

SELECTED DESCRIPTIONS FOR 2017-2018 CONSERVATORY COURSES

This document contains descriptions for new and revised classes. Please check [here](#) for other course descriptions.

CHAMBER MUSIC

ES616: Chamber Music with a Point of View: Identity (Fall Only)

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.

COLLABORATIVE PIANO

CP505: Literature and History of Chamber Music (Fall Only)

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.

CP506: Operatic Repertoire (Spring Only)

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.

CP409/CP609: Intermediate Collaborative Piano Skills (Full-Year)

CP411/CP611: Advanced Collaborative Piano Skills (Full-Year)

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.

COMPOSITION AND THEORY

TH421/TH621: Species Counterpoint (Fall Only)

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.

TH423/623: Counterpoint: Canon, Invention, and Fugue (Spring Only)

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 is Species Counterpoint or permission of the instructor.

TH503: Aural Theory Boot Camp (Fall or Spring)

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.

TH504: Remedial Aural Theory Boot Camp (Fall Only)

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.

TH503: Written Theory Boot Camp (Fall or Spring)

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.

TH504: Remedial Written Theory Boot Camp (Fall Only)

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.

TH506: Taking a Chance – Cage and More (New Music Ensemble) (Fall or Spring)

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.

TH507: New Music Ensemble Seminar (Fall or Spring)

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.

TH521: Computer Composition and Sound Design (Fall Only)

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.

TH522: Composing Interactive Music (Computer Music II) (Spring Only)

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. Prerequisite: TH521 or permission of instructor

TH523: Electronic Music Ensemble (Spring Only)

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.

TH531: Proseminar: Composition in the 21st Century (Fall Only)

This graduate level composition course will survey modern compositional methods and repertoire. 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.

TH538: Investigating Music Affect (Fall Only)

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.

TH542: Topics in 20th/21st Century Analysis: Pieces Commissioned by the BSO (Spring Only)

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.

TH543: Film Music (Fall Only)

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.

TH550: Schenkerian Analysis/Performance (Spring Only)

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.

HISTORICAL PERFORMANCE

EM501: Orazio Vecchi – L'Amfiparnaso (Fall Only)

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.

EM502: Liberty Tree: Early Music for the American Soul (Fall Only)

'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.

EM503: Machaut and Landini (Fall Only)

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 repertory 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 repertory 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.

EM504: Telemann Fantasies (Fall Only)

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 repertory 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).

EM522: Tristan & Iseult (Spring Only)

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, Bérout, 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.

EM524: A William Lawes Miscellany (Spring Only)

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.

EM525: Salamone Rossi: The Sephardic Rite of a 17th C. Mantuan Synagogue (Spring Only)

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.

EM551: Music as Speech (Spring Only)

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.

JAZZ AND CONTEMPORARY MUSIC

MA514: Intersections of American Sonic Practice: History, Aesthetics, Connections (Fall Only)

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.

MA515: Intersections of American Sonic Practice: Analysis, Techniques, Tools (Spring Only)

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.

MIND/BODY PROGRAM

MB402: Intermediate Alexander Technique (Spring Only)

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.

MB435: The Healing Art of Music (Spring Only)

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.

MUSIC HISTORY AND INTERDISCIPLINARY STUDIES

HI511: Degenerate Art: The Destruction of German Cultural Life 1933-1945 (Fall Only)

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.

ID530: The Reckoning: Musical Reception and Performance Craft (Fall Only)

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.

ID532: Text and Color: Study and Performance of the Piano Music and Mélodies of Claude Debussy (Fall Only)

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.

ID533: Unsung Opera (Fall Only)

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 Ditters von 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.

ID536: Loved, Lost, Left, Remembered: The Song Cycles of Robert Schumann (Fall Only)

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.

ID541: The Soul Selects Her Own Society: Emily Dickinson, Charles Ives, and Free Thinking (Spring Only)

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.

ID542: Voyages and Displaced Octaves: American Art Song From 1900-2018 (Spring Only)

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.

ID561: Create Your Own Gigs (Spring Only)

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.

STRINGS

ST512: Advanced Strings Pedagogy Class (Full-Year)

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.

VOICE

VO510: Get Ready to Audition

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.

VO533: Spanish Repertoire

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.