

Longy School of Music of Bard College

COURSE DESCRIPTIONS

The following is a list of courses currently offered in the Conservatory at Longy School of Music of Bard College. Courses run annually, for either one or two semesters per year, unless otherwise stated. Prior to registration, the Academic Affairs Office publishes a list of the next semester's course offerings with updated information on meeting times and instructors. The instructors listed below are projected to be teaching in 2018-2019 and are subject to change. The school reserves the right to cancel classes for enrollment or other reasons.

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

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

PRIVATE STUDIO INSTRUCTION

Full-time degree and diploma students register for fourteen hours of private lessons per semester. MM/GPD/GD students register for 2.5 credits; artist diploma students register for 3.0 credits; undergraduate students register for 3.5 credits. Opera students divide their lesson credits (3 per semester) between a vocal instructor (Studio Voice for 2 credits) and a coach (Musical Coaching for 1 credit).

INDEPENDENT STUDY

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.

CHAMBER MUSIC

Chamber Music Ensembles

Course: ES402/ES602

(undergraduate/graduate) (1 credit)

Instructors: Faculty

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

Begin Anywhere: Creative Chamber Music

Course: ES610 (1 credit)

Instructor: Schwendener

Students compose original works, in any style and for any instrumentation of their choosing, for a live performance at a local venue of their choice. These original works employ all "Universal Musical Elements," including improvisation. With the

instructor acting as facilitator, students are directors responsible for all preparation, publicity, program notes, audio and video capture, and future marketing of their work. Open to all students, all departments. Full-year ensemble.

Ensemble Uncaged: New Music Ensemble

Course: ES611 (1 credit)

Instructor: Kozar/Gavett

Ensemble Uncaged, Longy's premiere contemporary music ensemble, will perform a wide variety of 20th- and 21st-century works by a diverse array of living and (recently) dead composers. Ensemble Uncaged's 2018/19 season will be titled 'The Beantown Connection.' Boston has been one of America's major artistic hubs since the United States became, well, the United States. This year, we will be exploring the contributions of contemporary composers who have deep connections to this city. In addition, we will be working closely with Longy's composition students, the young composers who will be creating the music of the future.

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.

Horszowski Trio Class

Course: ES613 (1 credit)

Instructors: Aizawa/Mills

Course description not yet available.

Chamber Music with a Point of View: Identity

Course: ES616 (1 credit)

Instructors: Williams/Veselov

This class will approach musical works using interdisciplinary entry points, such as poetry, improvisation, literature, dance, and visual art. Students will be encouraged to find within their repertoire elements that they wish to explore and enhance by incorporating elements from other disciplines in their performance. The course will culminate in a public performance marketed and produced by class participants. Open to all students with permission of the instructors.

Beethoven Quartets in Context

Course: ES617 (2 credits)

Instructor: Coppock

Beethoven's string quartets are a towering achievement of Western art and a cornerstone of his chamber music output. This two-semester course will look at those works in the context of his other chamber works--the violin and cello sonatas, piano trios and string trios--in order to gain a greater insight into the composer's compositional process and development. Equal parts survey, performance lab and analysis seminar, the focus will be on 1) the interpretive demands unique to Beethoven's notation of dynamics, articulation, phrase-markings and tempo, 2) analysis of these works in terms of form, harmony and structure, 3) performance and interpretation, and

4) criticism and exploration of his emotional world. The first semester will be devoted to Beethoven's early and middle periods, the second to the late period and its antecedents. Although pre-formed duos, trios and quartets enjoy preference, the course is open to all pianists and string players; it is open to singers, other instrumentalists and composers by permission of the instructor. Full-year course; entrance mid-year by permission of instructor only.

Prehistoric Jazz: Reimagining 20th-Century Classical Music

Course: ES618 (1 credit)

Instructor: Hofbauer

Imagine a chamber ensemble without boundaries or limits, untethered to definitions of style or a specific interpretation of repertoire. Such is the case with this advanced chamber music course, which takes its name from Leonard Bernstein's instructions to the percussion section in a rehearsal of Stravinsky's *The Rite of Spring*: play it "like prehistoric jazz." These words inspired a chamber music project that reimagined 20th-century modernist repertoire as vehicles for mixing improvisation and new arranging ideas. This resulted in four arrangements (and albums), among them *The Rite of Spring* and Ives' *Three Places in New England*. In this course, we will revisit, deconstruct, and perform these two arrangements, delving into the methods and concepts utilized to mix improvisation with rearranged written material. The class will also choose a 20th-century piece and, as an ensemble, will rearrange and premiere the work in an end-of-semester concert. This course is intended for classical as well as jazz graduate students who are interested in exploring both improvisation and challenging written material as a means of blurring lines and erasing boundaries between styles and techniques.

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 becoming successful rehearsing and performing pianists.

Chamber Music Coaching—Ideas into Sounds, Sounds back into Ideas

Course: CP502 (1 credit)

Instructor: Chin

Why aren't chamber music coaches called chamber music teachers? Is there a difference between what a coach does and what a teacher does? Isn't it all the same? Well.... yes and no! In this course, students will explore where and how the components of teaching and coaching overlap and where and how they differ. Through initial game and role playing that eventually leads to coaching 'real' ensembles in 'real time,' students will discover and mine the power and resources of their own coaching 'voice," as the begin to embody Eric's Booth's "Law of 80%"---that you what you teach is what you are!

Literature and History of Chamber Music

Course: CP505 (1 credit)

Instructor: Moll

This non-performance class presents an overview of the important works of chamber music with piano. Through listening, readings, analysis, and projects students will gain familiarity with this repertoire and its historical context. Open to all students; required for Collaborative Piano majors.

Operatic Repertoire

Course: CP506 (1 credit)

Instructor: Moll

This class is about learning to play operatic repertoire successfully and focuses on important standard arias of the major voice types. Participants will examine the full scores, listen to recordings with orchestra, and become knowledgeable about the plots and translated texts of all material covered. Students will also do basic conducting of arias to develop the ability to lead when performing and coaching this repertoire. Mock juries will provide the opportunity for pianists to improve sight reading and audition skills. This course is open to all singers and is required for Collaborative Piano majors.

Intermediate and Advanced Collaborative Piano Skills

Course: CP409/609 and CP411/CP611 (undergraduate/graduate) (1 credit)

Instructor: Moll

This class will develop skills needed to become a successful collaborator. Students will receive guidance on playing orchestral reductions, collaborating with instrumentalists and singers, and learning parts for duo assignments. In addition to repertoire covered in class or studio assignments, pianists will also work on repertoire

selected on the basis of their individual needs. Guest singers and instruments will be invited into the class to collaborate as needed. This is a full-year course taught in weekly classes at two levels, intermediate and advanced, based on evaluation by the instructor.

Collaborative Piano Department Seminar

Course: CP612 (0.5 credit)

Instructors: Moll/Faculty

Longy faculty and guest teachers present seminars, lectures, and master classes on interpretation, repertory, and analysis. Full-year course with approximately eight meetings per semester. Offered Fall and Spring semesters. May be repeated for credit.

COMPOSITION AND THEORY

Beginning Solfège and Musicianship (Fundamentals I)

Course: TH101 (Fall, 2 credits) / TH102

(Spring, 2 credits)

Instructor: Aldins or Bennett

Aural skills are developed through the techniques of solfège, rhythmic reading, and the study of basic theoretical concepts. Students sight-sing in five clefs and practice melodic, rhythmic, and harmonic dictation. Full-year course.

Intermediate Solfège and Musicianship (Fundamentals II)

Course: TH201 (Fall, 2 credits) / TH202

(Spring, 2 credits)

Instructor: Evans

A continuation of Fundamentals I: sight-singing in seven clefs, one- and two-voice melodic dictation, chromatic material, intermediate rhythmic and harmonic dictation. Full-year course. Prerequisite: TH102.

Advanced Solfège and Musicianship (Fundamentals III)

Course: TH301 (Fall, 2 credits) / TH302

(Spring, 2 credits)

Instructor: Aldins

A continuation of Fundamentals II: advanced sight-singing and dictation work, chromatic and atonal material, advanced rhythmic and harmonic dictation, preparation for score reading. Full-year course. Prerequisite: TH202.

Harmony 1

Course: TH111 (2 credits)

Instructor: Brust or Bennett

An introduction to harmony and harmonic analysis through written and keyboard exercises, dictation, harmonization of melodies and bass lines, and the study of harmonic idioms. Offered Fall and Spring

semesters. Prerequisite: TH098 or placement.

Harmony 2

Course: TH112 (2 credits)

Instructor: Brust

A continuation of Harmony 1. Offered Fall and Spring semesters.

Prerequisite: TH111 or placement.

Harmony 3

Course: TH113 (2 credits)

Instructor: Aldins

A continuation of Harmony 2. Offered Fall and Spring semesters.

Prerequisite: TH112 or placement.

Harmony 4

Course: TH211 (2 credits)

Instructor: Aldins or Brust

A continuation of Harmony 3, with greater emphasis on chromatic harmony, analysis, and keyboard work. Offered Fall and Spring semesters.

Prerequisite: TH113 or placement.

Harmony 5

Course: TH212 (2 credits)

Instructor: Aldins or Brust

A continuation of Harmony 4. Offered Fall and Spring semesters.

Prerequisite: TH211.

Form and Analysis

Course: TH321 (Fall, 2 credits) / TH322 (Spring, 2 credits)

Instructor: Morrison

A thorough study of musical forms with a special emphasis on the major forms of the Classical period: sonata, minuet, rondo, etc. Full-year course. Prerequisite: TH212.

Composition Department Seminar

Course: TH412/TH612 (undergraduate/graduate) (0.5 credit)

Instructors: Van Buskirk/Faculty

This weekly class for undergraduate and graduate level composers combines faculty and student presentations, guest master classes, analytical and performance projects, group composition instruction on appropriate topics, and consideration of career issues. Full-year course. May be repeated for credit.

Species Counterpoint

Course: TH421/621

(undergraduate/graduate) (2 credits)

Instructor: Evans

A step-by-step approach to the basic (yet so important) problems of voice leading, from two voices through four, five, or six voices. Modeled on the gradual method devised by J.J. Fux, then further developed by Felix Salzer, et al, compositions will start simple then grow in complexity. Along the way examples will be shown from exercises completed by composers

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

Counterpoint: Canon, Invention and Fugue

Course: TH422/622

(undergraduate/graduate) (2 credits)

Instructor: Evans

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

Orchestration

Course: TH431/631 (Fall, 2 credits) / TH432/632 (Spring, 2 credits)

(undergraduate/graduate)

Instructor: Aldins

A comprehensive introduction to the principles of instrumentation and orchestral scoring centered on in-depth study of the possibilities of individual instruments. Full-year course. Prerequisite: TH113. Offered in alternate years (2018-2019, 2020-2021, etc.).

Remedial Aural Theory Intensive

Course: TH503 (1 credit)

Instructor: Morrison

This course is designed for students who need additional time to review topics covered in Graduate Aural Theory Intensive. Similar concepts will be covered. Course work and exercises are designed to prepare students to take the Aural Theory Intensive course after completion of this semester long review. Please see the course description for TH504 for more information.

Aural Theory Intensive

Course: TH504 (1 credit)

Instructor: Morrison

The ability to have an aural understanding of music is essential for every musician. This course will develop a student's ability to hear, transcribe, and play intervals, melodies, and chord progressions. In class, students will work on by standard and unique ear training

exercises designed by the instructor. The practice of these skills will lead to a greater awareness of the performance of any style of music. This course is mandatory for MM students who place into it after taking the aural theory placement exam.

Remedial Written Theory Intensive

Course: TH503 (1 credit)

Instructor: Bennett or Evans

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

Written Theory Intensive

Course: TH504 (1 credit)

Instructor: Bennett, Flood or Evans

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

Composition for Performers

Course: TH505 (1 credit)

Instructor: Morrison

In this class, everyone composes for at least two other members of the class and has the piece performed on a concert at the end of the semester. By composing for the people who will play the music, one composes with the advantage of insider knowledge of the instrument or voice, has the opportunity to hear the outcome as it develops and, therefore, is able to adapt to the truth of the piece, and everyone gets to learn from the process others go through with their pieces. What one learns from the process is the kind of deep, experiential knowledge that surpasses description: knowledge that is practical, not theoretical on the one hand, while at the same time being knowledge of the creative process that illuminates that which others theorize about.

Performer-Composer Collaboration Lab

Course: TH508 (1 credit)

Instructor: Netzer

The top-down model of "composer writes – performer plays/sings" is now antiquated and less than satisfying for either composer or performer. In this class composers and performers learn how to break down typical composer/performer roles and work together towards more holistic, person-specific creative projects that augment the tool-box of both

composers and performers. The main objective is to provide collaborative tools for "life after school."

Performing Sondheim

Course: TH512 (1 credit)

Instructor: Brust

Over the course of 60 years Steven Sondheim's genius, imagination, craftsmanship and tenacity raised the artistic level of the American musical to great heights. With his collaborators, he furthered the development of musical theater in terms of subject matter, concept, form and musical language. His unique and deeply moving songs are essentially one-act plays that explore the "human condition." He is, in effect, a dramatist in song. Sondheim achieves this through careful use of lyrics, musical language and form to create a specific character in a specific situation feeling a specific way. Because of the sophistication and frequent complexity of his songs, interpreting and performing them can prove challenging for both singer and collaborative pianist alike. A thorough understanding of how these songs work in terms of scene, character, lyrics and music is therefore essential. This course provides help and guidance for the singer and pianist by examining how text, melody, harmony, form and accompaniment (among other things) work together to create the desired emotional impact. By so doing, performers can confidently create a dramatically convincing performance. Throughout the semester students will examine and perform a variety of songs (or parts thereof) from multiple Sondheim shows.

Invent Your Notation

Course: TH514 (1 credit)

Instructor: Morrison

Invent some notation, experiment with making it better, compose a piece for a group, and perform the piece! Such is the essence of the course. First, we will investigate all sorts of innovative notational practices, and then each class member will invent their own notation. On the way to composing a piece for the other members of the class, everyone will have ample opportunity to experiment and improve the notation. The outcome of the semester will be not only the performance of a finished, rehearsed piece, but also newfound experience and confidence in using unusual notation.

Arranging for Winds, Brass, and Strings

Course: TH515 (1 credit)

Instructor: Faculty

Whether playing clarinet sonatas transcribed for saxophone or viola, a string quartet version of a popular piano piece, or easy versions of standard repertoire, every musician works with arrangements during their career as a performer and teacher. This class teaches the skill necessary to create these arrangements for yourself. Course work focuses on arranging projects designed to teach how to write for individual wind, brass and string instruments including ranges, playing techniques, and performance capabilities. Learn to use computer notation software to write and distribute music. At the end of the course, each student will have a portfolio of completed arrangements ready for performance.

Computer Composition and Sound Design

Course: TH521 (2 credits)

Instructor: Van Buskirk

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

Composing Interactive Music (Computer Music II)

Course: TH522 (2 credits)

Instructor: Van Buskirk

In this course we will examine performer/computer interaction 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.

Electronic Music Ensemble

Course: TH523 (1 credit)

Instructor: Faculty

Perform and improvise using electronics. No previous experience required. This ensemble is open to all instrumentalists and singers who are interested in exploring how electronics can augment traditional performance models. The opportunity to experiment using laptops and

mobile devices as instruments will also be presented. Ensemble repertoire will focus on newly composed compositions and improvisation. Spring semester only.

Proseminar: Composition in the 21st Century

Course: TH531 (2 credits)

Instructor: Brust

This graduate level composition course will survey modern compositional methods and repertoire. We will explore the diversity of styles of current compositional practice through composition projects. Students will acquire a deeper understanding of the creative process in today's world of infinite stylistic possibilities.

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.

Topics in Analysis: Advanced Tonal Analysis

Course: TH532 (2 credits)

Instructor: Aldins

Learn to uncover the inner workings of your favorite tonal composers. Harmonic and formal analytic techniques will be explored to reveal the structure of musical compositions from the Classical to Romantic era. The class will examine Mozart piano sonatas, Beethoven late string quartets, and late Brahms orchestral music. Course assignments will include presentations on pieces of student's choosing along with shorter assignments designed to review harmonic and formal processes. By semester's end, students will develop the ability to discuss tonal music in detail by truly understanding the concepts and terminology associated with the style. This in turn can be applied directly to a performance of this cherished repertoire.

The Music of Stravinsky

Course: TH535 (2 credits)

Instructor: Van Buskirk

Igor Stravinsky was one of music's great innovators whose compositional legacy embraced a diversity of styles and techniques. This course will examine the range of his entire output through a study of representative works, starting with the compositions from his so-called Russian period (Fireworks, the big three ballets), and continuing chronologically through his neoclassical works (Pulcinella, Concerto in D) and works from his serialist period (Agon, The Flood). 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.

Contemplating Music

Course: TH536 (1 credit)

Instructor: Morrison

Contemplating Music brings contemplative methods to the analysis of music, seeking to allow insight to emerge from musical study. A single piece will be studied during the semester, Messiaen's *Quartet for the End of Time*, using the globally-applicable method of analysis known as the Sound-Energy Aggregate. This method is based on the realization that musicians have a deep foundation of experience which provides immediate insight into music. By allowing enough time to ponder what is heard, asking oneself questions about how the music is shaped and what gives it the energy we hear, deep insight forms and typically points the way for more detailed traditional musical analysis. Students who take this course will develop confidence in their existing musical knowledge while also developing a deeper understanding of musical analysis and the music analyzed.

20th/21st-Century Performance

Practice Techniques: How do I Learn This Piece?

Course: TH547 (2 credits)

Instructor: Brust

Music composed during the 20th and 21st centuries lacks a "common practice." Instead, a countless number of musical languages, theories and aesthetics coexist. Unsurprisingly, much of this music presents a number of challenges for the performer. "How do I learn this piece?" you might ask. Through the experience of rehearsing and performing three contrasting chamber works, this course will aid performers with the comprehension and execution of rhythmic

complexities and extended instrumental techniques and explore rehearsal strategies. Additionally, students will learn various analytical approaches to a variety of musical languages, allowing them to successfully comprehend the underlying logic of a given piece. An understanding of the expressive and aesthetic properties of pieces will also be examined. Ultimately, students will gain confidence in their abilities to grasp and successfully perform nearly any piece of music put before them.

Introduction to Film Scoring

Course: TH543 (2 credits)

Instructor: Flood

This course surveys the techniques and materials of past and contemporary composers for film, TV, and other visual media. We will explore an array of topics including the anatomy of a film score, composing on a deadline, harmony, style and tone, and technology and digital music production. Students will learn sequencing, software synthesis and the fundamentals of scoring on a digital audio workstation (DAW), present analyses of film music for in-class discussion, produce "mock up" demos, compose ideas based on visual images and produce a final cue using the sequencer. Participants are expected to have a basic knowledge of theory and composition and be able to write sketches.

Film Scoring I

Course: TH544 (2 credits)

Instructor: Flood

This course is a continuation of Introduction to Film Scoring and further explores the common practices of composers for film, TV, and other visual media. We will balance topics from aesthetics to advanced technological applications and focus on the process of realizing ideas with machines and live performers. Students will gain a comprehensive understanding of the various stages of developing themes and taking an idea from inception to completion. Topics include theme development, digital music production, software synthesis and sequencing, music post production, scoring procedures, scoring session prep, recording live musicians, creating a sonic identity within the logistics and business of film music. You will present analysis of film/tv/game music for in-class discussion, compose and produce "cues," learn synchronization techniques and score a final cue to picture with live musicians. The class will operate with the dynamics of a scoring team. Assignments are

designed around actual working prints of film and TV media. You will bring your ideas and perspective to the process and learn to put together a musical idea quickly. A basic knowledge of music theory and composition and the ability to write sketches is expected.

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

Course: TH542 (2 credits)

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. Although 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.

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.

Beethoven Symphonies and the Revolution of Music

Course: TH548 (2 credits)

Instructor: Brust

Beethoven's revolutionary transformation of the Western Music tradition is vividly illustrated in the series of nine symphonies he composed over the course of his career. They were aimed at the widest possible audience, and the public response to these works was immense. In these seminal works, he greatly enlarges the expressive dimensions of the symphony and re-defines its very meaning. In terms of length and complexity, the expansion of traditional sonata procedures, use of cyclic form, incorporation of extra-musical programmatic content, the genre was forever transformed, demanding a response from all composers attempting to compose in this genre going forward. We will examine these works (with emphasis on the third, fifth and ninth symphonies), take them apart and look at their inner workings. Students in this course will learn musical concepts and analytical skills that will be invaluable tools for understanding and performing any piece of tonal music.

Schenkerian Analysis/Performance

Course: TH550 (2 credits)

Instructor: Evans

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

CONDUCTING

Orchestral Conducting and Score Reading

Course: CN510 (2 credits)

Instructor: Wang

Provides instruction in conducting technique, score reading, analysis, and interpretation as illustrated through the standard orchestral repertory. Repertory is assigned based on the student's conducting 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: Wang

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

DALCROZE EURHYTHMICS

Introduction to Eurhythmics

Course: DA401 (1 credit)

Instructor: Ausch

Movement transforms sound into concrete relationships of time, space, and energy. Topics such as tempo, inner pulse, canon, diminution/augmentation, and meter are studied through movement, analysis, performance, and improvisation. DA401 is required for students in the undergraduate diploma program. Fall Semester only.

Introduction to Eurhythmics: Second Semester

Course: DA402 (1 credit)

Instructor: Ausch

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

Eurhythmics Lab

Course: DA501 (1 credit)

Instructor: Ausch

Students will learn basic Dalcroze movement exercises of coordination, rhythmic layering, expression, phrasing, anacrusis-crusis-metacrusis principle of musical flow, as well as explore different Dalcroze inspired rehearsal techniques (movement, gesture, ensemble skills, improvisation, silent rehearsal, use of props). The experience of physical and emotional dimensions of a particular piece of music enhances the rise of new performance dimensions, questions and answers about the musical message and solving technical and artistic challenges. Interpretation is directly affected and influence 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.

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.

HISTORICAL PERFORMANCE

Programming your Performance: Concert, Recital, Media

Course: EM501 (1 credit)

Instructor: Azema

What goes into creating a memorable performance? We will explore this topic--essential to all musicians—and learn how to curate a well-planned, outstanding concert, recital, or recorded program. How has your chosen repertoire been performed in the historical past? In what context? What is your decision-making process, in the new setting you are now creating, for arriving at a compelling performance? In this class we will examine the many elements that go into crafting a program: scholarly knowledge of the music and its cultural/historical context; the selection or creation of musical editions, tonal relationships, tuning, instrumentation, casting, technical work (such as language skills), the performance space, and supplemental materials provided to the public among many other things--all of which lead both performers and audience to the essence of great music making.

John Dowland: Musician, Poet, Subversive?

Course: EM502 (1 credit)

Instructors: Hershey and Dellal

John Dowland is one of the most influential composers of England's Golden Age. The accounts of his life--his travels around the Continent, his often-stormy relationship with patrons and his musical contemporaries, and his seemingly difficult temperament--provide important insights into the enormous passion and variety of his compositions. This class will explore his works in the context of changing musical tastes in early 17th century England, with special emphasis on Italian-inspired innovations. The variety of performance practice options evident from Dowland's own publications--from lute song or a cappella ayre to consort songs and viol consorts--will provide students with a range of perspectives on this repertoire, and ample opportunities for experimentation. From profoundly devotional texts to songs of love in its many guises, these works will inspire singers and instrumentalists to express the wide range of affects reflected in the exquisite poetry set by Dowland. Open to singers, viol players, lutenists, and keyboard players.

Music from Mexican Convent Choirbooks

Course: EM503 (1 credit)

Instructor Hargis

This course explores the music of the singing nuns of the Convento de Nuestra Señora de la Encarnación in Mexico City, a community established in the late sixteenth century. As with other such institutions in Mexico, women were offered "dowry waivers" if they were trained musicians, thereby ensuring a high level of musical performance for the convent. This course will draw repertoire from the convent's surviving choirbooks, currently preserved at the Newberry Library in Chicago. We will study the manuscripts' original Spanish Latin spellings, work on making modern scores, and perform this music that is a gorgeous mix of *stile antico* and *stile moderno* heavily influenced by indigenous music. Double and triple choir motets, hymns, and masses will make up the material studied. Open to female voices (8-16) and basso continuo players (harpsichord, organ, theorbo, harp, baroque guitar, baroque bassoon, viol and cello).

Bach Sonatas for Everyone

Course: EM508 (1 credit)

Instructor: Lion

The four authentic flute sonatas, the partita and the three doubtful attribution sonatas of J. S. Bach are among the cornerstones of the flute repertory. This course will explore all these works, placing them in historical context and in relation to historical performance practice through assigned readings about the sonatas, their structure, and Bach's compositional process. Students will perform the sonatas in class, study scores, analyze the sonatas, 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. Students will gain in depth knowledge of the Bach flute sonatas and solo partita, along with the appropriate performance practice tools for tackling issues of phrasing, articulation, and ornamentation. Student assessment will be based on class participation, homework, and a final paper on a specific sonata that summarizes pertinent performance practice issues and along with an analysis of the work. Open to flute players, baroque flute players, pianists, harpsichordists, other instruments that play these sonatas, such as oboes or saxophones, and continuo instruments such as bassoons, cellos and viols.

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 offers a group approach to instruction which will allow musicians majoring in other areas to explore ensemble music for viols and experience the pleasure of consort playing in a supportive setting. Following the basics of technique, the class will explore Renaissance dance music and 16th century chansons and madrigals, Elizabethan fantasias and Italian canzonas. The end of the semester will be project-oriented collaboration with other young viol players, or a community outreach program where students will perform ensemble music, talk about the viol and its history, and share their experience learning a new instrument and musical style.

Foundations in Historical Performance: Instruments, Tuning and Notation

Course: EM541

Instructor: Maiben (1 credit)

How does the way we think about music affect the way we hear and perform it? What clues for our own performances can we find in the musical practices and writings of the past? How does a modern edition of a work affect the way we perceive and produce it? In this skill-building course for singers and instrumentalists, we will compare practical and theoretical approaches to music-making and thinking about music in the western European tradition from circa 1100 to circa 1800. We will explore how the different approaches inform each other, and how they have morphed and evolved over time and place and will identify some of the over-arching themes and issues that characterize the musical eras under discussion, with attention to historical context, performance practices, regional trends, and cultural impact. Under consideration will be the similarities and differences between: Voices and Instruments; Movement, Rhythm and Meter; Notation, Memory, and Literacy; Pitch, Tuning, and Tuning Systems; Modes, Hexachords, Scales; Repetition, Pattern, Variation; Words and Music. Practical goals include increasing useful skills and competencies, such as music-reading abilities across centuries and styles, basic harpsichord tuning, and critical thinking about performance. Everyone will try their hand at making practical performing editions of their own. Open to graduate students; undergraduates by

permission. Fulfills 1 credit of the HP Core Course requirement.

Language as Style: from Machaut to Milhaud

Course: EM522 (1 credit)

Instructor: Azema

How does language shape singing and therefore performance practice? Diction and pronunciation are basic to approaching the singing of any song. But it is the work that follows (examination of syntax, semantics, and rhetoric) that will determine how deeply the performer is able to delve into songs and reveal their fuller beauty to listeners. In this course, students will learn how to use their vocal skills to project the dramatic and rhetorical power of the words being sung. The class will seek to open a dialogue across many historical periods and styles of French music through practical exercises, weekly assigned readings, structured listening, and attendance at concerts, masterclasses and performance workshops. All participants will present either a short paper or a performance related to a specific aspect of the course.

Barbara Strozzi: 400 Years of Her War and Peace

Course: EM523 (1 credit)

Instructor: Montgomery

Seventeenth century Venetian rebel composer/singer Barbara Strozzi (1619-1677) challenged the male-dominated status quo of morality, performance style, and musical language. Her arie range from heart-on-sleeve laments to raging and sexually-charged cantatas to intimately devotional sacred works, encompassing the full array of voices, keyboard, plucked, and string instruments, and providing an enlivening foundation for improvisation among all instrumentalists and singers. In this course we will work to develop a dramatic and varied collage of her works alongside recitation and visual representation about her life, her mind, her voice, and her challenges. In addition to a final multi-media and dramatic performance at Longy, the course will culminate in a performance in celebration of the 400th anniversary of her birth. Open to singers, keyboardists interested in playing harpsichord, string players, and plucked string players (lute, guitar, harp).

In the Shadows of "La Serenissima"

Course: EM524 (1 credit)

Instructor: Dudas

The music of 16th and 17th century Venice is well known to most early music performers and audiences. It is

a lesser known fact that a thriving musical life existed in Dalmatia (now part of Croatia) which at that time was under the rule of the Venetian Republic. This course will explore the music of three composers active in this region at the beginning of the 17th century: Vinko Jelic (1596-after 1636), Ivan Lukacic (1587-1648), and Tomaso Cecchini (1583- 1644). Their works helped introduce the new esthetic principles of Italian monody into Venice's Balkan periphery. Participants will have the opportunity to explore a repertoire that is almost entirely unknown to modern audiences and will, through research and readings in the scholarly literature, expand their knowledge of Venetian music culture as it was practiced outside the city itself.

Viol Music from the Continent

Course: EM525 (1 credit)

Instructor: Hershey

The repertoire of viol music on the European continent in the late 16th and early 17th centuries is large and varied, but it is frequently eclipsed by the brilliance of the English consort repertoire. This course explores both geographically and chronologically the development of music for viola da gamba that flourished in the courts, noble homes and chapels of Italy, France and Germany. Other instruments, such as winds, lute and keyboard may accompany the viols on this journey through Europe. Improvisation as taught by Diego Ortiz in his "Tratado de Glosas" will serve as a jumping off point during the first half of the semester. This improvisatory tradition will inform an exploration of the complex world of the Italian *ricercar*, expanding into other polyphonic traditions, as well as dance music, of the French and German courts. For cultural context, students will explore a particular location where their instrument was known to be widely used during this time period. Each student will present an in-class presentation on the historical and social context for a particular repertoire or piece, including details of patronage, iconography and composer biographies. What made the viola da gamba the instrument of choice in any given setting for this music? Other instrumentalists in the class will explore parallel settings for use of their own instruments.

Improvisation and Ornamentation in Context

Course: EM527 (1 credit)

Instructors: Freundlich and Maiben
Course description not yet available

The Instruments of Musick: Baroque Repertory for Woodwinds and Strings

Course: EM572 (1 credit)

Instructors: Maiben and Lion

The Baroque period has a wide range of repertory, yet only a handful of composers are being featured in concert programs. While we know about Purcell, Vivaldi, Handel, and Bach, there are many more composers who wrote wonderful solo and ensemble pieces for strings and woodwinds. In this course we will explore the Baroque and early classical instrumental repertory from 1600 to 1800, with an emphasis on tracking the emergence of genres such as the solo and ensemble sonata, the instrumental concerto, the *divertimento*, serenade, string quartet and early classical symphony. By listening to recordings, looking at scores, reading music, exploring primary and secondary performance practice sources, designing sample programs, and performing informally for and with each other, students will become familiar with a wide range of repertory, its possibilities, requirements, and challenges. This course will lead to a deeper understanding of the music and the style and broaden one's ability to create interesting programs featuring some lesser-known compositions. Everyone will take away a personal repertory list of pieces that will have become favorites and "must-do's" by the end of the semester. Required for string and wind Historical Performance majors. Open to continuo players and woodwind and string players of all varieties, both modern and early instruments.

Historical Performance Chamber Ensembles

Course: EM530 (1 credit)

Instructors: Faculty

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

Figured Bass and Continuo Accompanying

Course: EM561 (1 credit)

Instructor: Montgomery

A survey of figured bass realization as practiced in the 17th and 18th centuries. The fall semester focuses on the beginnings of continuo playing, accompaniment skills, facility in reading figures, and improvising on bass lines. The spring semester

addresses 18th-century developments in continuo playing and issues of national style. Full-year course.

Historical Performance Department Seminar

Course: EM612 (0.5 credit)

Instructors: Faculty

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

INTERDEPARTMENTAL

Just Listen

Course: ID510 (1 credit)

Instructor: Morrison

In Just Listen, students will encounter music they might otherwise avoid. We might avoid the music because we are afraid we don't know enough, because we have judged it not to meet our standards of some kind or other, or for some other reason. Through direct encounters with unfamiliar music (often provided by classmates for each other), and assisted by readings and the use of techniques that will help us set aside our pre-judgments, students will learn to experience music from a standpoint of "not knowing," from which authentic learning is facilitated. The outcome will be an improved ability to encounter unfamiliar music without worry, and at least one musical style will have become familiar that wasn't before. Given that this process facilitates understanding among those who come from distinctly different socio-economic backgrounds, the learning one derives from this class can help one foster peace and understanding in one's future classrooms.

Research and Materials

Course: ID512 (2 credits)

Instructor: Mckean or Morrison

As performers, we frequently are called upon to speak or write about the music we play; the aim of this course is to equip you with skills that will allow you to do so in a more knowledgeable, confident, and articulate way. Through the practical approach of this class (which is organized as a seminar), you will become familiar with the tools and resources of a music library, learn to research a topic, read critically, develop your ideas, and support your arguments. Over the course of the semester, it will become clear how writing and speaking about music are, in their own ways, simply performances of another kind.

String and Piano Sonatas

Course: ID525 (1 credit)

Instructor: Merfeld

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

Inside BEMF and Alcina

Course: ID526 (1 credit)

Instructors: Hargis and McKean

How would you like to have a 'golden ticket' to the Fall season of the world-renowned Boston Early Music Festival (BEMF) concert series? Well, this course is essentially just that! Whether you are a historical performance major or a modern musician interested in learning more about Early Music, this course is open to all. Throughout the semester we will attend performances by Early Music ensembles of international repute, including Les Talens Lyriques, the Tallis Scholars, Ensemble Correspondences, as well as BEMF's chamber opera, Francesca Caccini's Alcina. In class, we will explore the repertoire featured on these programs, the historical performance practices employed by these ensembles, and get a behind-the-scenes look at the administrative, logistical, and artistic work involved with running a world-class concert series. Ellen Hargis will draw on her experience with BEMF (as both an operatic star and stage director) to introduce the various components of producing a Baroque opera, including staging conventions, musical style, and rhetoric. By getting a glimpse of BEMF from both on-stage and backstage perspectives, students will come away from this course with a deeper understanding of the professional world of Early Music. Please note that students enrolled in the class will be granted free admission to BEMF concerts they are required to attend.

Chamber Music: Metaphor for Life Skills

Course: ID527 (1 credit)

Instructor: Coppock

This course focuses on the life skills that musicians of all stripes find themselves in need of throughout their careers: communication, and how to talk about difficult subjects, be they intonation, opposing points of view, rhythmic problems, or inter-personal issues. Using chamber music rehearsal and performance as a laboratory for critical listening and communication skills, the course interweaves real situations, role-playing and seminar learning to focus on the uncomfortable subjects that often compromise personal and musical relationships, professional advancement and a positive sense of self. Particular focus is given to the subject of feedback: how to gauge whether, when and how to engage in constructive conversations about your colleague's vulnerabilities and strengths. This course relies heavily on the techniques in Liz Lerman's Critical Response Process, as well as case studies based on real career situations. In keeping with the subject matter, the course is highly interactive, develops self-awareness and demands active participation.

Unknown Voices: Operetta Between the Wars

Course: ID530 (1 credit)

Instructor: Dudas

With the collapse of the Austro-Hungarian Empire after World War I, the music world changed forever. One genre that somehow managed to survive, at least until the arrival of the German Third Reich, was operetta. Between the wars, operetta was an expression of nostalgia for a lost world order. The characters in these musical works lived in the old empire, conveying audiences back to a remembered past. We will look at the history and politics of the interwar period in Europe as context for approaching lesser known stage repertoire by the composers Kalman, Dostal, and Abraham. Students will prepare an "operetta review" with music and dialogue--a modern pasticcio of operetta music.

Music as An Agent of Change

Course: ID531 (1 credit)

Instructors: Williams/Veselov

Students will explore repertoire with historic and social impact as well as the role of artist, musician, and composer in society - from past to present. Students will be guided as they identify, create and apply their own artistic mission statements towards real world scenarios as well as

connecting with mission-aligned organizations. The course will culminate in performances of student-designed projects that connect with the community at large, and demonstrate how artists and art can be agents of positive change. Open to all students.

Music in Motion

Course: ID532 (1 credit)

Instructors: Williams and Vaselov

Open to all students, (instrumental and composers) this seminar will give students a new perspective on music and the many roles it can play in performance. The Course will introduce students to the work of iconic choreographers like Pina Bausch, Mark Morris, and Martha Graham among others. Guest choreographers will talk about their unique way of analyzing and translating music into movement, and guest composers will talk about their specific way of writing for dancers.

The Mysteries of The Artistic Profile

Course: ID533 (1 credit)

Instructor: Coppock

In Terence McNally's Master Class, Maria Callas says "You don't have a look. Get one." More positively, Lady Gaga perhaps said it best: "You have to be unique, and different [sic], and shine in your own way." Glibness aside, an informed look at a season brochure for nearly any artistic organization is a window into its artistic soul, its values and its priorities. This course explores the myriad horizons of today's performance world. Through extensive examination of the programming, performance styles, and collaborations of a diversity of performers and musical institutions, seminar participants will develop a critical framework for discussing artistic points of view and the relationship of artistic work to the larger world. Participants will develop analytical skills about programming, learn to distinguish between authenticity and artifice, and gain the ability to articulate a point of view. Ultimately programming, production, collaborations and style must serve the performance itself. The seminar will culminate with the development of season-long and multi-year performance schedules created by seminar participants.

Principles of El Sistema Pedagogy

Course: ID534 (1 credit)

Instructor: Van Willingham (first year students), Welsh (second year students)

The Principles of El Sistema Pedagogy Course will explore the history, philosophy and pedagogical approach

of El Sistema, the well-known Venezuelan system of music education, as well as how the El Sistema Philosophy has been adapted to communities in the USA. Students will gain insights in four main areas: Best Practices in El Sistema Pedagogy, Culturally-Responsive Teaching, Lesson Planning & Curriculum Design, and Healthy Communities (The Role of Music Teachers as Agents of Change in the Classroom and Community). With a focus on the Longy Sistema Side by Side Orchestra and El Sistema-inspired Programs in Massachusetts, students will experience various models of music education, and will explore what the roles and responsibilities of music educators entail in these settings. The course will foster a socially and culturally-relevant approach to music pedagogy that will empower Longy students to be supportive youth mentors and informed arts for social justice community advocates.

Tomorrow's Musician: An Exploration of Entrepreneurship

Course: ID535 (1 credit)

Instructors: Welch and Braun

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

Improvisation as a Learning Tool for Musicians

Course: ID537 (1 credit)

Instructor: Ausch

In this class, musicians will explore the range of improvisation from 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. Improvisation topics will also draw from resources intended to integrate imaginative concepts that encourage audience participation ("collage"-style performances or "happenings").

Cabaret Collage

Course: ID540 (1 credit)

Instructor: Ausch

The artistic cabaret is a rich, titillating and poignant repertoire and offers the classical musician the opportunity to artistic experimentation, expression and improvisation. This project-based course explores the historical evolution, impact and repertoire of European and American cabaret. Pianists and singers will perform a wide range of repertoire, from the French, German, English and American tradition with emphasis on stylistic and performance practice matters. Each session will consist of two parts: 1) student research presentations on topics pertaining to cabaret personalities or the genre's artistic-historical impact, and 2) master-class style performance coachings. A student-designed cabaret concert in Pickman Hall will conclude the course.

Speak Music: Voices of Modern American Art Song

Course: ID542 (1 credit)

Instructor: Struss

An exploration, and hopefully mastery of the myriad styles and techniques of American song composers from 1900-2019 and the historical context in which they wrote. The course will emphasize present day, living composers. For singers, this can be a path to a career. The course also seeks to provide students with an interpretive lens for understanding what composers of the past might have meant.

Operetta Project: Befuddled Identity Crisis; Countess Maritza by Emmerich Kálmán

Course: ID545 (1 credit)

Instructors: Mastrodomenico and Dudas

This comedy of mistaken identity, set between the two world wars, marries Viennese light opera with Hungarian dance music. In this production, the characters' comic search for identity and unification is set in contrast with the dramatic search for national identity taking place following the collapse of the Austro-Hungarian Empire. Through this operetta, students will investigate the classical and folk idioms of the Hungarian people during the transitional 1920's. This school wide project will offer students from all departments the unique opportunity to collaborate on an elaborately designed and staged production. Singers must audition for this class. Sign-up sheets are on the voice bulletin board in the Zabriskie building. Instrumentalists interested should contact Sean Wang.

Nature and Love: The Songs of Johannes Brahms

Course: ID546 (1 credit)

Instructor: Struss

"Brahms is the most misunderstood and neglected of all the great lied-composers. He was a thorough-going Romantic, who expressed his own feelings. Yet he often chose to conceal or dissemble those feelings." --Eric Sams, *The songs of Johannes Brahms*. This class will embark upon an in-depth examination of Brahms' remarkable songs, his life and times, and the historical and artistic context for these compositions. Particular attention is given to varying interpretations of these works, as well as to the poetry, special performance problems, and the requisite collaborative skills between singers and pianists. Pianists and singers are paired and assigned songs based on their level of skill and voice type.

Portfolio Project

Course: ID560 (1 credit)

Instructor: Hofbauer

The shifting relationship between society and culture demands a new type of artist-as-entrepreneur to navigate the landscape of technology and media in a socially responsible fashion. The artist's ability to project a unique statement and build a community around his or her craft is the central mission of the artist-entrepreneur. This course seeks to develop concrete skills to that end by focusing on the following three areas: development of the artist as teacher (students will create a curriculum vitae, cover letter, articulate a teaching philosophy, and practice interview techniques); development of a digital media portfolio (by analyzing trends in the music industry, students will craft a personal biography and collect media content to design and publish a website); finally, development of the socially responsible artist through projects aimed at connecting music to audiences (such as designing a concert series, a recording project, or a tour). Special attention will be paid to ways in which these projects can connect to new and/or under-served audiences. Frequent guest speakers will give students many opportunities to discuss and brainstorm with professionals in various stages of their careers.

Create Your Own Gigs

Course: ID561 (1 credit)

Instructor: Kozar

Go get your gig. Seriously, go get one. In this course, students will be led systematically through the process of creating a concert from beginning to

end. How do you write a bio? What's a press release? Who do you send it to? We will begin with the basics of creating a professional presence (bio, professional etiquette, etc.) and then quickly move ahead to the planning and development of an actual concert that will be performed outside the school before the end of the semester. The materials covered will be separated into five distinct stages: preparation, planning, production, performance and reflection.

New Release! Record, Design, Produce, and Release a Recording

Course: ID562 (1 credit)

Instructor: Cohler

Produce and release your first commercial recording! In this course, each student will be allotted a one-hour audio/video recording session in Pickman Hall to record a track (less than ten minutes) to be released as a digital single. Students will also work as producers for each other in the recording booth. During bi-weekly reflection sessions, students will discuss and solve specific challenges and obstacles encountered in the process of completing their projects. At the end of the course, participants will have a deep understanding of the entire process of planning, creating, and marketing recordings of their own performances for release to the world through such digital media as iTunes, CD Baby, Facebook, YouTube, Instagram, and the web.

Internship Program

Course: ID450/550 (1 credit)

Instructor: Welch

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

JAZZ AND CONTEMPORARY MUSIC

Jazz Improvisation for the Classical Musician

Course: MA421 (1 credit)

Instructor: Cassino

Improvisation requires a thorough understanding of rigorous performance practices that differ substantially from types of notated

music. This course provides a theoretical framework for the imaginative and creative elements of improvisation.

Jazz Piano for JCM Instrumentalists

Course: MA521 (1 credit)

Instructor: Cassino

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

Jazz Theory

Course: MA501 (1 credit)

Instructor: Cassino

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

Advanced Jazz Theory

Course: MA561 (1 credit)

Instructor: Zaleski

This is a survey course covering a dozen or so jazz theory topics. Its purpose is to expose students to some of the more important harmonic strategies for effective improvising including triad pairs, the pentatonic scale, reharmonization techniques, pentatonics, altered pentatonics, intervallic playing, and an in-depth rhythmic analysis of various jazz styles.

Techniques of Jazz Composition and Arranging

Course: MA502 (2 credits)

Instructor: Hopkins

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

instrumentation. The work of this class will be integrated with various JCM ensembles. Fall semester only.

Please note: This class is part of a required 2 semester sequence of classes for JCM composition majors. Both classes must be taken to fulfill the requirement.

Courses in the Sequence:

MA502 (Fall 2018), MA552 (Spring 2019)

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. Please note: This class is part of a required 2 semester sequence of classes for JCM composition majors. Both classes must be taken to fulfill the requirement.

Courses in the sequence: MA502 (Fall 2018), MA552 (Spring 2019)

The Properties of Free Music

Course: MA505 (1 credit)

Instructor: Evans

In this course students will examine the techniques that are used and redefined by freely-improvising musicians, including explorations of methodologies by several influential musicians, including Ornette Coleman, Jimmy Giuffre Cecil Taylor, Anthony Braxton and Derek Bailey, among others. Students will improvise in class, compose short pieces and create graphic scores. The course is open to anyone, no jazz experience needed. While required for JCM students, Classical instrumentalists and composition students are encouraged to enroll.

Flying Solo: The Craft of Unaccompanied Performance

Course: MA508 (1 credit)

Instructor: Hofbauer

This graduate level "ensemble" focuses on the development of a well-crafted repertoire for solo performance that includes improvisation. The course begins with analysis of historic solos for each students' instrument in order to develop a foundational vocabulary on solo performance. From this technical study, we delve into methods of developing repertoire crafted to instrument strengths. In rehearsal students workshop personalized arrangements while focusing on strategies of solo improvisation concepts. Weekly in-class performances provide opportunity for feedback and experimentation. The final concert will feature solo

performances of each student's best representative work.

Contemporary Improvisation

Course: MA509 (1 credit)

Instructors Cassino and Berman

Rehearsals emphasize small-group playing and listening, constant instrumental experimentation (combinations as well as new techniques), and the creation of forms and patterns to be followed in performances. Classes will stress listening, analyzing, and responding to notated and improvised works by contemporary composers and performers from 1950 to the present. Introductions to graphic scores, conceptual frameworks, and treatises by composers out of the fluxus, minimalist, post-minimalist, and free improvisation fields will be made. Self-composed performance games and structures will be designed by the class. Evaluation of student progress considers participation, the ability to exhibit listening skills (to music and to other ensemble members), and initiative in preparing repertoire and designing improvisations. Notated chamber works may be assigned and rehearsed alongside regular improvisation exercises.

Lydian Chromatic Concept

Course: MA511 (2 credits)

Instructor: Schwendener

With contextual ear-training at its core, this year-long class follows a systematic introduction to all the naturally occurring, self-organized tonal, rhythmic, and formal resources available in Western equal-temperament. George Russell's *Lydian Chromatic Concept of Tonal Organization, Organic Music Theory*, as well as traditional Western music theory are discussed and will serve as conceptual resources for the development of new musical works. From the very beginning of the semester, each student's individual voice and language is developed and expressed through the creation of original compositions each week that make use of the class's unique instrumental/vocal resources. These are performed, improvised on, and discussed weekly by the class. In the second semester, students develop a master plan from their own selection from the entire range of formal elements—tonal, rhythmic, timbral, and psychology modes of behavior-- which will guide the conscious shaping of new works. At the end of the semester, students will direct and produce a concert program of master plan derived compositions with a selection of two works by each student, along with detailed but

succinct program notes and artist bios.

Intersections of American Sonic Practice: History, Aesthetics, Connections

Course: MA512 (1 credit)

Instructor: Evans

In this class students will delve into the historical and intellectual trends of the past 100 years of American music, examining those artists who sought to integrate various aspects of "American sonic practice" into their musical works. Students will uncover the various connections forged through common musical and cultural interests between such musicians as Jelly Roll Morton and Louis Armstrong, as well as Sun Ra and Anthony Braxton. Identifying and understanding the "interdisciplinary" ties that connect such figures as Charlie Parker and Edgard Varese, or Teo Macero and Miles Davis, is a central focus of the course. Though academically oriented, classes will be full of discussion, reflection, and will allow students to follow their own interests and explore their own paths. Please note: This class is part of a required 4 semester sequence of classes. All 4 classes must be taken to fulfill the requirement.

Courses in the Sequence:

MA512 (Fall 2018), MA513 (Spring 2019), MA514 (Fall 2019) and MA515 (Spring 2020)

Intersections of American Sonic Practice: Analysis, Techniques, Tools

Course: MA513 (1 credit)

Instructor: Evans

The class will utilize composition, transcription and score-study in relation to both composition and improvisation. Students will become familiar with tonal, serial and aleatoric processes that are key to understanding American musical developments of the last 100 years. The class will work to extend those lines of development by shaping and creating new outcomes and establishing new connections. Students will uncover the various connections forged through common musical and cultural interests between such musicians as Jelly Roll Morton and Louis Armstrong, as well as Sun Ra and Anthony Braxton. Identifying and understanding the "interdisciplinary" ties that connect such figures as Charlie Parker and Edgard Varese, or Teo Macero and Miles Davis, is a central focus of the course. Though academically oriented, classes will be full of discussion, reflection, and will allow students to follow their own interests and explore their own paths. The

course will culminate with an end-of-semester class concert.

Please note: This class is part of a required 4 semester sequence of classes. All 4 classes must be taken to fulfill the requirement.

Courses in the Sequence: MA512 (Fall 2018), MA513 (Spring 2019), MA514 (Fall 2019) and MA515 (Spring 2020)

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.

Thelonious Monk: A Transcription History

Course: MA540 (2 credits)

Instructor: Zaleski

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

No Boundaries: Longy Big Band

Course: MA550 (1 credit)

Instructor: Faculty

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

compositional thought processes as well as different leadership skills in directing a band. Spring semester only.

Production and Design

Course: MA551 (1 credit)

Instructor: Faculty

Course description not yet available.

JCM Art Ensemble

Course: MA601 (1 credit)

Instructor: Kohlhase

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

Production and Design

Course: MA551 (1 credit)

Instructor: Faculty

Course description not yet available.

JCM Art Ensemble

Course: MA601 (1 credit)

Instructor: Kohlhase

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

JCM Small Ensembles

Course: MA602 (1 credit)

Instructors: Faculty

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

JCM Department Seminar

Course: MA612 (0.5 credit) Instructors:

Cassino/Faculty

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

LANGUAGES

Project: English

Course: EL501 (2 credits)

Instructor: Faculty

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

listening, and comprehension skills. Fall semester only.

Project: English (Advanced)

Course: EL502 (2 credits)

Instructor: Faculty

A continuation of the fall semester course. Spring semester only.

Elementary French I

Course: FR301 (1 or 1.5 credits)

Instructor: Faculty

Offered in 2018-2019, 2020-2021

Elementary German I

Course: GE301 (1 or 1.5 credits)

Instructor: Moll

Offered in 2018- 2019, 2019-2020

Elementary Italian I

Course: IT301 (1 or 1.5 credits)

Instructor: Natoli

Offered in 2019-2020, 2020-2021

Three areas of foreign-language study are offered on a rotating basis. UD Voice majors must take two years of languages, registering for 1.5 credits per semester. MM 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. Fall semester only.

Intermediate Alexander Technique

Course: MB402 (1 credit)

Instructor: Oosterbaan

In this class we will specifically explore how the Alexander Technique can impact how we approach performing our musical instruments or art form. How do we learn? How do we practice and perform effectively? How do we teach ourselves in the practice room? This class will encourage students to

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

Introduction to the Feldenkrais Method®

Course: MB411 (1 credit)

Instructor: Schreiber Shalem

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

Intermediate Feldenkrais®

Course: MB412 (1 credit)

Instructor: Schreiber Shalem

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

assist students in their self-reflection and learning. Spring semester only. Prerequisite: MB411 or permission of the instructor.

A Mind/Body Approach to Performance Preparation

Course: MB434 (1 credit)

Instructor: Benoit

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

Music as a Healing Art

Course: MB435 (1 credit)

Instructor: Benoit

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

Program and Music Therapy degrees. It may also fulfill a chamber music requirement. Offered fall and spring semesters.

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

Course: MB437 (1 credit)

Instructor: Mulvey

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

MUSIC HISTORY

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

Music History I: Medieval and Renaissance

Course: HI201 (2 credits)

Instructor: Bonina

Fall semester only.

Music History II: Baroque

Course: HI202 (2 credits)

Instructor: Bonina

Spring semester only.

Prerequisite: HI201 or permission of instructor.

Music History III: Classical and Romantic

Course: HI203 (2 credits)

Instructor: Dudas

Fall semester only. Prerequisite:

HI202 or permission of the instructor.

History of Musical Modernity

Course: HI204 (2 credits)

Instructor: Evans

Spring semester only.

Prerequisite: HI203 or permission of instructor.

Music History from the Ground Up

Course: HI502 (1 credit)

Instructor: Mckean

This intensive one-semester survey course will cover all of Western music history in discrete units of time,

including the Medieval, Renaissance, Baroque, Classical, and Romantic eras, as well as music since 1900. By getting to know pieces by some of the most significant and representative composers from each of these eras, students will become familiar with a wide variety of musical forms, stylistic traits, and the terminology used to describe them. This class is designed especially for Master of Music students who would benefit from a more comprehensive overview of Western music history. Successful completion of this course will satisfy the requirement for proficiency in music history.

Music History: Gradus ad Parnassum

Course: HI503 (1 credit)

Instructor: Evans

In this class, students will explore the entirety of Music History from all angles including scholars' critiques, commentaries and conceptualizations that have grappled with such vast epochs in humankind's development, such as Jacques Barzun and David W. Barber. At the same time students will be encouraged through guided self-study to fill any "GaPs" in their historical knowledge. By the end of the semester, students will have reached the summit—Parnassus!

Counts and Recounts: Music and Politics

Course: HI510 (1 credit)

Instructor: Berman

In this class we will curate a concert of music--to be performed on the eve of Election Day--that communicates a political message. In preparation for this performance, we will examine and discuss in depth historical and contemporary connections between politics and Western classical music. Each week we will briefly cover an historical topic, delve into current issues in the classical music world, and analyze works for listening, study, and reflection. As we do this we will begin formulating, curating, and rehearsing pieces for our class concert. Rehearsals will also occur outside of the regularly scheduled meeting time.

Symphony of Discoveries

Course: HI530 (1 credit)

Instructor: Cohler

This course will focus on ten milestones in the development of the most powerful instrumental form in the Western art musical tradition: the symphony. We will look at each work in terms of historical context, performance practice, and the development of the genre in terms of orchestration, form, tempo, style, and interpretation. We will also examine the particular elements that make

each of these symphonies unique in the repertoire. Class time will be devoted to lecture, class discussion, comparative listening to recordings and videos, and score study. Assigned readings and listening will precede each meeting in preparation for active participation in class discussion. Students will occasionally be asked to lead those discussions.

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.

OPERA

Opera Studio

Course: OP501 (2 credits)

Instructor: Faculty

The Longy Opera Studio provides the singing actor with training in acting techniques, movement and stage combat, 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. Singers will be paired with Longy faculty who will engage and develop the individual toward a polished performance, complete with theatrical make up preparation. Offered Fall and Spring semesters. May be repeated for credit.

Actors as Singers/Singers as Actors

Course: OP521 (1 credit)

Instructor: Gooch

A class dedicated to the singing actor. Using character study worksheets, plot strategies and deep diving research, singers study basic acting techniques experimenting with the spoken word. This work is then applied to operatic and song literature, audition repertoire and stage preparation. Offered Fall and Spring semesters. May be repeated for credit.

Opera History

Course: OP531 (1 credit)

Instructor: Enman

Marco da Galgiano called opera "the delight of princes," while Mark Twain said "Wagner's music is better than its sounds." From its inception opera has been a touchstone of various cultural attitudes regarding just what makes the combination of music and drama an art. This class traces these various

paths and opinions from the 16th century to the present.

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 varied assignments at regular intervals throughout the semester. This course satisfies the MM Improvisation requirement.

ORCHESTRA

Longy Conservatory Orchestra

Course: ES401/ES601

(undergraduate/graduate) (1 credit)

Instructor: Wang

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

ORGAN

Organ Department Seminar

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

Instructors: Faculty

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

PIANO

Comprehensive Skills for Piano Majors

Course: PI301/PI601 (1 credit)

Instructor: Yau or Yasuda

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

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.

Group Piano for Non-Majors Level 1

Course: PI502 (1 credit)

Instructor: Yau

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

Group Piano for Non-Majors Level 2

Course: PI503 (1 credit)

Instructor: Dudas

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

Contemporary Piano Performance Practice

Course: PI505 (1 credit)

Instructor: Hinton

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

To Teach or Not to Teach: How to Make Teaching a Satisfying Journey

Course: PI513/PI514 (2 credits)

Instructor: Yau

Most of us go into music to fulfill our desire to perform. Is teaching just a way to make a living? What if teaching can be a fulfilling, enjoyable, and meaningful profession where you become your students' lifelong mentor and instill love of music in their lives? In order to be successful in teaching, one needs to understand the process of learning and the art of teaching. And there are skills to learn. In this full year course, you will develop your own teaching philosophy, explore strategies to motivate students, study new trends in methodology, learn to teach healthy piano techniques, explore articles by experts, and work on ways of listening and sight reading skills. The use of new technologies in teaching will also be covered, as well as the business side of setting up your own studio, recruiting students and how to prepare for a teaching job interview. You will learn diagnostic skills for helping students overcome problems, develop awareness of

different learning styles, and learn to select and evaluate appropriate and attractive repertoire to stir up your students' inner curiosity and love of music.

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.

Harpichord for Pianists

Course: PI535 (1 credit)

Instructor: McKean

The harpsichord: for many pianists, this enigmatic instrument is both familiar and yet totally foreign. From your first little Bach minuet to canonic masterpieces like the *Goldberg Variations*, this 'grandfather of the keyboard family' has probably loomed like a ghost in a white powdered wig throughout your piano studies. The harpsichord is far from dead, however, and is hardly a spindly phantom to be feared; rather, it is a vibrant, exciting instrument that (contrary to popular belief) boasts a rich palette of sounds and presides over a vast repertoire, ranging from solo to chamber to orchestral genres. Whether you are enchanted by its silvery sound or have reservations about its (undeserved!) sewing-machine stereotype, pianists entering the professional world are increasingly expected to not only demonstrate an understanding of the harpsichord's repertoire and associated performance practices, but to have some experience playing the instrument as well. This course provides experienced pianists with such a foundation. We will draw on the solo repertoire to explore basic harpsichord technique and style, as well as issues of ornamentation, accompanying, tuning, and essential elements of baroque performance practice. While this is not a dedicated figured bass or continuo class, a general introduction to these skills will be provided; more importantly, however, we will devote substantial study to working from and adapting editorial realizations of continuo accompaniments in order to make them more stylish and informed. Those whose interest is piqued and wish to pursue their study further while at Longy are encouraged to enter the Figured Bass class and/or enroll in private lessons. The course will culminate in a final recital by class members.

STRINGS

String Department Seminar

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

Instructors: Mills/Tzavaras

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.

Pedagogy Lab-The Application of Established Methods of String Teaching to El Sistema Inspired Programs

Course: ST513/ST514 (2 credits)

Instructor: May

This class is rooted in the belief that musicians learn to be great teachers by observing experienced teachers and by being observed. The fundamentals of string training pertain in nearly every string-teaching context, be it private teaching or in any of the many group formats. Importantly, the study of pedagogy also stimulates the awareness and enhancement of one's own playing. Pedagogy students attend a 90-minute weekly seminar consisting initially of a mixture of role-play, peer-to-peer teaching, video observation, a sequential curriculum and topical pedagogical information. This study is an essential companion to practicum sessions with beginners, which will develop over the course of the semester, likely including in-house lab sessions and at an outside site.

Are You Ready to Teach? A Practical Approach

Course: ST515/ST516 (2 credits)

Instructor: King

Today it is a given that every musician will teach. Not only is teaching a part of our careers as musicians, but a privilege that allows us to offer our experience to others, whether those we teach follow a professional path or not. This course will explore methodologies and materials for teaching students of all ages and levels, including beginners from five years to pre-teen, young adults, adults, and returning or beginning adults. We will examine teaching effectiveness through problem-solving, verbalization, visualization and listening, as well as your own spontaneity. We will also address the practical requirements for setting up a private studio and learn how to communicate with parents. By the end of the course you will be able to get any beginner to play in first position on cello and bass within just a few minutes. The spring term will send

you out into the community--your classroom instructor and assigned mentor guiding you along the way.

Orchestral Studies for Upper Strings

Course: ST521 (1 credit)

Instructor: Velinzon

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

Orchestral Studies for Lower Strings

Course: ST524 (1 credit)

Instructor: Faculty

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

TEACHING ARTIST PROGRAM

Teaching Artist Program 1

Course:

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

Instructors: du Toit 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 2

Course: EE402/EE602 (1 credit)

Instructor: du Toit

The TAP II course is a continued deepening of the work in teaching artistry that is part of the core curriculum at the Longy School of Music. It is designed as a vehicle for putting the project development skills of TAP I to practical use through events offered at the institution. In addition to field work, we will explore the nuanced differences between curriculums offered at other schools, study multiple theories on learning styles, learn how to engage with repertoire in more meaningful ways, and implement a plan to create a sustainable teaching artist career. Enrollment in this course is based on performance in the TAP I course and requires pre-approval by the instructor.

VOICE

Vocal Coaching

Course: VC400/VC500

(undergraduate/graduate) (1 credit)

Instructors: Dudas, Enman, Moll, Yasuda

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

Vocal Arts Performance Class

Course: VO205 (1 credit)

Instructor: Moll

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

Chorus

Course: VO401/VO601

(undergraduate/graduate) (1 credit)

Instructors: Dudas

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

Vocal Ensembles

Course: VO402/VO602

(undergraduate/graduate) (1 credit)

Instructors: Faculty

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. Fall semester only. May be repeated for credit

Voice Department Seminar and Movement Studies

Course: VO412/VO612

(undergraduate/graduate) (0.5 credit)

Instructors: Faculty

Through workshops, basic dance/movement instruction, 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.

Acting for Singers

Course: VO511 (1 credit)

Instructor: Gooch

The 21st century singer is more than just a beautiful voice. The 21st century singer engages the audience through clear communication, creates empathy for their character and brings to life the magic of opera as seen through the eyes of the composer, librettist, and you, the artist. Students will learn a step by step process, developing a set of skills that will take them through rehearsals to any stage with success. Over the course of the semester, students will learn to analyze music and text, develop a character analysis by identifying objectives, create subtext, and communicate through the use of strategies for overcoming obstacles, as well as through physical action and gestures. This class is designed to invite exploration and creativity in a non-competitive atmosphere, working solo as well as collaboratively.

Sensational Singing: Vocal Pedagogy Through Science, Sensation and Sound

Course: VO513 (2 credits)

Instructor: Mastrodomenico

Understanding how the voice works is critical for singers not only to achieve the full potential of the singing voice, but also for maintaining vocal health and avoiding injury. With the help of tools such as body mapping, class vocalizing and peer teaching, we will delve into the anatomy and physiology of the vocal mechanism through study of respiration, phonation, resonance, and articulation. We will also use the Madde Synthesizer and spectrogram software to learn about the acoustic properties of sound as they relate to voice production and perception. Students will apply this knowledge when considering different pedagogical strategies for voices of various age levels, abilities, and prior learning experiences, including diagnosing inefficient vocal phenomena, and implementing learning experiences to modify them. A major focus of the course will be vocal health and voice care facilitated by discussions with guest otolaryngologists and voice therapists from Boston hospitals. Students will conclude the course by presenting the teaching philosophies they have been developing over the course of the semester.

Sensational Singing: Vocal Pedagogy Through Science, Sensation and Sound

Course: VO514 (2 credits)

Instructor: Mastrodomenico

This course focuses on the application of teaching. Members of the class will give ten lessons to their own voice students over the course of the semester. Students will keep journals to record lesson plans facilitate analysis of what transpired. Lessons one, five and nine will be video recorded and reviewed together with a faculty mentor. Class time will also be dedicated to selection and application of repertoire, implementing vocal exercises for specific technical outcomes, and methods for improving communication and stage presence. Guest singers of various ages and vocal levels will be brought in throughout the semester for students to teach in class. The course will conclude with the important discussions of topics such as membership in professional organizations, professional ethics, opportunities for ongoing professional development, and the business dimensions of setting up and maintaining a private voice studio.

Introductory Diction for Singers, Accompanists, and Conductors

Course: VO521 (1 credit)

Instructor: Dellal

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

Intermediate Diction for Singers, Accompanists, and Conductors

Course: VO522 (1 credit)

Instructor: Moll

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

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.

French Connections: Mélodie, Poetry, Art, 1850-1970

Course: VO532 (1 credit)

Instructor: Ryczek

This course will pair singers and pianists on a collaborative journey into the connections between French mélodie composers, poets and visual artists spanning 1850-1970. The class will dive deep into the evolving cultural landscape in France from the Second Empire, through the industrial revolution, and into the modern era with the goal of achieving a more inventive and authentic musical performance. Students will work on up to three songs with an assigned pianist and conduct research into their literary and artistic context. For the final project, students will perform their songs in conjunction with a PowerPoint presentation of their research.

Operatic Stage Skills

Course: VO534 (1 credit)

Instructor: Gooch

How can I be more confident on the stage? How do I create a character? How do I communicate clearly to an audience? How do I make expressive choices? Gestures? Movements? How do I document stage direction? If you have asked yourself any of these questions, then this class is for you! Students will learn the skills necessary to prepare for the rehearsal process of the operatic stage for future success in performance. From efficiently marking scores to creating a character analysis, this class covers terminology, rehearsal protocols, stage etiquette, how to use your body on the stage, and building confidence and self-discipline. Find your confidence and enjoyment of the process that leads to performing a story

Opera Theater at Longy I

Course: VO535 (1 credit)

Instructors: Mastrodomenico and Dudas

This course is for graduate singers and pianists who want to develop the necessary skills for successful opera auditions and performances of operatic roles. The class will look at both standard and unusual operatic repertoire in terms of style, traditions, and plot study. Singers will learn how to analyze characters both musically and dramatically and will be coached in stage movement, preparation of operatic arias and ensembles, as well as audition techniques. Pianists will be coached on playing orchestral reductions effectively and will work on strategies for ensemble rehearsal, as

well as soloist coaching, audition, and public performance. The class will conclude with a public performance of fully staged and costumed scenes/arias.

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.

Opera Theater at Longy II

Course: VO545 (1 credit)

Instructors: Mastrodomenico and Dudas

This course is designed to give the singer and pianist the full operatic experience by learning full roles for either one-act or full-length productions. Singers will work on the roles they auditioned for at the end of the preceding fall semester in VO535. Pianists will be assigned to operas based on past experience and level of proficiency. Musical and staging rehearsals will take place throughout the semester. Students will also learn the production side of opera by taking on the jobs of stage manager, costume assistant, props assistant, set assistant, supertitle creator, etc. The class concludes with two fully staged and costumed performances of the operas chosen. Past productions have included Gianni Schicchi, Old Maid and the Thief, L'Amico Fritz, Postcard from Morocco, Signor Deluso and Der Zwerg.

Advanced Diction

Course: VO621 (1 credit)

Instructors: Moll and 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.

WOODWINDS AND BRASS

Woodwinds and Brass Department Seminar

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

The department seminar will afford you the opportunity to gather with your lung-powered colleagues to present both works in progress and those nearing the completion of preparation. Based loosely on the Paris Conservatory masterclass, students are encouraged to coach their peers, share their experiences, and participate in true collaborative learning. Also, if you were stuck on a desert island for the remainder of your life and could listen to one CD, what would it be? Unlike the Paris Conservatory masterclass, students in the Seminar will also participate in thought exercises designed to help explore the reasons we like what we like and do what we do.

Pedagogy of Woodwinds and Brass

Course: WB513/ WB514 (2 credits)
Instructor: Pallotelli

The class will focus on the discussion, development and hands-on practice of all aspects of teaching. Although we will cover basic techniques, philosophies and methods for teaching beginners, the main emphasis will be advanced-level teaching and college-level pedagogy. Most of class time will be occupied with listening, teaching and experimenting with different techniques using the course participants as both teachers and students. The focus of the class will be on issues of tone production, rhythm, phrasing and basic musicianship and how to effectively address those issues with pupils at various levels. Students will compare personal experiences, and discuss and develop a personal style and philosophy of teaching.

Orchestral Repertoire for Woodwinds and Brass

Course: WB522 (1 credit)
Instructor: Foreman/Subero

This course is designed to train the budding professional musician with the skills and knowledge needed to successfully perform with a symphony orchestra. Whether your goal is to be a member of a full-time orchestra or to work as a freelancer performing music of all styles, here you will be given the opportunity to hone your orchestral playing abilities. In addition to four mock auditions led by a diverse sampling of some of the most successful orchestral musicians in the world, each week will feature readings of the winds and brass parts from

many of the most influential pieces of the orchestral repertoire including works by Brahms, Bartok, Bruckner, Debussy, Mahler, Sibelius, Strauss, and Stravinsky.