

Longy School of Music of Bard College

COURSE DESCRIPTIONS

2015-2016

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 2015-2016 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 Promotional Juries or Required 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: Chin/Faculty

Ensembles are formed each semester and receive 10 hours of faculty coaching. An end-of-semester performance is required. Offered Fall and Spring semesters. May be repeated for credit.

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. Offered Fall and Spring semesters. May be repeated for credit.

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. Offered Fall and Spring semesters. May be repeated for credit.

Longitude Ensemble: Advanced Seminar in Contemporary Chamber Music
Course: ES630 (1 credit)

Instructor: Brust

The seminar will create a space for focused study and performance of modern and contemporary chamber music repertoire and techniques, focusing each semester on works specific to a compositional style or composer of the past century. The specific repertoire for study will be determined by the instructors and will vary each semester. In addition to intensive coaching, the class will offer opportunities for the participants to develop skills in compositional analysis from the performer's perspective, active listening, criticism, and modern interpretation. Each semester the ensemble will perform in a dedicated concert. In addition, each group will be expected to give an in-class presentation on compositional, interpretive, and expressive aspects of the work they are studying. Permission of the instructor and Chamber Music Chair required. Offered Fall and Spring semesters. May be repeated for credit.

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 2016, Fall 2018, 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.

Chamber Music Literature

Course: CP505 (1 credit)

Instructor: Moll

An analysis and performance seminar examining the major chamber repertoire for piano and strings. Offered Fall and Spring semesters. Satisfies one credit of chamber music requirement. May be repeated for credit.

Assigned Accompanying

Course: CP410/CP610 (undergraduate/graduate) (1 credit)

Instructor: Moll

Pianists are given appropriate assignments collaborating with vocalists or instrumentalists. Offered Fall and Spring semesters. May be repeated for credit.

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. Offered Fall and Spring semesters. May be repeated for credit.

COMPOSITION AND THEORY

Rudiments of Music: Aural Skills

Course: TH096 (Fall, 2 credits) / TH097 (Spring, 2 credits)

Instructor: Van Buskirk

The Music Theory faculty may place students not ready for Fundamentals I, based on diagnostic testing at New Student Orientation, into Rudiments of Music: Aural Skills, allowing a full-year's introduction to the materials covered in the Fundamentals sequence. Full-year course.

Rudiments of Music: Written Theory

Course: TH098 (2 credits)

Instructor: Van Buskirk

The Music Theory faculty may place students not ready for Harmony 1, based on diagnostic testing at New Student Orientation, into Rudiments of Music: Written Theory, allowing an introduction to the materials covered in the Harmony sequence. Fall semester only.

Beginning Solfège and Musicianship (Fundamentals I)

Course: TH101 (Fall, 2 credits) / TH102 (Spring, 2 credits)

Instructor: Evans 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: Aldins or Bennett

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 or Evans

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: Bennett

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.

Analysis of 20th and 21st Century Music

Course: TH341 (1 credit)

Instructor: Van Buskirk

In this course, students will study the major styles and techniques prevalent in music since 1900. Score analysis and readings will provide students with the basic skills required to engage and understand contemporary music. Assignments will include listening, analysis exercises, and short composition exercises. A wide range of composers and topics will be discussed including Debussy, Bartók, Stravinsky, Messiaen, Copland, atonality, and electronic music. Undergraduate only. Spring semester only. Prerequisite: TH212 or permission of the instructor.

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.

Counterpoint: 16th-century

Course: TH421 (2 credits)

Instructor: Evans

A one-semester study of counterpoint focusing on basic voice-leading techniques and the treatment of dissonance and imitation. Prerequisite: TH113. Spring semester only. Offered in alternate years (Spring 2017, Spring 2019, etc.).

Counterpoint: 18th-century

Course: TH422 (2 credits)

Instructor: Evans

A one-semester study of counterpoint focusing on basic voice-leading techniques and the treatment of dissonance and imitation. Fall semester only.

Prerequisite: TH113.

Topics in Counterpoint: American Style Dissonant Counterpoint

Course: TH423 (2 credits)

Instructor: Evans

This course will work with methods set forth by Henry Cowell and Charles Seeger in the 1920's and 30's, with focus on the latter's "Manual of Dissonant Counterpoint" in order help students to compose, appreciate and perform works with maximal heterophony (independence or non-coincidence of line) in rhythm, interval and texture. Coursework will include composition, performance and appreciation of relevant works by Cowell, Charles Ives, Ruth Crawford, Carl Ruggles, Henry Brant, John Cage, Elliott Carter, etc. Spring semester only. Prerequisite: TH212

Orchestration

Course: TH431 (Fall, 2 credits) / TH432 (Spring, 2 credits)

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 (2016-2017, 2018-2019, etc.).

Graduate Aural Theory Review

Instructor: Morrison

A non-credit ear training laboratory review for students who do not pass the Master of Music Aural Theory Proficiency examination during orientation. Passing the review course satisfies the aural theory requirement.

Course: TH501-A

A faster-paced 1-semester version of the review course for students who receive a relatively high, but not passing, score on the proficiency examination. Spring semester only.

Course: TH502-A

A slower-paced 2-semester version of the review course for students who receive a low score on the examination. This sequence must be started in the fall. Both semesters must be passed to satisfy the proficiency requirement.

Graduate Written Theory Review

Instructor: Bennett, Evans, or Van Buskirk

A non-credit review of harmony, figured bass and part-writing for students who do not pass the Master of Music Written Theory Proficiency examination during orientation. Passing the review course satisfies the written theory proficiency requirement.

Course: TH501-W

A faster-paced 1-semester version of the review course for students who receive a relatively high but not-passing score on the examination. Offered Fall and Spring semesters.

Course: TH502-W

A slower-paced 2-semester version of the review course for students who receive a low score on the examination. This sequence must be started in the fall. Both semesters must be passed to satisfy the proficiency requirement.

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. 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. Fall semester only.

Introduction to Computer Music

Course: TH521 (2 credits)

Instructor: Van Buskirk

The course includes technical sessions covering basic concepts in computer music and electroacoustic composition, such as the MIDI protocol, audio recording techniques, digital synthesis, and signal processing. Fall semester only. Satisfies the MM Theory distribution requirement.

Computer Music II

Course: TH522 (2 credits)

Instructor: Van Buskirk

A continuation of the material covered in TH521. Computer Music II focuses on live electroacoustic music. The software packages Max/Msp and SuperCollider will be used to create applications for live performance. Spring semester only. Offered in alternate years (Spring 2017, Spring 2019, etc.). Prerequisite: TH521 or permission of instructor.

20th- and 21st-Century Performance Practice

Course: TH547 (2 credits)

Instructor: Brust

This performance workshop centers on readings, rehearsals, and performances of representative 20th-century compositions and develops confidence in approaching complex contemporary parts and scores. Spring semester only. Offered in alternate years (Spring 2017, Spring 2019, etc.). Satisfies the MM Theory distribution requirement.

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. Satisfies the MM Theory distribution requirement.

Proseminar: 20th- and 21st-Century Repertory and Techniques

Course: TH531 (2 credits)

Instructor: Brust

Graduate-level survey of modern compositional methods and repertory. Open to M.M. composition students and others by permission of the instructor. Fall semester only. Satisfies the MM Theory distribution requirement.

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. Satisfies the MM Theory distribution requirement.

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. Satisfies the MM Theory distribution requirement.

Contemplating Music

Course: TH536 (1 credit)

Instructor: Morrison

The focus of the course will be to analyze, over the course of a semester, Olivier Messiaen's *Quartet for the End of Time*. The class will utilize and further develop an analytical technique which attempts to account for the role of all musical parameters in building up the composite impact -- the emotional profile or sound energy aggregate -- of a piece. The technique, known as the Sound Energy Aggregate (SEA) requires a kind of singular focus on the various parameters, one at a time, to build up an analysis. Because the outcome of the analysis rather approximates the way human consciousness deals with music as it is heard, we will employ contemplative practices to ready the mind and provide the kind of attention required to do such real-time analysis. This is an approach that ventures somewhat into the subjective world not typically sanctioned for formal analysis in the west. In a certain sense, one might call our pursuit the development of musical phenomenology. Fall semester only. Counts toward the MM Theory distribution requirement.

Knowing the Full Score

Course: TH537 (1 credit)

Instructor: Brust

That an orchestral instrumentalist possesses intimate knowledge of his or her part is a given, yet comprehension of the complete composition is often lacking. This course will broaden an orchestral performer's overall understanding of the music through examination of current Longy Conservatory Orchestra repertoire, thus directly relating study to performance. Students will learn various methods of approaching a score from a number of viewpoints, including musical analysis of all kinds, historical background, stylistic considerations, and so on. Assignments will allow students to investigate different aspects of a work, such as expressive content and dynamic shape, orchestral textures, etc. Students will gain a multifaceted understanding of the music that can enhance their performance. Offered Fall only semester only. Prerequisite: Theory proficiency exam or review class passed. Satisfies the MM Theory distribution requirement.

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 solfège 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. Counts toward the MM Theory distribution requirement.

Topics in 20th/21st Century Analysis: String Quartets

Course: TH542

Instructor: Morrison

This course will provide a vehicle for the close study of a sampling of string quartets spanning the 20th century. We will apply an analytical technique known as the Sound Energy Aggregate (SEA) throughout the semester, employing varied configurations of our constituency to approach the music. The technique is one which attempts to account for the role of all musical parameters in building up the composite impact -- the emotional profile or sound energy aggregate -- of a piece. While never negating the importance of pitch in creating that impact, the technique rather elevates other parameters to their rightful place alongside pitch as powerful messengers of musical energy. While obviously seeking to illuminate the string quartet literature of the last century, the course has an equally important goal of providing a meaningful, comprehensive approach to the study of modern music in general. Spring semester only. Satisfies the MM Theory distribution requirement.

Charles Ives, Elliott Carter, and the American Tradition

Course: TH545 (1 credit)

Instructor: Van Buskirk

This course will look at the music of Charles Ives and Elliott Carter and place each in the context of American classical music during the 20th and 21st centuries. We will also explore the music of other 20th-century composers (including Debussy, Schoenberg, Varèse, Copland, and Boulez) to give the music of Ives and Carter context with the music being written by their contemporaries. Students will gain experience analyzing and comparing repertoire in various compositional styles and languages. Spring semester only. Counts toward the MM Theory distribution requirement.

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. Satisfies the MM Theory distribution requirement.

Beethoven Symphonies

Course: TH547 (2 credits)

Instructor: Brust

This seminar will examine Beethoven's third, sixth, and ninth symphonies, each of which represented a significant step in Beethoven's compositional development and proved seminal to the evolution of "German Romantic Music." The course will focus on the first movement of the third symphony to best investigate the vast expansion of sonata procedures and the last movement of the ninth as a representative of genre and formal mixture and the usage of sung text. Students will be assigned specific analytic topics concerning such areas as formal and tonal structure and thematic development and will share their findings with the class each week. Reading of scholarly articles will also be required. Prerequisites: Theory proficiency exam or review class passed, strong analysis skills, solid command of the English language. Spring semester only. Satisfies the MM Theory distribution requirement.

Schenkerian Analysis and 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 middleground. Course activities will also include composition, improvisation and performance coaching in a style reflective of this methodology, which Schenker himself used in his own instrumental teaching. Spring semester only. Satisfies the MM Theory distribution requirement.

Multimedia Composition and Sound Design

Course: TH551 (2 credits)

Instructor: Van Buskirk

This course covers the technical and creative concepts behind composing for film, games, and other cross media applications. Topics include multimedia uses of notation software, sequencing, sampling, film scoring, sound design and surround sound mixing techniques. Students will have the opportunity to work in the computer music studio on creative projects for each topic. Spring semester only. Offered in alternate years (Spring 2016, Spring 2018, etc.).

The Music of Brahms

Course: TH552 (2 credits)

Instructor: Brust

Johannes Brahms eschewed the ultra-romantic bombastic and seemingly amorphous programmatic music being composed during the mid-nineteenth century. Rather, he remained an adherent of Beethoven's absolute music, and is known for his thematic continuity, economy, formal coherence and lyrical beauty. This in-depth analysis course will explore symphonic and chamber works, primarily focusing on Brahms' use of the principle of 'developing variation,' especially within sonata forms. Through the investigation of motivic development, tonal relationships, innovative use of rhythm and form, students will acquire an understanding of his compositional modus operandi and of his true progressiveness. Issues of performance practice will also be addressed. This course requires knowledge of chromatic harmony and possession of strong form and analysis skills. Spring semester only. Prerequisites: Knowledge of chromatic harmony and strong form and analysis skills. Offered in alternate years (Spring 2017, Spring 2019, etc.).

CONDUCTING

Orchestral Conducting and Score Reading

Course: CN510 (2 credits)

Instructor: Faculty

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 back-ground, so the course is open to beginning, intermediate or advanced students. Fall semester only. Pre-requisite: TH113 or equivalent. Fall semester only. May be repeated for credit.

Advanced Orchestral Conducting and Score Reading

Course: CN511 (2 credits)

Instructor: Faculty

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.

EARLY MUSIC

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.

Early Music Chamber Ensembles

Course: EM530 (1 credit)

Instructors: Faculty

Ensembles must be approved by the department chair and the Dean of the Conservatory and will receive 10 hours of coaching per semester. Offered Fall and Spring semesters. Satisfies one performance course credit. May be repeated for credit.

Figured Bass Practicum

Course: EM561 (1 or 1.5 credits)

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. Harpsichordists and organists should register for 1.5 credits; non-keyboardists and Collaborative Piano majors should register for 1 credit. Non-keyboardists will attend the first hour only. Full-year course.

Early Music Department Seminar

Course: EM612 (0.5 credit)

Instructors: Dudas/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 (Full-Year Course)

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 (2015-2016, 2017-2018, etc.).

PERFORMANCE AND TOPIC COURSES

The Early Music Department offers a rotation of new and recurring performance and topic 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.

The English Consort Song

Course: EM503 (1 credit)

Instructors: Lion/Maiben

The consort song – a genre in which a viol consort fantasia accompanies a solo vocal part – is unique to the turn of the 17th century in England. The form grew out of the common practice of combining violas da gamba and voices in the performance of madrigals and chansons during the 16th century. William Byrd refined this practice, and the consort song was expanded further in theater music. This class will delve into the exquisite poems set by Byrd and the texts used in masques and other theater pieces and will expand the genre by performing ayres and madrigals of Dowland, Gibbons, and others in consort song style. Combinations of forces from 1 to 5 singers are possible with parts independent or doubled. Study of original sources and historical pronunciation will be incorporated into the coursework. Fall semester only.

Le Concert Spirituel

Course: EM505 (1 credit)

Instructors: Lion/Maiben

This class will explore the repertory of Le Concert Spirituel, one of the most important concert series in music history, which ran from 1725-1790 in Paris and incorporated a range of performers, ensembles, and repertoire. It was designed to provide entertainment on holidays when the opera and other music institutions were closed. The composers featured include Delalande, Leclair, Blavet, Guignon, Balbastre, Mondonville, Vivaldi, Stamitz, Haydn, Mozart, and many more, ranging from Baroque to galant and classical composers. Selected pieces from the vast repertory of the series and other music written by composers featured in the Concert Spirituel will be performed. Fall semester only.

Playing In the Baroque Style

Course: EM507 (1 credit)

Instructor: Lion

Bring baroque music to life with tools described by writers from the period! Phrasing, articulation, tempo, ornamentation, expression, and rhetoric will be explored as relevant to the pieces that we will learn. The repertory will be determined by the makeup of the class and will include baroque sonatas and trio sonatas, concerti, and other chamber music. The class will include reading, discussions, master classes, and hands-on explorations of baroque pieces by Bach, Corelli, Handel, Couperin, Telemann, and their earlier and later contemporaries. Some music will be assigned, and some will draw on the

repertory that students are learning for their lessons as approved by the studio teacher. Open to modern and early woodwind players who have baroque music in their standard repertory. Satisfies the Music History distribution requirement. Fall semester only.

The Bach Flute Sonatas

Course: EM508 (1 credit)

Instructor: Lion

The four authentic flute sonatas, the partita, and the three doubtful attribution sonatas of J.S. Bach are cornerstones of the flute repertory. This course will explore them by looking at their historical context and performance, structure, and compositional process. Students will perform the works in class, read articles about them, study and analyze scores, compare editions, and listen to recordings. Special attention will be given to the A major sonata (BWV 1032), where part of the first movement is missing, and to possible solutions to this unusual problem. Open to flute players, Baroque flute players, pianists, harpsichordists, and other instruments that play these sonatas, such as oboes or saxophones, and continuo instruments such as bassoons, celli, and viols. Fall semester only.

Introduction to Viols

Course: EM510 (1 credit)

Instructor: Hershey

In the 16th and 17th centuries, the viola da gamba was a common second instrument for singers, keyboard players, composers, and players of other instruments. This class, with its group approach to instruction, will allow musicians majoring in other areas to develop the viol as means to exploring ensemble music for viols and experience the pleasure of consort playing, while supporting each other in their exploration of a new area of interest. Following the basics of technique, the class will begin by exploring Renaissance dance music and 16th century chansons and madrigals, later moving to Elizabethan fantasias and Italian canzonas. The end of the semester will be a community outreach program where students will perform ensemble music, talk about the viol and its history, and bring their new-found knowledge of the instrument to a new audience. Fall semester only.

Monteverdi and his Contemporaries

Course: EM523 (1 credit)

Instructor: Montgomery

In a master class format, this research and performance seminar will explore the music and culture of early 17th-century Northern Italy and prepare and perform a full concert of the works of Monteverdi and his contemporaries. With Monteverdi as our guide, we will follow his trail through Mantua, Venice, and Vienna, three important 17th-century centers of music and music patronage, studying the music he created for each of these centers alongside that of musicians he encountered along the way. Sacred and secular works by Monteverdi and his contemporaries for solo voice and continuo will be considered alongside works for vocal ensemble, instrumental ensemble, those combining solo voices and instruments, and a sampling of early opera. Working with primary and secondary source readings, including Monteverdi's own letters, the class will emphasize integrating historical, cultural, and performance practice materials into studio work, focusing particularly on developing imaginal capacity and ensemble skills. Open by audition/permission to singers, string players, and continuo lutenists, harpsichordists, and organists. Spring semester only.

Survey of Viola da Gamba Duet Repertoire

Course: EM524 (1 credit)

Instructor: Hershey

Composers of duets for bass viola da gamba delighted in the sonority and complementary blend of the two instruments, as well as the extraordinary range which allowed for polyphonic interaction and exchange of roles of accompaniment and solo voice. Duets represent a substantial part of the repertoire for viol in 17th-century Europe, from the virtuosic divisions and

chordal lute music of England, to the German dance suites of Schenk and Kuhnel, the fantastical musical conversations of Ste. Colombe, and classical works of Couperin and Marais. Duet repertoire is an important complement to solo repertoire, with students expanding the skills and understanding of style gained through their work in solo music in combination with the challenges of ensemble playing. Open by permission of the instructor to primary studio students and to others who have completed the introduction to viola da gamba class. Spring semester only.

French Theatrical Chansons

Course: EM525 (1 credit)

Instructor: Freundlich

Artful counterpoint, lascivious texts; music from Josquin to Jannequin. Open to voices, strings, and winds. Spring semester only.

Topics in Performance Practice: Notation/Primary Sources

Course: EM541 (1 credit)

Instructor: Montgomery

The course description was not available at the time of printing. Fall semester only.

Topics in Performance Practice: Instruments and Tuning Practices 1500-1800

Course: EM551 (1 credit)

Instructor: Montgomery

The course description was not available at the time of printing. Spring semester only.

Baroque Orchestra Studies

Course: EM601 (1 Credit)

Instructors: Faculty

Offered in connection with the Historical Performance Emphasis programs in the String and Woodwinds and Brass departments, this course traces the emergence and development of the orchestra, its functions, and literature from circa 1600-1750. Both analytical and practical in focus, the course will provide an introduction to the major Baroque orchestral genres (overture, suite, sinfonia, concerto) as well as the use of the orchestra as a collaborative element in church, court, and theater. Class discussion will include issues of historical context and performance practice using primary and secondary sources and will complement rehearsals and a performance project on period instruments with a Baroque orchestra. Each student will undertake a more detailed study of a chosen work. Required for Historical Performance Emphasis students; can fill one Topics or Performance requirement for Early Music students. Fall semester only. Offered in alternate years as needed.

FOREIGN LANGUAGES

Elementary French I

Course: FR301 (1 or 1.5 credits)

Instructor: Kenney

Offered in 2015-2016, 2017-2018.

Elementary German I

Course: GE301 (1 or 1.5 credits)

Instructor: Moll

Offered in 2015–2016, 2016–2017.

Elementary Italian I

Course: IT301 (1 or 1.5 credits)

Instructor: Natoli

Offered in 2016-2017, 2017-2018.

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.

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. Offered Fall and Spring semesters.

Introduction to the Feldenkrais Method®

Course: MB411 (1 credit)

Instructor: Cheever

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: Cheever

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. Offered Spring 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. Offered Fall and Spring semesters.

Yoga for Musicians

Course: MB436 (1 credit)

Instructor: Rife

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 and Spring semesters.

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.

MODERN AMERICAN MUSIC (MAM)

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 Review

Course: MA501 (0 credits)

Instructor: Faculty

This accelerated 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.

Creative Development for Composers: Universal Musical Elements

Course: MA504 (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 MAM 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 MAM students. Composition students are as well. This course satisfies the MM Improvisation requirement. Fall 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. Full-year course; fall semester may be taken independently and is required of all MAM students. The textbook *The Lydian Chromatic Concept of Tonal Organization* must be purchased by all members of the class.

MAM Literature And Materials Sequence

Historical Survey of Contemporary Music

Course: MA512 (1 credit)

Instructor: Evans

Offered: Fall semester only, alternate years (Fall 2016, Fall 2018, etc.)

Analysis of Contemporary Music

Course: MA513 (1 credit)

Instructor: Evans

Offered: Spring semester only, alternate years (Spring 2017, Spring 2019 etc.)

Historical Survey and Aesthetic Foundations of Jazz

Course: MA514 (1 credit)

Instructors: Evans/Lowe

Offered: Fall semester only, alternate years (Fall 2015, Fall 2017, etc.)

Jazz Analysis

Course: MA515

Instructor: Evans (1 credit)

This four-semester sequence examines American art music from both an aesthetic and historical perspective. Individual composers, musicians, and improvisers and their works are discussed in detail. Offered spring semester only, alternate years (Spring 2016, Spring 2018, etc.)

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 MAM 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 MAM pianists. Offered Fall and Spring semesters. 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.

MAM Performance Survey: Coltrane

Course: MA540 (1 credit)

Instructor: Zaleski

The Performance Survey class is an intensive study on one influential MAM-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 MAM 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. Offered Fall and Spring semesters.

Jazz Composition and Arranging Sequence

This two-semester sequence, required for MAM 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 MAM 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.

MAM Repertory Ensemble

Course: MA601 (1 credit)

Instructor: Kohlhase

The MAM Repertory Ensemble reflects the diverse nature of the MAM 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.

MAM Small Ensembles

Course: MA602 (1 credit)

Instructors: Cassino/Faculty

The MAM 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.

MAM 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.

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: Montgomery

Fall semester only.

Music History II: Baroque

Course: HI202 (2 credits)

Instructor: Montgomery

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.

Graduate History Review

Course: HI501 (0 credit)

Instructor: Cheah

Master of Music students who do not pass the Music History Proficiency Exam will be enrolled in the Graduate History Review course beginning their first semester. Successful completion of this intensive full-year course will satisfy the requirements for proficiency in music history. The course will be segmented into four modules, two each semester: (1) Medieval and Renaissance through about 1600; (2) Baroque music through about 1750; (3) Classical/Romantic music through about 1900; (4) Music in the 20th and 21st

centuries. Assessment will be based on four non-cumulative exams at the end of each module, attendance, participation, and regular quizzes on reading and listening assignments. Students will be required to re-take any semester they do not pass.

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 2017, Spring 2019 etc.).

The Future of Classical Music

Course: HI520 (1 credit)

Instructor: Jackson

With serialism and minimalism each having run their course, contemporary musical language now seems more fragmented than ever, while our most esteemed artists appear unable to resist the allure of a crossover CD. Indeed, we might well ask what role classical music now plays in a media-saturated society where art grapples daily with commerce. In order to discuss where classical music is headed, though, we should ask two preliminary questions: where does classical music currently stand, and how did we arrive at this point? Tracing its trajectory from 1900 to the present, our inquiries will cover not only the music itself, but also the philosophical and aesthetic forces that shape it and its audiences. Reading from pertinent sources, hearing a variety of musical examples, and meeting shapers of the new music, we will share reflections through class discussion and short critical essays. Offered Fall and Spring semesters.

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 (Fall 2015, Fall 2017, etc.).

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: Cheah

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: Brahms

Course: ID525 (1 credit)

Instructor: Merfeld

A one semester performance course surveying the string sonatas of Brahms. 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 Brahms and will be able to refer to specific works by Brahms 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.

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.

German Song Seminar

Course: ID536 (1 credit)

Instructor: Struss

This class is an in-depth examination of the song literature of a specific composer or group of composers. 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 art, literature, and history of the era. 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.

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 (Spring 2017, Spring 2019, etc.).

20th- and 21st-Century American Art Songs

Course: ID546 (1 credit)

Instructor: Struss

An in-depth exploration of the song literature of 20th and 21st-century America for singers and accompanists. All aspects of American art song literature will be explored, including composers of the early 20th century, prominent living composers, and younger composers, particularly ones active in the Boston area. Spring semester only.

Tools for the Modern Musician

Course: ID560 (1 credit)

Instructors: Hyman, Moore, or Spraker

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.

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.

English as a Second Language

Course: EL501 (3 credits)

Instructor: Blackburn

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.

Curricular Practical Training (CPT)

Course: PT411/PT611 (undergraduate/graduate)(0.5 credits)

Instructor: Chin

F-1 international students must enroll in CPT in connection with off-campus employment.

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 (2016–2017, 2018–2019, 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 2015, Fall 2017, 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 2016, Spring 2018, 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: Sato/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: Dudas/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: Chin/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.

Graduate Piano Review

Course: PI501 (0 credit)

Instructor: Hinton

Review of basic piano skills in preparation for the Undergraduate Diploma and Master of Music proficiency examinations. Offered Fall and Spring semesters.

20th-Century Piano Performance Techniques

Course: PI505 (1 credit)

Instructor: Amper

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. Fall 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.

Art of Accompanying

Course: PI530 (2 credits)

Instructor: Amper

This course helps pianists hone their skills in all areas of accompanying and collaboration, based on the standard repertory of instrumental and vocal literature. Students prepare oral presentations, accompaniments, and a performance for the end of the semester. Spring semester only.

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 Schifrin, 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. Offered Fall and Spring semesters. May be repeated for credit.

String Department Seminar

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

Instructors: Mills/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.

Orchestral Studies for Upper Strings

Course: ST521 (1 credit)

Instructor: Bossert

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

Orchestral Studies for Cello

Course: ST522 (1 credit)

Instructor: King

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

Orchestral Studies for Double Bass

Course: ST523 (1 credit)

Instructor: Delache-Feldman

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

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: Hyman, Moore, 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.

Teaching Artist Program: Second Semester

Course: EE402/602

(undergraduate/graduate) (1 credit)

Instructor: Benoit

This course culminates in student-designed and -led musical projects. Open only to students who took EE401/601 prior to the Fall 2015 semester. Fall semester only.

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.

Vocal Ensembles

Course: VO402/VO602 (undergraduate/graduate) (1 credit)

Instructors: Faculty

Vocal Ensembles, Longy'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. Offered Fall and Spring semesters. 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.

Introductory Diction for Singers, Accompanists, and Conductors

Course: V0521 (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: V0522 (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: V0621 (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 2016, Fall 2018, etc.).

Spanish Song Repertoire

Course: VO533 (1 credit)

Instructor: Mastrodomenico

This course presents a survey of song literature from Spain and South and Central America from approximately 1890 to 1950. Included will be composers such as Granados, de Falla, Turina, Guridi, Mompou, Toldrà, Obradors, and Rodrigo. An introductory review of Spanish lyric diction will take place at the beginning of the course. The course will focus on Spanish style as well as performance idioms as they relate to folk music and dance rhythms. Students will also have the possibility to learn one zarzuela aria and explore this genre's origins. Counts towards performance requirement for MM voice majors. Fall semester only. Offered in alternate years (Fall 2015, Fall 2017, etc.).

Opera Workshop for Singers and Pianists

Course: VO535 (Fall, 1 credit) 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: Montilla/Faculty

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: Granados

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. Offered Fall and Spring semesters. May be repeated for credit.
