaches and techniques by analysis and transcription of music by Jelly Roll Morton, Thelonious Monk, McCoy Tyner, and others as well as by working with compositions by 20th- and 21st-century composers including Oliver Messiaen, Gyorgy Ligeti, Alberto Ginastera, Steve Reich, and Leo Blanco, the instructor. Offered Fall and Spring semesters.

#### **Basic Jazz Piano for JCM Instrumentalists**

Course: MA521

Instructor: Cassino

This course will allow students to acquire basic jazz piano skills, such as the ability to play all chord types in all keys, and will explore chord voicing and substitution, different types of accompanying styles, and commonly used modes (Dorian, Phrygian, etc.). Students will be required to accompany other instrumentalists/singers using their newly developed skills. Repertoire will include jazz standards such as those found in the Real Book. Not open to JCM pianists. Fall semester only. Prerequisite: Permission of instructor.

#### **Jazz Analysis: The Intersection of the Composed and the Spontaneous**

Course: MA523 (1 credit)

Instructor: Kohlhase

Through analyzing ninety years of jazz performances, students investigate the intersections of composition and extemporization that contribute to jazz. This class seeks to demystify jazz composition and provide basic skills for both experienced jazz

musicians and classical players who are newcomers to jazz. Spring semester only.

#### **John Coltrane: A Transcription History**

Course: MA540 (2 credits)

Instructor: Zaleski

The class is an intensive study on one influential JCM-related artist. The class will be half lecture-oriented and half-performance-based. Lectures will include a historical survey, transcription and analysis of the artist's improvisations and compositions, a look into other successful artists who have been influenced by the artist featured in the class, and projects that have students compose music in the style of the featured artist. Spring semester only.

#### **No Boundaries: Longy Big Band**

Course: MA550 (1 credit)

Instructor: Zaleski

This ensemble will bring together all Longy students (including, but not exclusive to the JCM department) interested in working within the instrumentation of the standard jazz big band (5 saxophones, 4 trombones, 4 trumpets, rhythm section). The title of the ensemble does not feature the word "jazz" as many forms of the modern day big band cross genres, where the musicians in the band do not play the same roles as they would in a "standard" big band. While "No Boundaries" will certainly perform and study the styles of different "jazz" big bands like the Duke Ellington band, Thad Jones/Mel Lewis orchestra, the Buddy Rich band, and Count Basie orchestra, the course will also feature unique work with big band instrumentation by Longy faculty and selected guest artists. By working with guest artists, students will learn new compositional thought processes as well as different leadership skills in directing a band. Fall semester only.

#### **Jazz Composition and Arranging Sequence**

This two-semester sequence, required for JCM Composition majors, focuses on a variety of elements of musical composition, including motivic-melodic, rhythmic, harmonic, contrapuntal, and orchestration techniques. It is likewise a survey of historic jazz styles and the compositional techniques derived from these stylistic periods.

#### **Techniques of Jazz Composition and Arranging**

Course: MA502 (2 credits)

Instructor: Hopkins

This class teaches compositional and arranging techniques. Students are required to compose and arrange music that demonstrates their understanding of the various techniques being taught in class. The specific areas of composition will include various concepts of form, traditional and non-traditional notation, and the use of linear and vertical structures in tonal and non-tonal music. The arranging component will teach and develop skills for arranging music of diverse instrumentation. The work of this

class will be integrated with various JCM ensembles. Fall semester only.

#### **Jazz Composition in Focus**

Course: MA552 (2 credits)

Instructor: Hopkins

Students in this course will learn to compose music in a variety of jazz styles, encompassing a wide swath of historical idioms, compositional structures, and instrumentations. Spring semester only.

#### **Production and Design**

Course: MA551 (1 credit)

Instructor: Faculty

Course description not yet available.

#### **JCM Art Ensemble**

Course: MA601 (1 credit)

Instructor: Kohlhase

The JCM Art Ensemble reflects the diverse nature of the JCM Department, pursuing a broad repertory. The size and instrumentation of the ensemble will vary from semester to semester. Offered Fall and Spring semesters. May be repeated for credit.

#### **JCM Small Ensembles**

Course: MA602 (1 credit)

Instructors: Faculty

The JCM Department offers several types of small jazz ensembles, including traditional, avant-garde, and Latin ensembles. Offered Fall and Spring semesters. May be repeated for credit.

#### **JCM Department Seminar**

Course: MA612 (0.5 credit)

Instructors: Cassino/Faculty

Longy faculty and other distinguished master teachers present lectures and master classes on performance practice and teaching methods of both improvised and notated music. Full-year course. May be repeated for credit.

### **MIND/BODY STUDIES**

#### **Alexander Technique**

Course: MB401 (1 credit)

Instructor: Oosterbaan

Weekly classes provide brief turns of hands-on work from the instructor. The aim is to improve overall functioning by developing kinesthetic awareness of the head, neck, and back relationship. Open to performers and non-performers with or without previous Alexander experience. Fall semester only.

#### **Intermediate Alexander Technique**

Course: MB402 (1 credit)

Instructor: Oosterbaan

In this class we will specifically explore how the Alexander Technique can impact how we approach performing our musical instruments or art form. How do we learn? How do we practice and perform effectively? How do we teach ourselves in the practice room? This class will encourage students to look at a variety of issues facing musicians today and how the Alexander Technique can help us approach a



variety of activities: practicing, performing auditions, addressing performance anxiety, using music or playing from memory, the use of the eyes while learning music, and musical gestures as they relate to Alexander Technique gestures. Deepening our use, we will explore more advanced Alexander Technique activities such as hands on the back of the chair, breathing techniques, mental directions, inhibition, lie down, and primary and secondary curve. We will use videos, games, and different ways to practice and explore the Alexander Technique ideas with and without the instrument. We will alternate some of the group classes with private lessons so that students will still receive individual attention. We will supplement the course by reading from psychologists and Alexander Technique teachers teaching at top conservatories today. Finally, as the final project, students will embark on a research project of their choosing of combining Alexander Technique with their performing. Spring semester only.

#### **Introduction to the Feldenkrais Method®**

Course: MB411 (1 credit)

Instructor: Schreiber Shalem

This class focuses on developing kinesthetic awareness in singing, playing, performing, and everyday activities through Awareness Through Movement® group lessons and brief turns of individualized, hands-on Functional Integration® lessons from the instructor. Open to performers and non-performers with or without previous Feldenkrais experience. Assigned readings, exercises, and oral and written assignments assist students in their self-reflection and learning. Fall semester only.

#### **Intermediate Feldenkrais®**

Course: MB412 (1 credit)

Instructor: Schreiber Shalem

This class deepens the understanding and application of Feldenkrais principles in relation to singing, playing, and performing. Through learning increasingly complex Feldenkrais Awareness Through Movement® (ATM) sequences, students are able to design their own ATM-like “tune-ups” to address problems encountered in singing, playing, and performing. The instructor also provides brief hands-on turns of Functional Integration® lessons. Assigned readings, exercises, and oral and written assignments assist students in their self-reflection and learning. Spring semester only. Prerequisite: MB411 or permission of the instructor.

#### **Feldenkrais® for Strings**

Course: MB413 (1 credit)

Instructor: Cheever/Maiben

Make the most of your practicing, help prevent injury, cultivate a pleasurable physical relationship with your instrument, become a more confident performer, and enjoy musicmaking more by applying the Feldenkrais Method® to your musical practice. Focus will be on developing greater ease, reducing effort, cultivating economical and meaningful movement, and becoming aware of the habits

which help and hinder our learning processes. In the process we will also explore how the Feldenkrais principles can be applied to developing new ways of practicing and learning music. This course is open to string players from all departments, with no prerequisites, and can serve either as an introduction to the Feldenkrais Method® or as a continuation of previous Feldenkrais® work. Spring semester only.

#### **A Mind/Body Approach to Performance Preparation**

Course: MB434 (1 credit)

Instructor: Benoit

The mind-body connection is fundamental for musicians. Like athletes, our performances are greatly impacted by the health of our bodies and the focus of our minds. Musicians tend to concentrate primarily on musical preparation—neglecting the powerful mental and physical aspects of performance. Beyond practicing and traditional musical preparation, there are many ideas, skills, and techniques that can enhance performance and promote general wellness. This course is designed to teach performers how to incorporate these mind-body skills into their preparation. Through lectures, experiential exercises, and journal writing, participants explore ways to gain confidence, improve concentration, reduce stress, and develop self-esteem. Basic stress-management techniques are covered, including breath work, mindfulness meditation, progressive relaxation, visualization, time management, and dealing with negative self-talk. We will examine the impact of diet, exercise, and sleep on the psyche. In addition, we will look at depression and some of the unhealthy coping strategies such as substance abuse and eating disorders. Fall semester only.

#### **The Healing Art of Music**

Course: MB435 (1 credit)

Instructor: Benoit

For many of us, music is a calling, something we are drawn to in spite of career or economic prospects. For some of us, music-making takes on an almost spiritual quality, and we are compelled to offer our music as a way to relieve suffering, to bring comfort, to give respite and joy. This calling does not preclude traditional concert performance, but is another aspect of the role of “citizen artist,” a person using their talents to *make a difference in the world*. Partnering with health care facilities in the community, this performance and project-based course gives students the opportunity to create and develop therapeutic music programs appropriate to different populations, using their own repertoire. This program expands employment opportunities and serves as an introduction to other, more advanced certification programs, such as The Music for Healing and Transition Program and Music Therapy degrees. It may also fulfill a chamber music requirement. Offered fall and spring semesters.

#### **Yoga for Musicians**

Course: MB436 (1 credit)

Instructor: Faculty

Yoga is an ancient discipline meant to quiet the mind through the body. Using breathing techniques, meditation, and asanas, or yoga poses, participants will develop body awareness, improve posture, develop strength in the core and limbs, and develop a more flexible, healthy and efficient body. Good yoga practice has been shown to improve all aspects of musical performance. In this course, participants will be introduced to basic principles and practice of yoga as they relate to musicians’ health. The course will provide didactic information, and participants will learn through journaling and experiential exercises. Offered Fall and Spring semesters.

#### **What Every Musician Needs to Know about the Body: A Course in Body Mapping**

Course: MB437 (1 credit)

Instructor: Mulvey

Music-making is the coordination of small and large movements involving the whole body. The movements are guided by body maps in the brain. What Every Musician Needs to Know about the Body provides the anatomical information needed to update and refine body maps in order to improve movement and coordination while avoiding pain and injury. Refining movement to agree with the body’s design enhances ease, precision, and enhances coordination. This course will guide the musician to understand the importance of training movement, the senses and awareness for the best music-making and health. Offered Fall semester only.

#### **The Poised Performer**

Course: MB438 (1 credit)

Instructor: Mulvey

This performance-focused workshop will guide the student in exploring three elements of music-making that combine for poised performance. The first area is that of the senses relevant to music-making. Accessing the auditory, visual, tactile, and kinesthetic senses allows the musician to actively adjust effort and movement quality. The second is the impact of attention in performance. Students will experience how different styles of attention affect expression and comfort. The third area is movement. Accessing the subtle sensations of the choreography of movement in performance frees the musician to respond to the music, unleashing expression. The tools gained in this workshop will empower the musician to face career and musical challenges, including those related to anxiety and wellness. Spring Semester only. Undergraduate only.

#### **MUSIC HISTORY & INTERDISCIPLINARY STUDIES**

The four-semester music history survey is required of all Longy undergraduates. The final semester combines historical and analytical approaches to the repertory.

### **Music History I: Medieval and Renaissance**

Course: HI201 (2 credits)  
Instructor: Bonina  
Fall semester only.

### **Music History II: Baroque**

Course: HI202 (2 credits)  
Instructor: Bonina  
Spring semester only. Prerequisite: HI201 or permission of instructor.

### **Music History III: Classical and Romantic**

Course: HI203 (2 credits)  
Instructor: Dudas  
Fall semester only. Prerequisite: HI202 or permission of the instructor.

### **History of Musical Modernity**

Course: HI204 (2 credits)  
Instructor: Evans  
Spring semester only. Prerequisite: HI203 or permission of instructor.

### **Music History from the Ground Up**

Course: HI502 (1 credit)  
Instructor: Evans  
This class is designed for Master of Music students who would benefit from a more basic or detailed survey of Western music history. Successful completion of this intensive one-semester course will satisfy the requirement for proficiency in music history. The course will address all of Western music history in discrete units of time, including Medieval, Renaissance, Baroque, Classical/Romantic and Musics since 1900. Spring semester only.

### **Music History: Gradus ad Parnassum**

Course: HI503 (1 credit)  
Instructor: Evans  
Not just a review, but rather exploring steps towards the attainment of music history knowledge. The class will explore critiques, commentaries, and conceptualizations of the whole of Western music. At the same time, students will be encouraged to autodidactically address and fill GAPS in their knowledge with guidance from the instructor. Global connections, resonances and possibilities will also be considered. Fall semester only.

### **History of String Playing in Film and Recording**

Course: HI505 (1 credit)  
Instructor: King  
This course examines the earliest recorded materials available demonstrating the major forces in string performance up through World War II. Spring semester only. Offered in alternate years (Spring 2019, Spring 2021, etc.).

### **Music and Politics**

Course: HI510 (1 credit)  
Instructor: Berman  
This class will explore the rich history and current manifestations of art being used to deliver political messages—those both explicit and implicit. From *Le nozze di Figaro* to the symphonies of Shostakovich, students will examine music as a device of rhetoric,

propaganda, and enacting political change. Coming full-circle to present day, the class will include a project where students will re-score a current political ad. Fall semester only.

### **Degenerate Art: The Destruction of German Cultural Life 1933-1945**

Course: HI511 (1 credit)  
Instructor: Dudas  
In 1937 the Nazi government organized an exhibit in Munich entitled “Entartete Kunst,” exhibiting 650 art works undesirable to the Nazis. In 1938 a similar exhibit opened in Düsseldorf under the name “Entartete Musik” or “Degenerate Music.” The examples of the unwanted music included some of the popular music of the time: Kurt Weill, Irving Berlin, all the atonal music, music by Jewish composers, as well as jazz. The course will examine the official writings of the time, art works, and music. The final project will be created by the students with the guidance of the instructor and will include visual arts, quotes from the writers of the time, and performance of the forbidden music. Fall semester only.

### **Survey of Symphonic Literature**

Course: HI530 (1 credit)  
Instructor: Cohler  
This course surveys the most important representative symphonic repertory from each of the following periods/schools: Classical, early Romantic, late Romantic, Serialism, French Impressionism, Neo-classicism, and modern works of the last few decades. Fall semester only.

### **History of Art Song**

Course: HI535 (1 credit)  
Instructor: Moll  
A survey of western and eastern European and North American Art Song from the mid-18th century to the present. This course provides an in-depth examination of composers and poets and the historical context in which the art song genre has flourished. Fall semester only. Offered in alternate years.

### **Music and Architecture**

Course: ID401 (1 credit)  
Instructor: Ausch  
Music and architecture share common concepts: structure, mass, rhythm, time, gravity, proportion, and emotional impact. Many have studied this parallel; the famous quote attributed to the German philosopher Friedrich Schelling “architecture is frozen music” is the starting point of the course, which explores the aesthetic, philosophical and historical connections between the two arts. Undergraduate only. Fall semester only.

### **Research and Materials: The Musician in the Library**

Course: ID512 (2 credits)  
Instructor: Evans or Morrison  
This course prepares performers to write cogently and speak articulately about music, work with the tools of a music research library, and acquire the skills needed to become more

knowledgeable performers. Offered Fall and Spring semesters.

### **String and Piano Sonatas**

Course: ID525 (1 credit)  
Instructor: Merfeld  
A one semester performance course surveying the string sonatas of a given composer. While all movements of selected sonatas will be performed and coached in class, students will not necessarily play one entire sonata, but will be assigned contrasting movements from different sonatas. Class discussion will center on matters of style and harmonic language. Through listening assignments and a final written assignment, students will also become more conversant in the musical language of the composer and will be able to refer to specific works by the composer not covered in the class. Duos will be expected to rehearse outside of class. An in-class performance, coupled with a short oral presentation on one movement will conclude the course. Open to graduate students and to undergraduates with permission of the instructor. Spring semester only.

### **The Reckoning: Musical Reception and Performance Craft**

Course: ID530 (1 credit)  
Instructor: Berman  
In this performance seminar all participants will choose repertoire to perform in class for each other and toward a class concert production. Each piece chosen will be investigated for its origins, critical reception, and evolution of interpretation and presentation. Sources studied will include: early letters, biographical depictions, reviews, liner notes, aural history, presenter blurbs, and scholarly analyses – from purple prose to mathematical rigor. Each member of the class will learn to write and speak about their pieces in ways that engage contemporary audiences. Ultimately, the class will curate a final program and direct a concert production that explores provocative ways to present concerts. Fall semester only.

### **As One**

Course: ID 531  
Instructor: Bose  
“As One” is a groundbreaking new chamber opera written for two singers and string quartet by composer Laura Kaminsky, librettist Mark Campbell and librettist/filmmaker Kimberly Reed; a mezzo-soprano and a baritone depict the experiences of a transgender protagonist, Hannah, as she endeavors to resolve the discord between her self and the outside world. Boston Opera Collaborative (BOC) will be presenting the piece this January at Longy, which affords us a unique opportunity to study the work, produce a student version, and facilitate community engagement workshops. Fall semester only.

### **Text and Color: Study and Performance of the Piano Music and Méloides of Claude Debussy**

Course: ID532 (1 credit)

Instructor: Myer

Claude Debussy was one of music's master colorists through the world of sound, employed not only in his piano music but in his meticulous setting of text in his *mélodies*. In this project-based course, pianists and singers will team together to curate a program using Debussy's piano pieces set to text in any language, chosen by the teams. To aid in these choices, ideas of Debussy's text-setting and word/sound painting will be explored intensely by joint examination/in-class coaching of his vocal/piano and solo piano repertoire. Historical context and the composer's harmonic growth from his early to late compositional life will also be addressed, in addition to close analysis of his choice poets and their work, and how he chose to set their texts. With the intricacies of text-setting at the forefront, singers and pianists alike will finish this project with a deeper knowledge of how text-setting can best serve the singer, pianist, text, and music simultaneously. Fall semester only.

### Unsung Opera

Course: ID533 (1 credit)

Instructor: Enman

We often read a music critic's lament that a contemporary composer's opera gets a debut performance and then goes unheard, as if this were a recent occurrence rather than what has been the norm in the history of opera. *Madame Butterfly* and *the Barber of Seville* were bombs on opening night, while Mozart's *Marriage of Figaro* was a success with the Viennese public, but quickly replaced by Carl Dittersdorf's *Doktor und Apotheker* and Soler's *Un cosa rara*. The fact that Mozart recognized the latter's inferiority may have been the reason he quotes it in *Don Giovanni's* banquet scene. The great lieder composer Hugo Wolf wrote an opera *Der Corregidor*, which features the same qualities of his songs but is rarely performed. Likewise, many a pianist will choose an encore written by Moritz Moszkowski because of its charm and brilliance, yet his opera *Boabdil* combining the grand opera tradition of Meyerbeer with the harmonic language of Wagner failed to hold the stage. The purpose of this course is to allow the singer or pianist an opportunity to delve into the many corners of the repertoire which are largely unexplored and then to bring them to life in a performance. They will be guided in historical research, musical style, and writing of program notes with a public performance being the final goal. Fall semester only.

### Principles of El SISTERMA Pedagogy

Course: ID534 (1 credit)

Instructors: Alvarez/ Alvarez/Soto

Course description not yet available.

### Loved, Lost, Left, Remembered: The Song Cycles of Robert Schumann

Course: ID536 (1 credit)

Instructor: Struss

This class is an in-depth examination of the song cycles of Robert Schumann for performers, both singers and pianists.

Particular attention is given to varying interpretations of the works, as well as to the poetry, special performance problems, and collaborative skills between singers and pianists. Pianists and singers are paired and assigned songs based on their level of skill and voice type. There will also be discussion about the history, the art, and the people surrounding the life and times of Schumann. Open to singers and pianists. Fall semester only.

### Improvisation as a Learning Tool for Singers

Course: ID537 (1 credit)

Instructor: Ausch

In this class, singers will explore the range of improvisation from the so-called "free improvisation" (which defies any conventional structure or style) to highly structured improvisation events around rhythmic motifs, melodic motifs, chord progressions, and modes. We will also explore repertoire in which improvisation is assumed and required: jazz, cabaret, American Songbook, and musical theatre. Students will also be introduced to the improvisational vocal repertoire of John Cage, Meredith Monk, Bobby McFerrin, Morton Feldman, Björk, and Pauline Oliveros. Fall semester only.

### European and American Cabaret

Course: ID540 (1 credit)

Instructor: Ausch

This course explores the historical evolution and repertoire of European and American cabaret and is intended for singers and pianists who want to widen their repertoire beyond traditional classical music into other forms, such as cabaret. Repertoire will include works by Guilbert, Piaff, Satie, Poulenc, Eisler, Weill, Schoenberg, Wedekind, Gershwin, Porter, Berlin, Sondheim, Blitzstein, Bolcom, Britten and others. Each of the sessions will consist of two parts: the first half hour will contain a short historical lecture or discussion followed by one hour of performance similar to a master class. Spring semester only. Offered alternate years.

### The Soul Selects Her Own Society: Emily Dickinson, Charles Ives, and Free Thinking

Course: ID541 (1 credit)

Instructor: Berman

This project-based course for singers and pianists will dive into the music of Charles Ives and settings of the poetry of Emily Dickinson by more modern composers. Through study of these non-conformists, we will face the iconoclasm of the woman and man who pioneered individualism in the arts in America. The class will curate a program based primarily on songs and other musical settings relating to the theme of identity as inspired by the music of Ives and the poetry of Dickinson. The course will primarily be performance based but will also include readings of source and biographical materials, discussion, and writing. Classes will include visits by noted artists and scholars. Composers and other instrumentalists are welcome to join the class with permission of the instructor. Spring semester only.

### Voyages and Displaced Octaves: American Art Song From 1900-2018

Course: ID542 (1 credit)

Instructor: Struss

This class is an in-depth exploration of the song literature of 20th- and 21st-century America for performers, both singers and accompanists. All aspects of American art song literature will be explored, including the composers of the early 20th century, the most famous living composers, and the younger living composers, particularly the ones working in the Greater Boston area. Singers and pianists gain an in-depth experience of the songs through coaching and discussions about style and techniques required to perform this incredibly varied literature. In addition, students will work with Longy student composers, who will write songs for and work with members of the class for a final performance. Entrance by permission of the instructor. Spring semester only.

### Verlaine and Goethe

Course: ID543 (1 credit)

Instructor: Merfeld/West

Course description not yet available.

### American Songbook

Course: ID545 (1 credit)

Instructor: Roll

This class studies the great American musical repertoire beginning with early American song and vaudeville, continuing on to the great Broadway musicals of past and present, including *Carousel*, *Oklahoma*, *Fiddler on the Roof*, *West Side Story*, *The King and I*, *Show Boat*, *South Pacific*, and many more. We will also look at musicals with great vocal demands, musicals that feature choreography, and rock and folk-rock musicals. A great part of the course will be devoted to the songs of Cole Porter, Irving Berlin, Rodgers and Hammerstein, Rodgers and Hart, etc. Each week students will be assigned repertoire and will sing and be coached in class. All apprentice and young artist programs now ask for a Broadway selection, so this course will be extremely helpful in preparing an audition package. Spring semester only. Offered alternate years.

### Internship Program

Course: ID450/550

Instructor: Welch

The Longy Internship Program is an exciting opportunity for students to gain real-world experience working at accomplished professional organizations in the music world. Students learn from this work experience and also by reflecting on how that experience relates to their other academic work and professional goals. Participation in this class is by application only and is limited to graduate students (or undergraduate students with written permission from their department chair). Interested students should contact Ann Welch for application instructions.

### Tomorrow's Musician: An Exploration of Entrepreneurship

Course: ID535

Instructor: Welch/Braun

This course prepares musicians to think entrepreneurially about their profession – to see themselves as entrepreneurs, ready to enter a rapidly-changing musical landscape. Over a week of intensive sessions, students will explore what it means to be an entrepreneur, investigate examples of entrepreneurship, and execute a series of projects that demonstrates who they are as musician-entrepreneurs. Through case studies, guest speakers, and group work, students will examine and practice core tenets of entrepreneurship and leave with a body of work they can add to their portfolio. Spring semester only.

#### **Portfolio Project**

Course: ID560 (1 credit)

Instructor: Zaleski

At the heart of being an artist in society is self-awareness and identity and determining what you have and wish to say to the world. While technology has made human interaction instant and quick, it also presents the potential for social and professional connections to be easily dismissed. The power of the individual, and his or her voice, remains irreplaceable and strong. This class will enable students to develop and sound their individual voice; they will create a resume, biography, website, and artist statement, along with other important supportive collateral (head shot, video and audio samples). In addition, they will be trained in public presentation, stage presence, and interview techniques. Open to MM students only. Offered Fall and Spring semesters.

#### **Create Your Own Gigs**

Course: ID561 (1 credit)

Instructor: Kozar

In this course students will be led systematically through the process of creating a concert from beginning to end. We will begin with the basics of having a professional presence (bio, professional etiquette, etc.) and then quickly move ahead to the planning and development of a concert that will take place outside of the school by the end of the semester. The concert can be done by an individual or as a group with other students in the class. The materials covered will be separated into five distinct stages: preparation, planning, production, performance, and reflection. Spring semester only.

#### **Independent Study Project**

Course: IS600 (1 credit)

Instructors: Faculty

Students may elect to engage in independent research for credit. Please see the student handbook for complete description and guidelines.

#### **Project: English**

Course: EL501 (3 credits)

Instructor: Faculty

The purpose of this course is to help non-native English speakers gain the ability and confidence necessary to engage and succeed in academic classes at Longy. The focus will be on

developing speaking, writing, reading, listening, and comprehension skills. Fall semester only.

#### **Project: English (Advanced)**

Course: EL502 (3 credits)

Instructor: Faculty

A continuation of the fall semester course.

Spring semester only.

### **MUSIC PEDAGOGY**

#### **School wide Seminar: New Approaches to Teaching**

Course: MP510 (2 credits)

Instructors: Ryczek/Faculty

This year-long, school-wide pedagogy initiative combines three prongs of inquiry. First, the course will explore the universal theories, components, values, and facets of great teaching in seminar-style large-group sessions, with students from various departments learning together. Second, the course will provide focused investigation of the pedagogical techniques unique to the student's instrument. Third, students will, under the guidance of a mentor teacher, teach in a practicum setting. The three prongs will be structured to provide opportunity for initial inquiry, practical teaching work, and rejoining the larger group for reflection and sharing of experiences.

### **OPERA**

#### **Opera Studio**

Course: OP501 (2 credits)

Instructor: Roll

The Longy Opera Studio provides the singing actor with training in acting techniques and performance practices for the lyric stage, character development, and audition techniques, as well as musical coaching leading toward a major performance of scenes and operas. Offered Fall and Spring semesters. May be repeated for credit.

#### **Aria/Monologue**

Course: OP521 (1 credit)

Instructor: Roll

A class dedicated to the singing actor. Using American theater monologue, singers study basic acting techniques through the exploration of the spoken word. This study is then applied to operatic literature. Offered Fall and Spring semesters. May be repeated for credit.

#### **Opera History**

Course: OP531 (1 credit)

Instructor: Enman

A survey of music-drama through the modern era, this course is open to all who appreciate the operatic experience and wish to trace its historical perspective. Full-year course; mid-year entrance by permission of instructor. Offered in alternate years (2018-2019, 2020-2021 etc.).

#### **Breath and Movement for All Disciplines**

Course: OP541 (1 credit)

Instructor: Roll

This class explores the study and use of breath in singing, speaking, and playing an instrument. Students will learn to understand the physicality of breath in the body at rest and when engaged in movement. We will study the use of breath in phrasing, making the student more secure interpretively and emotionally. We will explore the use of chi kung for control, relaxation and strength. Students will learn to be comfortable moving on stage for any type of performance. Fall semester only. Offered in alternate years (Fall 2017, Fall 2019, etc.).

#### **Acting on the Operatic Stage**

Course: OP542 (1 credit)

Instructor: Roll

A practical application of acting techniques directed at the operatic singer, though open to other students as well. Spring semester only. Offered in alternate years (Spring 2018, Spring 2020, etc.).

#### **Ornamentation and Recitative**

Course: OP551 (1 credit)

Instructors: Yasuda

This class is designed for singers who wish to have knowledge of the fundamental skills of recitative singing. The class will cover recitatives of different periods and styles and will include improvisation, expression, and phrasing in all relevant languages. The course will also include ornamentation of the Baroque period, focusing on Handel, Vivaldi, Rameau and others. Students will be given different assignments at regular intervals throughout the semester. This course satisfies the MM improvisation requirement. Spring semester only.

### **ORCHESTRA**

#### **Longy Conservatory Orchestra**

Course: ES401/ES601

(undergraduate/graduate) (1 credit)

Instructor: Wang

The Longy Conservatory Orchestra is required of all string, woodwind, and brass students. Offered Fall and Spring semesters. May be repeated for credit.

### **ORGAN**

#### **Organ Department Seminar**

Course: OR412/OR612 (undergraduate/graduate) (0.5 credit)

Instructors: Faculty

Longy faculty and other distinguished master teachers present seminars, lectures, and master classes on interpretation, repertory, and analysis. Full-year course. May be repeated for credit.

### **PIANO**

#### **Piano Skills**

Course: PI301 (1 credit)

Instructor: Amper

An intensive study of score- and sight-reading techniques, this course develops practical skills used by pianists as collaborators, teachers,

accompanists, and general musicians. Full-year course. Offered in alternate years (2016–2017, 2018–2019, etc.).

#### **Piano Department Seminar**

Course: PI412/PI612

(undergraduate/graduate) (0.5 credit)

Instructors: Faculty

This class is coached jointly by members of the piano faculty and guests and focuses on the many aspects of artistic performance. Full-year course. May be repeated for credit.

#### **Remedial Piano Skills Level I**

Course: PI502 (1 credit)

Instructor: Yau

This course is for students who demonstrate the need for review after taking the MM piano placement exam. Offered Fall and Spring semesters.

#### **Remedial Piano Skills Level II**

Course: PI503 (1 credit)

Instructor: Dudas

This course is for students who demonstrate the need for review after taking the MM piano placement exam. Offered Fall and Spring semesters.

#### **Contemporary Piano Performance Practice**

Course: PI505 (1 credit)

Instructor: Hinton

This class will introduce pianists to the new techniques they may encounter in 20th- and 21st-century piano music. This will be a hands-on performance class, where all the class participants will learn and practice extended performance techniques that are often called for in contemporary pieces but which are unfamiliar to most piano students. The course will begin with “inside-the-piano” techniques such as stopped notes, pizzicato notes, harmonics, bowing on piano strings with violin bow-hair. It will proceed to a study of prepared piano techniques and will conclude with a look at non-traditional contemporary piano notation. Spring semester only.

#### **Piano Literature**

Course: PI520 (2 credits)

Instructor: Dudas

A survey of piano literature from the keyboard music of J. S. Bach through contemporary works. Full-year course; mid-year entrance by permission of instructor.

#### **Harpsichord for Pianists**

Course: PI535

Instructor: Montgomery

This is a course for experienced keyboardists with little or no background in playing the harpsichord. Because pianists often have the need to play the harpsichord as well as to demonstrate understanding of its repertoire and basso continuo practice, they will benefit from a course that provides them with a broad foundation without the necessity of taking individual lessons. The class will address basic harpsichord technique and style using solo repertoire, as well as issues of ornamentation,

accompanying, tuning, and essential elements of baroque performance practice. While this will not be a figured bass or continuo class, it will include a general introduction to those components and devote substantial study to working from and adapting editorial realizations of continuo accompaniments in order to make them more stylish and informed. Assignments will include short readings and one position-paper essay on an early keyboard performance practice but will largely revolve around playing and listening. Fall semester only.

#### **STRINGS**

##### **Cello Ensemble**

Course: ST401/ST601

(undergraduate/graduate) (1 credit)

Instructor: King

The unique quality of the cello’s range makes it the only string instrument capable of an orchestral palate, inspiring many composers to write for cello ensemble: Villa-Lobos, Morton Gould, Lalo Schiffrin, Wallingford Riegger, Ezra Alderman and Alexandre Tansman easily come to mind. This course is an intensive all-about-the-cello exploration of repertoire never encountered in the mainstream performance venues, leading to an end-of-semester performance. The cello-only make-up of the group will intensify the learning on very specific levels of technique, musicianship skills, and performance. Spring semester only. May be repeated for credit.

##### **String Department Seminar**

Course: ST412/ST612 (undergraduate/graduate) (0.5 credit)

Instructors: Faculty

Longy faculty and other distinguished master teachers present seminars, lectures, and master classes on interpretation, repertory, performance practice and analysis for advanced string players. Full-year course. May be repeated for credit.

##### **Solo Bach for Strings**

Course: ST506 (1 credit)

Instructors: Maiben/Faculty

In a masterclass format, we will study and perform the suites for unaccompanied cello and the sonatas and partitas for unaccompanied violin, which Bach described as “senza basso accompagnato” - - “without accompanying bass.” Using historical reproductions of baroque bows and facsimiles of J.S.Bach’s autograph scores and of Anna Magdalena’s fair copies, we will explore 18th-century string style and performance practices through dance forms, steps, and tempi; articulation, ornamentation, phrasing and bowings suggested by the MS sources; the role of the bass-line; and contemporaneous writings and solo and ensemble works. A variety of pedagogical approaches supplement analytical and creative projects, selected readings, and in-class coaching to illuminate our practice and performance of these remarkable and essential

works. Open to string players from all departments. Fall semester only.

##### **Advanced Strings Pedagogy Class**

Course: ST512 (1 credit)

Instructor: Faculty

The class is designed to help students acquire essential skills for a successful teaching career after graduating. Students will explore various teaching methods and styles, from the 18th century to present day, and gain insight into choosing teaching material and developing teaching strategies and problem solving skills. Full-year course.

##### **Orchestral Studies for Upper Strings**

Course: ST521 (1 credit)

Instructor: Velinzon

Students explore standard orchestral repertoire, focusing on problems of execution and style. Bowing technique, intonation, rhythm, tempo, and dynamics will be emphasized. Offered Fall and Spring semesters.

##### **Orchestral Studies for Lower Strings**

Course: ST524 (1 credit)

Instructor: Faculty

Students explore standard orchestral repertoire, focusing on problems of execution and style. Bowing technique, intonation, rhythm, tempo, and dynamics will be emphasized. Offered Fall and Spring semesters.

##### **Classical Guitar Seminar**

Course: GU412/612 (undergraduate/graduate) (0.5 credit)

Instructors: Faculty

This course serves as a critical studio and repertoire class, where students in classical guitar studies will have the opportunity to develop skills in presentation, performance, and communication. Students will work in three areas over the semester: practicing performance skills in a controlled environment, assessing and critiquing the work of others to develop better communication abilities, and preparing and presenting projects related to performance, pedagogy, and/or history of classical guitar literature. An additional component of the course is the establishment of regular and healthy instrumental practice habits. Full-year course. May be repeated for credit.

#### **TEACHING ARTIST PROGRAM**

##### **Teaching Artist Program**

Course: EE401/601 (undergraduate/graduate) (1 credit)

Instructors: du Toit, Hyman, or Spraker

Required of all students, this course includes active learning experiences, discussions, foundational readings, and interactive presentations. Students explore and strengthen the skills required to engage and communicate with audiences of all ages and backgrounds and are challenged to think more deeply and broadly about music, its role in society, their career options, and how artists can create

social change. Offered Fall and Spring semesters.

## VOICE

### Vocal Coaching

Course: VC400/VC500

(undergraduate/graduate) (1 credit)

Instructors: Dudas, Enman, Moll, Yasuda  
Singers work on interpretation, diction and overall musicianship in individual sessions with a faculty pianist/coach. May be repeated for credit.

### Vocal Arts Performance Class

Course: VO205 (1 credit)

Instructor: Moll

This undergraduate class provides singers and pianists experience in performing songs and arias and in using basic tools for learning about major areas of vocal repertory. Full-year course; mid-year entrance by permission of instructor. May be repeated for credit.

### Chorus

Course: VO401/VO601

(undergraduate/graduate) (1 credit)

Instructors: Dudas

The repertoire for four-part chorus will be rehearsed and performed. Offered Fall and Spring semesters.

### Vocal Ensembles

Course: VO402/VO602

(undergraduate/graduate) (1 credit)

Instructors: Faculty

Vocal Ensembles, Long's vocal chamber music program, develops strong ensemble singing skills for undergraduate and graduate voice majors. Students are assigned appropriate repertoire, ranging from vocal chamber music with piano and/or other instruments to partsongs with four to eight singers. Students are coached by a faculty member, expected to rehearse as a group outside of class, and participate in an end-of-the-semester concert. All members of the class meet as a group approximately three times per semester. Fall semester only. May be repeated for credit.

### Voice Department Seminar

Course: VO412/VO612

(undergraduate/graduate) (0.5 credit)

Instructors: Faculty

Through workshops, master classes, discussions, and presentations, this course offers singers experience with a wide range of topics relevant to vocal performance including coaching, stylistic interpretation, movement, dramatic presentation, auditioning, and career issues. Full-year course. May be repeated for credit.

### Get Ready to Audition

Course: VO510 (1 credit)

Instructors: Mastrodomenico/Dudas

This class will investigate all the aspects of getting ready for vocal auditions. This will include but not be limited to musical preparation, vocal preparation, dramatic

improvisation, repertoire choices, appropriate appearance, and actual vocal auditions. Students will sing in class at least three times, three different arias. Pianists will play every class with different singers. The class will give students criteria to help them determine appropriate repertoire, and with voice teacher approval, new repertoire will be investigated. In addition to stylistic and historic performance practices, students will use dramatic devices like gibberish and improvisation to help connect and define specific characterizations. During the semester there will be actual auditions for singers and pianists with local conductors and opera directors. Open to vocalists and pianists.

### Introductory Diction for Singers, Accompanists, and Conductors

Course: VO521 (1 credit)

Instructor: Dellal

A course in the basics of phonetics and diction, using the International Phonetic Alphabet (IPA) to examine the sounds of Italian, French, German, and English and apply them to the texts of songs and arias. Full-year course. Fall: Italian and French; Spring: English and German.

### Intermediate Diction for Singers, Accompanists, and Conductors

Course: VO522 (1 credit)

Instructor: Moll

A course for those who have a background in diction and IPA. The elements of IPA are reviewed as well as sounds of Italian, French, German, and English along with applying them to the texts of songs and arias. Full-year course. Fall: English and German. Spring: Italian and French. Prerequisite: VO521 or permission of the instructor.

### Advanced Diction for Singers, Accompanists, and Conductors

Course: VO621 (1 credit)

Instructors: Moll/Dellal

An advanced course in the elements of phonetics and diction, using the International Phonetic Alphabet (IPA) to examine the sounds of Italian, French, German, and English and apply them to the texts of songs and arias. Fall: English and German. Spring: Italian and French. Full-year course. Prerequisite: permission of the instructor.

### Art Song Repertory for Singers and Pianists

Course: VO531 (1 credit)

Instructors: Moll

A graduate-level overview of North American and European song for singers and pianists, this course surveys the major areas of song literature over a two-year cycle. Full-year course. May be repeated for credit.

### 19th- and 20th-century French Mélodie

Course: VO532 (1 credit)

Instructor: Ryczek

19th and 20th century French Mélodie will combine the social, political, along with the visual and aural arts in an overview from the start of the 2nd Empire, 1852, culminating with

the music of Les Six and Messiaen. The class will share in viewing how the composer, poet and artist functioned in their particular time period and social sphere. Artwork is viewed in class and paired with the music and poetry of the time. Recordings will be used to cover literature not capable of being presented by the class members in class time performance. Open to both singers and collaborative pianists. Fall semester only. Offered in alternate years (Fall 2018, Fall 2020, etc.).

### Spanish Repertoire

Course: VO533 (1 credit)

Instructor: Mastrodomenico

This class will survey song literature from Spain and Central and South America from approximately 1700 to 1950; composers studied will include Granados, de Falla, Turina, Guridi, Mompou, Toldrà, Obradors, and Rodrigo. After a review of diction, the course will focus on Spanish style as well as performance idioms as they relate to folk music and dance rhythms, and students will have the opportunity to learn zarzuela and explore this genre's origin. During the course of the semester, students will learn six songs and present them to the class. This presentation will consist of a performance of the song along with video footage and images that are pertinent to the song and its time in Spanish/Latin American history. The final project will be a video montage of the footage collected during the semester, chosen by the students, and coordinated with recordings of the students performing the songs. The final performance of the class will be a live version of the soundtrack performed alongside the compiled video footage. Students will use Garage Band to record the pieces chosen for the soundtrack and iMovie to create the montage, and they will keep journals to track pertinent poetic, historical and musical information.

### Opera Workshop for Singers and Pianists

Course: VO535 (Fall, 1credit) and VO545

(Spring, 1 credit)

Instructors: Dudas/Mastrodomenico

This course is designed to assist the graduate singer and pianist with developing the necessary skills for score reduction reading, marking and preparing the singer's opera score, and ultimately singing or playing the audition. Singers and pianists will be introduced to standard operatic repertoire. Pianists will be coached on playing orchestral reductions effectively and will work on strategies for ensemble rehearsal as well as soloist coaching for audition or public performance. Singers will be coached in stage movement, preparation of operatic arias, and ensembles, as well as audition techniques. Discussion of operatic style, traditions, and plot study will accompany the covered repertoire. A public performance of staged scenes and arias will conclude the class. Offered Fall and Spring semesters. May be repeated for credit.

### Seminar in Oratorio Literature

Course: VO543 (1 credit)

Instructor: Turner

This course examines standard representative sacred and secular oratorio repertoire, focusing on style, performance practice, and placing works in a historical and textual context.

Periods of study will include the Baroque through contemporary arias for solo voice, as well as some small ensemble work.

Representative composers include but are not limited to Bach, Handel, Mendelssohn, Purcell, Mozart, Harbison, and MacMillan. Counts towards performance requirement for MM voice majors. Prerequisite: diction/knowledge of IPA. Spring semester only.

## **WOODWINDS AND BRASS**

### **Woodwinds and Brass Department Seminar**

Course: WB412/WB612 (undergraduate/graduate) (0.5 credit)

Instructors: Kozar

This course examines issues of repertory, performance practice, and auditions central to the education of wind players. Full-year course. May be repeated for credit.

### **Orchestral Repertoire for Woodwinds and Brass**

Course: WB522 (1 credit)

Instructor: Foreman/Subero

This performance class focuses on major orchestral repertory and playing techniques for the woodwind and brass sections of the orchestra and addresses orchestral auditions for wind players. Fall semester only. May be repeated for credit.

### **Arranging for Winds, Brass, and Strings**

Course: WB523 (1 credit)

Instructor: Zaleski

Course description not yet available.