

**To: Curriculum Committee**  
**From: Department of Music**  
**Re: Proposed revision to the major and minor programs in Music**  
**Date: January 18, 2013**

The Music Department is proposing a revision to the major and minor programs. This proposal includes the following items:

1. Summary of proposed changes
2. Description and rationale for the proposed changes
3. Comparison of old and new course numbering systems
4. List of new or significantly changed courses
5. Current catalog copy
6. Proposed catalog copy
7. Example course-offering schedule for three years
8. Staffing considerations

### **1. Summary of proposed changes**

#### Program changes:

- a. Increase the major from 10 to 11 units to accommodate the addition of a Culminating Undergraduate Experience in each of our three concentrations: Performance, Music Theory and Composition, and Music in History and Culture.
- b. Add MUS 440/441 Composition Workshop, MUS 941/942 Senior Recital, and MUS 420 Senior Seminar that may be used to fulfill the CUE.
- c. Rename the concentration in Music History to Music in History and Culture.
- d. Renumber the courses, including Applied Music and Ensembles, offered by the department.
- e. Remove MUS 320-326 Music History: Selected Periods.
- f. Make courses previously offered as Special Topics regular offerings of the department (see item 4.).
- g. Create a set of ½ course unit advanced courses in Music Composition (340, 341, 440, 441) to replace two ½ course unit offerings (MUS 315, 316) (see item 4.).

#### Course changes:

- a. Modify descriptions of courses to reflect current practice.
- b. For other changes, see item 4., List of new or significantly changed courses.

### **2. Description and rationale for the proposed changes**

#### Comments regarding program changes:

We find it necessary to increase the size of the major by 1 unit from 10 to 11 to include the Culminating Undergraduate Experience. Historically, 90-95% of our majors take at least one course unit beyond the current requirement of 10. Enlarging the major reflects current practice, and we anticipate no impact on our students in terms of their ability to complete the major and/or double major.

Changing the name of the Music History concentration to Music in History and Culture reflects current approaches in musicology and ethnomusicology.

Over the past few years, the Music Department has participated in several self-studies. One issue that emerged from these processes was the suggestion that our system of numbering courses does not produce a clear sequence that demonstrates progress through the major. It is our intention that the numbering system offered in this proposal will clarify when students should try to roster certain courses and will reflect the accomplishments of the students as they move through the major. Courses offered at the 300 level will require either a high-level of score reading ability or a similar expectation in terms of dealing with complex texts (primary and secondary sources) and arguments.

Comments regarding course changes:

A second issue that emerged from our self-studies was the realization that a number of our courses have evolved in various ways, making it timely to rethink our course descriptions. For example, in the case of the technology-oriented courses such as MUS 140, there has been a move in the field to recognize that the term Electronic Music has certain historical connotations that are more narrow than the term Electroacoustic Music. Similarly, changes to the music history offerings reflect recent developments in musicology and ethnomusicology.

**3. Comparison of old and new course numbering systems**

Please see Appendix A, attached as a separate file.

**4. List of new or significantly changed courses**

**Culminating Undergraduate Experience (CUE)**

Music majors will complete a Culminating Undergraduate Experience (CUE). This could be fulfilled with completion of MUS 440/441 Composition Workshop, MUS 941/942 Senior Recital, or MUS 420 Senior Seminar.

**440/441. Composition Workshop**

**0.5 course units each**

This course alternates between group meetings and individual lessons. Group meetings will provide an introduction to orchestration and instrumentation, as well as score study. Students will present sketches and have these sketches sight-read by the group. On alternating weeks students will have individual lessons. A Student Composers concert will conclude each semester.

*Prerequisite: MUS 211 Music Theory III or permission of the instructor*

**Rationale:** Music majors completing a Composition Portfolio as a Culminating Undergraduate Experience will enroll in MUS 440 and MUS 441 during their senior year. They will work with their composition instructor to create final scores of works in various media that will demonstrate their compositional growth. MUS 350, Orchestration may also be taken in conjunction with this CUE. Composition students will be encouraged to present representative works from the portfolio in public concert as a part of this process.

**941. Applied Music – Senior Recital I                      0.5 course units**

Preparation for a senior recital. An extra fee is charged.

**942. Applied Music – Senior Recital II                      0.5 course units**

Preparation for a senior recital. An extra fee is charged.

**Rationale:** Music majors performing a Senior Recital as a Culminating Undergraduate Experience will develop a program for public performance. Students will enroll in Senior Recital I and II during their senior year in which they will work with their applied instructor to prepare a performance that displays the skills and knowledge they have acquired in their applied lessons and their courses within the major. In addition to connecting their past learning experiences, the Senior Recital offers students the opportunity to envision their performance plans after graduation from Muhlenberg.

**420. Senior Seminar** (previously offered as Special Topics)

This seminar for senior music majors explores selected issues and debates in current musicological thought through the application of critical methods from the fields of ethnomusicology, historical musicology, and music theory. Organized around a series of broad topics, readings for discussion will feature diverse repertoires, including Western art music, non-Western art musics, popular musics, and folk musics. By reaching across scholarly fields and repertoires, students will consider a wide range of music and writing about music, and will think critically about the relationships among music, ideas, and society – thereby synthesizing prior department experiences. The seminar culminates in a major research project on a topic of the student's choice.

**Rationale:** In this course, upper-level music majors explore current topics and debates in ethnomusicology, historical musicology, and music theory. Class discussion frequently touches upon ethical and social issues as students consider music not only as an aesthetic object but also as a cultural practice, while engaging

questions of ownership, community, identity, representation, value, and taste. The course culminates in a major research presentation and paper on a topic of each student's choice. Through its variety of topics and approaches, its discussion-based format, and its emphasis on connections between music scholarship and music in everyday life, the seminar acts as a bridge connecting students' prior coursework and department activities to life beyond Muhlenberg.

**Other new or significantly changed courses:**

**140. Introduction to Electroacoustic Music** (revision of MUS 137 Introduction to Electronic Music)

A study of the development and practice of electroacoustic music from its earliest forms in Europe and the United States. Included will be the early history of electronic instrument design, the tape studio, and the arrival of early digital technologies including MIDI. Introduction to sequencing programs such as Digital Performer. Individual and class projects in basic synthesis techniques and hardware sampling. Reading, listening, and composition projects.

*Meets general academic requirement A.*

**Rationale:** Electronic music study has undergone many changes over the past 40 years since it first became a normal offering of music departments in both liberal arts colleges and universities. This change in title reflects the current state of those changes as it includes music made from acoustical sources that are altered electronically as well as music from wholly-electronic sources.

This course continues to be the introduction to the history of this art form as well as an introduction to sampling, synthesis and specific computer programs used in the field. Projects include hardware sampling, Fm synthesis in the DX-7 and similar devices, and short compositional projects.

**231. Global Pop** (previously offered as Special Topics)

In recent decades, popular music has emerged as a primary site for understanding and participating in global culture. As listeners, we enjoy sounds from around the world every day, from K-pop to hip-hop, gospel to bhangra, räi to the Eurovision Song Contest. Whether or not it's marketed as "world music," pop music often achieves global appeal even as it arises out of a particular local identity and regional musical style. What is the relationship between local and global music? How are indigenous and folk musics transformed when they begin to reach mass audiences? What role do technology and commercialism play in constructing identity on the global stage? In this course, students will apply these questions to popular musics from around the world, drawing ideas from readings in critical theory, postcolonial studies, and ethnomusicology. The course will culminate in a semester project.

*Counts for the American Studies major. Meets general academic requirements A and D.*

**Rationale:** *Global Pop* applies current thinking about globalization and the global imaginary to the world of popular music, with particular emphasis on approaches borrowed from ethnomusicology. In its consideration of how Western popular music influences and is influenced by music from around the world, the course marks an important new addition to a curriculum that has historically focused on Western art music. Students study popular musics from around the world while drawing on ideas from Manfred Steger, Timothy D. Taylor, Philip Bohlman, and others, in order to ask questions about how practices of representation, modes of commercialism, patterns of immigration, and the development of distribution networks and new technologies have affected local musical identities.

**236. Pop, Rock and Soul** (previously offered as Special Topics)

In this course, students will explore the vital role of popular music in U.S. society, gaining a deeper understanding of this music's relationship to politics; the marketplace; technology; and racial, sexual, and class identities. Students will develop music analytical skills to help them identify key stylistic features of pop music's various genres, including rhythm & blues, rockabilly, doo-wop, soul, folk rock, psychedelia, progressive rock, funk, disco, new wave, and hip hop. Throughout the semester, we will investigate these styles by studying a repertory of hits by performers and producers including Elvis Presley, The Beatles, Phil Spector, The Supremes, Bob Dylan, Jimi Hendrix, Led Zeppelin, James Brown, The Clash, and Public Enemy. In discussions, listening exercises, and writing assignments, students will engage with recent scholarship from the fields of musicology, ethnomusicology, history, sociology, and popular culture studies.

*Counts for the American Studies major. Meets general academic requirement A.*

**Rationale:** In its exploration of popular music in the United States, this course aims to connect the Department's curriculum to one of the fastest growing fields within musicology. Popular music studies partakes in a variety of disciplinary approaches and complements the Department's existing focus on Western art music by shining light on the vernacular musics of our own nation. Readings from recent scholarship in musicology, ethnomusicology, sociology, and film studies will provide historical and theoretical context for student's investigation of numerous genres of popular music. As such, music majors will be drawn to this course, but also students from many cognate disciplines, including business, sociology, anthropology, American Studies, and theater.

**240. Computer and Algorithmic Music** (revision of MUS 180 Special Topics: Computer Music)

Continuing study of computer applications used in various musical settings. These will include sequencing programs such as Digital Performer, live performance programs such as Ableton Live, interactive programs MaxMSP, and recording software Pro Tools. Periodic quizzes on programs and composition projects.

*Prerequisite: MUS 140 or permission of the instructor.*

**Rationale:** This is a second experience in music technology that focuses on computer programs such as Max/MSP and Ableton Live. Algorithmic processes are explored as well as digital signal processing. Projects include automation projects, device building in software. A final composition in Live will also be required.

**323. Schubert & Schumann** (previously offered under MUS 330 Music History Seminar)

Franz Schubert and Robert Schumann both worked in intimate art forms: German art song (or Lied, pl. Lieder) and chamber music. The German Lied is arguably the most beautiful music ever written, and many composers and performers have found chamber music to be their greatest challenge. Students will study the German Romantic movement and its poetry, the roles of composer and performer, and the musical materials Schubert and Schumann chose to express meaning. We will also sample what various scholars have said about this music as a cultural phenomenon, an object of analysis, and the subject of studies in the performance of identity and gender. Students will have opportunities to perform for the class, and the culminating experience will be an informal event, open to the public, similar to the Schubertiades held during Schubert's lifetime—a gathering of friends to share in music-making.

*Prerequisite: MUS 211 Music Theory III or permission of the instructor.*

**Rationale:** This course offers the opportunity for students to integrate performance, scholarly studies, and theoretical analysis and will be attractive to both singers and instrumentalists. This music is rich in harmonic content and provides a means to engage with ambiguous musical passages. In two instances, these composers used song as the basis for an instrumental work, and studying these works will allow us to explore how narrative can be realized in the absence of text. While our music history survey courses provide breadth, this course offers depth; it is the only offering in Music that is devoted exclusively to the Romantic period; and it is inherently interdisciplinary, involving the study of the German Romantic movement in music, art, and literature.

**325. Haydn & Mozart** (previously offered as Special Topics)

This course explores the music, biography, and reception of Joseph Haydn and W. A. Mozart, balancing historical views of these composers with critical evaluation of their significance today. What did these two men have in common, what made them unique, and what can their lives and music tell us about eighteenth-century culture? Students will approach their vocal and instrumental music from the perspectives of style, structure, compositional process, and aesthetics. Close attention to biography and reception will uncover the composers' relationships with audiences and patrons, and invite consideration of notions of celebrity and cosmopolitanism in the eighteenth century. Students will also attend to the variety of contexts in which Haydn and Mozart circulate today, even as commodities and brands. This course will incorporate multimedia resources (films, documentaries, websites) and may include a field trip to a performance.

*Prerequisite: MUS 211 Music Theory III or permission of the instructor.*

**Rationale:** Given the central position Haydn and Mozart occupy in the Western canon, the course allows students to engage with these composers in a variety of ways, including close technical analysis of their works, exploration of their socio-historical contexts through primary sources, engagement with their changing reputations over the past two centuries through a sophisticated body of secondary literature (inviting discussions about historiography as well as hermeneutics), and investigation of more recent ethnographic approaches to the roles of Haydn, Mozart, and their music in art, entertainment, and commerce today.

**331. Techniques of the Avant Garde** (renumbering and revision of MUS 214)

A study of the compositional techniques and styles of the twentieth and twenty-first centuries. Exploration of recent pitch languages and music in which aspects other than pitch become central features. Influence of technology, rock styles and other issues will be discussed. Score study, analysis, and written exercises leading to compositional projects in a variety of styles. Reading and listening assignments; semester project.

*Prerequisite: MUS 211 Music Theory III.*

**Rationale:** This course introduces post-tonal theory and composition and thus requires completion of the Music Theory sequence as prerequisite. In this new version fewer composers are covered, each in considerably more depth. Essays by the various composers are explored in conjunction with study of representative pieces. Projects include compositional assignments using techniques typical of the featured composers.

**340/341/440/441. Composition Workshop      0.5 course units**

This course alternates between group meetings and individual lessons. Group meetings will provide an introduction to orchestration and instrumentation, as well as score study. Students will present sketches and have these sketches sight-read by the group. On alternating weeks students will have individual lessons. A Student Composers concert will conclude each semester.

*Prerequisite: MUS 211 Music Theory III or permission of the instructor.*

**Rationale:** This course is divided between small group score study and individual meetings with composition students. Each student meets with the instructor for 45 minutes every other week to play through sketches and discuss the development of musical ideas.

This numbering system allows for students to develop their compositional technique over multiple semesters, which is the traditional way in which this is taught.

**350. Orchestration**

**0.5 course units**

A systematic study of the capabilities of the instruments of the orchestra in musical composition. A thorough understanding of these capabilities will be mastered

through a study of selected works for solo instruments, chamber works, and the study of orchestral literature. Readings and listening assignments; analysis and written exercises; semester project.

*Prerequisite: MUS 211 Music Theory III.*

**Rationale:** Orchestration study is the introduction to the capabilities of all of the instruments of the orchestra and the methods for effectively combining them. Structured like MUS 340-441, Composition. Students meet with instructor as small group or individually on a weekly basis.

This numbering places orchestration study with composition study, which is appropriate.

## **5. Current catalog copy**

### ***MUSIC (MUS)***

*Department Chair:* Professor Douglas Ovens

*Professor:* Conner

*Associate Professor:* Follet

*Assistant Professors:* Helm, Hiles

*Pianist-in-Residence:* Petit

The major in music develops basic musical skills expected of any serious musician. It will prepare students for advanced work in performance, composition, musicology, theory, music librarianship, church music, arts administration, music sales and publishing, music therapy, college and private teaching, and graduate study. The bachelor of arts with a major in music may be sufficient for initial positions in some of these areas. The music major may be effectively combined with other majors, minors, or special combinations of courses, such as languages, literatures, and cultures; business administration; theatre and dance; and media and communication, to enhance the opportunities for specific employment or graduate programs.

On its own terms the music program is designed to provide students with a broad and comprehensive background in music, assuring the continuation of learning and achievement whether in a formal graduate program or not. All of the courses required for the minor are also part of the major.

Students majoring in music require preparation in three distinct areas of study: music theory/composition, music history, and performance. In music theory/composition courses students develop an understanding of the logical relations that exist between notes in melodies, counterpoint, chords, and harmonic progressions. In music history courses students explore the repertoire of various historical periods and genres as well as the cultural context that led to their development in music history. The focus of applied music is the growth of technical and interpretive skills on a specific instrument, including voice.

## ***PROGRAM REQUIREMENTS***

### ***Major Requirements***

**The music major offers three areas of concentrated study: Performance, Music Theory/Composition, and Music History. Each of the concentrations includes the same core curriculum plus an area of specialization. The core curriculum includes three courses in**

**music theory, two courses in music history, and four semesters of applied study on the student's primary instrument. Completion of the core curriculum will ensure that every music major receives a thorough grounding in the three disciplines that comprise the study of music.**

### **Core Curriculum**

- MUS 111 Music Theory I
- MUS 112 Music Theory II
- MUS 211 Music Theory III
- MUS 221 Music History I: Medieval, Renaissance, Baroque
- MUS 222 Music History II: Classic, Romantic, Twentieth Century
- MUS 901 Individual Applied Music I
- MUS 902 Individual Applied Music II
- MUS 903 Individual Applied Music III
- MUS 904 Individual Applied Music IV

In addition to the core curriculum, each music major will complete three course units in one of the three concentrations: Performance, Music Theory/Composition, or Music History.

### ***Performance Concentration***

Students selecting the performance concentration will choose three course units in electives from the following areas:

One course unit in performance on the student's primary instrument:

- MUS 905 Individual Applied Music V
- MUS 906 Individual Applied Music VI

One course unit in music theory/composition from:

- MUS 212 Form & Analysis
- MUS 213 Counterpoint
- MUS 214 Techniques of the Avant Garde

One course unit in music history from:

- MUS 224 History of the Symphony
- MUS 225 World Music
- MUS 226 American Music
- MUS 227 Opera
- MUS 228 History of Jazz
- MUS 231 Women in Music
- MUS 320-326 Music History: Selected Periods
- MUS 330 Music History Seminar

Students intending to continue past the Bachelor's Degree in Performance should perform a senior recital. This recital should be planned in consultation with the student's applied music teacher.

### ***Music Theory/Composition Concentration***

Students selecting the music theory/composition concentration will choose three course units in electives from the following list. One of the courses must be MUS 212 Form & Analysis, MUS 213 Counterpoint, or MUS 214 Techniques of the Avant Garde:

- MUS 137 Introduction to Electronic Music
- MUS 212 Form & Analysis
- MUS 213 Counterpoint
- MUS 214 Techniques of the Avant Garde
- MUS 311 Orchestration
- MUS 312 Jazz Improvisation
- MUS 315 Composition Workshop I
- MUS 316 Composition Workshop II

Students intending to continue past the Bachelor's Degree in composition should prepare a portfolio of works during their junior and senior years. Students planning on continuing on in Music Theory should prepare a major research paper in consultation with a member of the music faculty during the senior year.

### ***Music History Concentration***

Students selecting the music history concentration will choose three course units in electives from the following areas:

Two course units in music history from:

- MUS 224 History of the Symphony
- MUS 225 World Music
- MUS 226 American Music
- MUS 227 Opera
- MUS 228 History of Jazz
- MUS 231 Women in Music
- MUS 320-326 Music History: Selected Periods

One course unit in music history:

- MUS 330 Music History Seminar

Students intending to continue past the Bachelor's Degree in Music History should prepare a major research paper in consultation with a member of the music faculty during the senior year.

In addition to the core curriculum and concentration requirements, it is strongly recommended that all music majors participate in ensemble work for at least four semesters.

### ***Minor Requirements***

Students minoring in music must complete 5 courses as follows:

- MUS 111 Music Theory I
- MUS 112 Music Theory II
- MUS 221 Music History I: Medieval, Renaissance, Baroque **OR**
- MUS 222 Music History II: Classic, Romantic, Twentieth Century
- Any other course in music history
- MUS 901-908 Individual Applied Music (two semesters) **OR**
- MUS 910 Class Applied Music (two semesters)
- Membership in an appropriate College ensemble is strongly advised in conjunction with this applied study.

MUS 101 Introduction to Music and MUS 104 Workshop in Composition & Improvisation cannot be enrolled to fulfill any major or minor requirements although they may be useful for some students in preparing for required courses in the major and minor.

The Department of Music encourages students to take whatever music courses interest them. Historical courses are open to students without prerequisite. Applied music may be completed at any level from beginning to advanced. Courses in electronic music, utilizing advanced equipment, will be of special interest to some.

More advanced study may be undertaken in various areas in music through independent study following requisite preparation and with the permission of the appropriate instructor. Courses in addition to those required for the major may be completed to better prepare for graduate study or to meet certification requirements for public school music teaching. Many advanced courses in music theory and history are offered in alternate years.

## Music Education

There are currently a limited number of music majors who are also participating in the teacher certification program at Moravian College. The requirements for teacher certification are available upon request from the Department of Music. Students intending to enter the music education certification program in collaboration with Moravian College **must** register for MUS 111 Music Theory I during their first semester. It is extremely unlikely any student will be able to complete their studies in four years if they do not follow this advice.

## COURSES

### 101. Introduction to Music

A basic music appreciation course, this one-semester survey examines musical styles from the Renaissance to the Twentieth Century with emphasis on the Classic and Romantic eras. Highly recommended for all liberal arts students; no music background is needed. Reading and listening assignments, concert attendance and reviews. May not be counted toward the music major or minor.

*Meets general academic requirement A.*

### 102. Fundamentals of Music

An introductory survey of the main aspects of music theory and practice, including rhythm, intervals, scales and keys, melody, harmony, and form. Analysis of listening processes will involve some psychological principles of music perception. Some music reading, creative writing, and analytical studies in various styles and periods are included. Primarily for students without extensive musical training. This course can be used as preparation for Music Theory I.

*Meets general academic requirement A.*

### 104. Workshop in Music Composition & Improvisation

A "hands-on" introductory experience in music composition and improvisation for the non-major, providing students a basic foundation in the elements of music in order to allow them to explore music as expression and structure. Various notational languages will be used as well as the basic functions of conventional musical notation. The emphasis will be on developing improvisational experiences using traditional and non-traditional instruments. Designed for the musically inexperienced student. Class participation mandatory with a final project of a composition or an improvisation. May not be counted toward the music major or minor.

*Meets general academic requirement A.*

### 111. Music Theory I

A basic course in the materials and structural elements of tonal music: scales, intervals, chords, and the principles of voice-leading and harmonic progression. Development of keyboard skills, sight-singing abilities, and aural perception.

*No prerequisites but the ability to read music is assumed. Meets general academic requirement A.*

### 112. Music Theory II

Continuation of MUS 111 Music Theory I. Use and analysis of non-chord tones, seventh chords, secondary functions, modulation, and small forms. Further development of keyboard, sight-singing, and aural skills.

*Prerequisite: MUS 111 Music Theory I or exam*

### 137. Introduction to Electronic Music

A study of the development and practice of electronic music: basic acoustics, the tape studio, musique concrete, tape manipulation, electro-acoustic instruments, and modulation techniques. Analysis of electronic music literature and development of an understanding of the synthesizer and associated electronic instruments. Individual and class applications of basic synthesizer techniques in shaping and sound structures. Reading and listening assignments, composition projects.

*Meets general academic requirement A.*

### 211. Music Theory III

Chromatic harmony: altered chords, modulation to distant keys. Analysis, figured-bass realization. Introduction to Twentieth Century techniques. Dictation, sight-singing, keyboard skills.

*Prerequisite: MUS 112 Music Theory II*

### 212. Form & Analysis

A survey of musical forms from the smallest units of sectional forms (motive, phrase) through binary, ternary, rondo, and sonata forms. Constant analysis of music of all periods embodying various structural principles. Reading and listening assignments; semester project.

*Prerequisite: MUS 211 Music Theory III*

### 213. Counterpoint

A study of counterpoint focusing on the contrapuntal practices of the Renaissance and Baroque periods. Analysis and written exercises leading to several composition projects. Readings from historical treatises; secondary source readings and listening assignments.

*Prerequisite: MUS 211 Music Theory III*

### 214. Techniques of the Avant Garde

A study of the compositional techniques and styles of the twentieth century. Analysis and written exercises leading to compositional projects in a variety of styles. Reading and listening assignments; semester project.

*Prerequisite: MUS 211 Music Theory III*

### **221. Music History I: Medieval, Renaissance, Baroque**

The history of musical style from the early Christian period up to the mid-Eighteenth Century: Gregorian chant repertory, the development of polyphony, the Renaissance flowering of sacred and secular vocal music, the rise of national styles in opera and instrumental music, and the culmination of the Baroque period in the music of Bach and Handel. Reading and listening assignments; concert attendance and reviews; semester project. Required of majors.

*Meets general academic requirement A and W.*

### **222. Music History II: Classic, Romantic, Twentieth Century**

Pre-classical styles and schools; the Viennese classicists (Haydn, Mozart); Beethoven and the Romantic expansion of form and technique; beginnings of modernism (Debussy, Stravinsky); and later developments to mid-century and beyond. Reading and listening assignments; concert attendance and reviews; semester project. Required of majors.

*Meets general academic requirement A and W.*

### **224. History of the Symphony**

A study of symphonic music ranging from Haydn to Stravinsky. Composers may include Mozart, Beethoven, Mahler, Brahms, Berlioz, and others. Readings and listening assignments; semester project.

*Meets general academic requirement A.*

### **225. World Music**

A study of musics from non-Western cultures. Topics may include the culture, music, and musical-theoretical systems of India, China, Japan, Africa, and Latin America. Readings and listening assignments; performance projects and semester project.

*Meets general academic requirement A or D.*

### **226. American Music**

A survey of the vernacular (popular) and cultivated (classical) traditions in American music from the Colonial period through the twentieth century; sacred and secular vocal and instrumental music, the influence of European and African practices in concert music and jazz, and the rise of musical institutions in the context of our developing nation. Reading and listening assignments, concert attendance and reviews, semester project. Offered in alternate years.

*Meets general academic requirement A.*

### **227. Opera**

A survey of the literary and musical aspects of opera from Monteverdi to Berg with greatest attention to repertory works by Gluck, Mozart, Rossini, Beethoven, Weber, Wagner, Verdi, Puccini, Debussy, Strauss, and Berg. Reading, listening, and viewing assignments; field trips to performances; reviews; semester project. A music background will be helpful. Offered every three years.

*Meets general academic requirement A.*

### **228. History of Jazz**

This survey of a uniquely American art form traces jazz roots and origins from late Nineteenth Century blues and ragtime: the first recordings; the great soloists, composers, and bands of the 1920s; the "swing era" of the 1930s and '40s; "modern jazz" of the late '40s through the 1960s; and new developments over the last twenty years. Reading and listening assignments; concert attendance and reviews.

*Meets general academic requirement A.*

### **231. Women in Music**

For both musicians and non-musicians, this course is an interdisciplinary survey of the history of women in music. From Sappho in ancient Greece to today's pop divas, women have been active as composers, performers, patrons, teachers, and scholars. As the subject of musical works, women have been alternately deified, as in opera, and vilified, as in Eminem's rap songs. As we study the roles of women in music, we will investigate the origins of feminist music criticism and consider the future of feminist thought in music.

*Meets general academic requirement A.*

### **311. Orchestration**

**0.5 course units**

A systematic study of the capabilities of the instruments of the orchestra in musical composition. A thorough understanding of these capabilities will be mastered through a study of selected works for solo instruments, chamber works, and the study of orchestral literature. Readings and listening assignments; analysis and written exercises; semester project.

*Prerequisite: MUS 211 Music Theory III*

### **312. Jazz Improvisation**

**0.5 course units**

A study of improvisational techniques from the Jazz tradition. Readings and listening assignments; analysis and performance projects; semester project.

*Prerequisite: MUS 112 Music Theory II*

### **315. Composition Workshop I**

**0.5 course units**

A study of composition in a variety of styles based on the interests of the students and the instructor. Readings and listening assignments; intensive written exercises and compositional projects.

*Prerequisite: instructor permission*

**316. Composition Workshop II****0.5 course units**

A continuation of Composition Workshop I in which students will explore a variety of compositional styles and genres. Readings and listening assignments; intensive written exercises and compositional projects.

*Prerequisite: instructor permission*

**320-326. Music History: Selected Periods**

An intensive study of music from one of the following periods: Medieval, Renaissance, Baroque, Classical, Romantic, or Twentieth Century. The course will include analysis of the repertoire and the cultural context that led to its development. Readings and listening assignments; analysis and writing assignments; semester project.

*Prerequisites: MUS 211 Music Theory III and MUS 221 Music History I: Medieval, Renaissance, Baroque and MUS 222 Music History II: Classic, Romantic, Twentieth Century*

**330. Music History Seminar**

An intensive study of an area in music history agreed upon by the students and instructor. The course will serve as preparation and guidance for research and a major paper.

*Prerequisites: MUS 211 Music Theory III and MUS 221 Music History I: Medieval, Renaissance, Baroque and MUS 222 Music History II: Classic, Romantic, Twentieth Century*

**921. Beginning Vocal Techniques****0.25 course units**

Vocal technique development for students involved in the Moravian Music Education Certification Program.

*Prerequisite: instructor permission*

**922. Beginning Woodwind Techniques****0.25 course units**

Woodwind technique development for students involved in the Moravian Music Education Certification Program.

*Prerequisite: instructor permission*

**923. Beginning Brass Techniques****0.25 course units**

Brass technique development for students involved in the Moravian Music Education Certification Program.

*Prerequisite: instructor permission*

**926. Beginning Percussion Techniques****0.25 course units**

Percussion technique development for students involved in the Moravian Music Education Certification Program.

*Prerequisite: instructor permission*

**927. Beginning Piano Techniques****0.25 course units**

Piano technique development for students involved in the Moravian Music Education Certification Program.

*Prerequisite: instructor permission*

**928. Beginning Music Technology Techniques****0.25 course units**

Music technology technique development for students involved in the Moravian Music Education Certification Program.

*Prerequisite: instructor permission*

***Applied Music***

Study in voice, piano, organ, and the various string, brass, woodwind, and percussion instruments. One 45 minute lesson per week for 13 weeks and a minimum of five hours practice per week. Attendance at recitals and concerts required. Department permission required. An additional fee is charged for this instruction and is not refundable following the add-drop period. Applied music may not be enrolled on a pass-fail basis. It may be enrolled as audit only when it constitutes an overload, when it is not the initial semester of applied music study, and with instructor and department chair permission. Two semesters of Applied Music may be used to complete the general academic requirement in the Fine Arts (A).

**901-908. Individual Applied Music****0.5 course units**

Individual lessons. Extra fee is charged.

**910. Class Applied Music****0.5 course units**

Class study in voice or piano, as available. Extra fee is charged.

**911-918. Individual Applied Music – Second Area****0.5 course units**

Individual lessons in another area. Extra fee is charged.

***Ensembles***

Ensembles are offered only as zero course unit experiences graded on a satisfactory (S) or unsatisfactory (U) basis.

**060. College Choir**

Open to all students by audition only. Rehearsals are two times weekly. Fall and Spring concerts of sacred and secular music, a cappella or accompanied, and the annual Candlelight Carol Services.

#### **061. Wind Ensemble**

The Wind Ensemble provides performance opportunities in traditional and contemporary concert music for interested and qualified wind and percussion players. Open to all students with permission of the director. Rehearsals are held twice weekly. Participation in all performances required.

#### **062. Chamber Orchestra**

The Chamber Orchestra consists of 20-30 string players plus winds, brass, and percussion and performs works from the eighteenth, nineteenth, and twentieth centuries. The ensemble performs one concert each semester.

#### **063. Collegium Musicum**

This ensemble is dedicated to the performance of Medieval, Renaissance, and Baroque music. The members of the Collegium study early music performance practices and perform on period instruments. The ensemble performs one concert each semester.

#### **064. Jazz Ensemble**

The Jazz Ensemble is a select group of 20-25 members which performs a wide variety of jazz styles. There is one rehearsal a week and several performances take place during the year. Each year the ensemble features a national jazz artist in concert.

#### **065. Jazz Improvisation Ensemble**

This group is devoted to the study and performance of improvised music. Students participating in the ensemble explore traditional, progressive, and experimental forms of jazz in order to develop a wide range of approaches to improvisation. The ensemble performs one concert each semester.

#### **066. Opera Workshop**

The Opera Workshop is designed to give advanced vocalists an opportunity to explore and perform operatic solo and ensemble pieces. Members should be concurrently enrolled for Individual Applied Music and College Choir. Open to advanced students by instructor permission.

#### **067. Chamber Singers**

A small (24) choral group selected from the members of the College Choir, by audition.

#### **068. Small Ensemble**

Various types of small groups including flute ensemble, percussion ensemble, chamber music, etc.

## **6. Proposed catalog copy**

### ***MUSIC (MUS)***

*Department Chair:* Professor Douglas Ovens

*Professor:* Conner

*Associate Professor:* Follet

*Assistant Professors:* Helm, Hiles

*Lecturer:* Schnack

*Pianist-in-Residence:* Petit

The mission of the Music Department is to prepare students for lives as musicians, critical and creative thinkers, and responsible members of society. We teach students to develop self-discipline, analyze evidence, integrate knowledge from diverse fields, make judgments, and create new knowledge. We believe these abilities help our students develop into skilled musicians and informed listeners, and more broadly, prepare themselves for productive and successful lives. Our program goals and learning objectives are grounded in the liberal arts tradition, and we are committed to teaching music as a way of understanding ourselves and the world in which we live.

The required course work of the major program engages students in the artistic and intellectual processes that will enable them to make and understand music. By studying music theory, history, and performance, and undertaking advanced work in composition, analysis, and technology, students emerge with extensive knowledge of the artistic and scholarly literature and with the abilities to add to these fields.

Many performances are organized each semester, enabling students to integrate and contextualize the varying aspects of their music study. Students with a serious interest in musical theater may study voice in

the Music Department and supplement this study with courses offered in the Theater and Dance Departments.

Our concerts are presented in the Dorothy and Dexter Baker Center for the Arts, designed by Philip Johnson, and the Egner Memorial Chapel. All Muhlenberg students are eligible to participate in the ensembles and/or take lessons in the department.

The Department of Music encourages students to take any and all music courses that interest them. Many courses are open to students without prerequisite. Applied music may be completed at any level from beginning to advanced.

Following requisite preparation and with the permission of the appropriate instructor, more advanced study in various areas in music may be undertaken through independent study. Students interested in applying for graduate study or in meeting certification requirements for public school music teaching may be advised to complete courses in addition to those required for the major. Many advanced courses are offered in alternate years.

## ***PROGRAM REQUIREMENTS***

### ***Major Requirements***

The music major offers three areas of concentrated study: Performance, Music Theory and Composition, and Music in History and Culture. Each of the concentrations includes the same core curriculum plus an area of specialization. The core curriculum includes three courses in music theory, two courses in music history, four semesters of applied study on the student's primary instrument, and a culminating undergraduate experience (CUE). Completion of the core curriculum will ensure that every music major receives a thorough grounding in the three disciplines that comprise the study of music.

#### **Core Curriculum**

- MUS 111 Music Theory I
- MUS 112 Music Theory II
- MUS 211 Music Theory III
- MUS 221 Music History I: Medieval to 1750
- MUS 222 Music History II: 1750 to the Present
- MUS 901 Applied Music – First Area (four semesters)

In addition to the core curriculum, each music major will complete three course units in one of the three concentrations: Performance, Music Theory and Composition, or Music in History and Culture. It is strongly recommended that all music majors participate in ensemble work for at least four semesters.

Music majors will complete a Culminating Undergraduate Experience (CUE). This could be fulfilled with completion of MUS 440/441 Composition Workshop, MUS 941/942 Senior Recital, or MUS 420 Senior Seminar.

#### ***Performance Concentration***

Students selecting the performance concentration will choose three course units in electives from the following areas.

One additional course unit in Performance on the student's primary instrument:

- MUS 901 Applied Music – First Area (two additional semesters at 0.5 unit per semester)

One course unit in Music Theory and Composition from:

- MUS 311 Form and Analysis
- MUS 330 Counterpoint
- MUS 331 Techniques of the Avant Garde
- MUS 340/341/440/441 Composition Workshop (0.5 unit each)

One course unit in Music in History and Culture from:

- MUS 223 Women in Music
- MUS 224 American Music
- MUS 225 Opera
- MUS 230 World Music
- MUS 231 Global Pop
- MUS 235 History of Jazz
- MUS 236 Pop, Rock and Soul
- MUS 320 History of the Symphony
- MUS 323 Schubert & Schumann
- MUS 325 Haydn & Mozart

Students concentrating in performance are expected to perform a senior recital. This recital should be planned in consultation with the student's applied music teacher.

***Music Theory and Composition Concentration***

Students selecting the Music Theory and Composition concentration will choose three course units in electives from the following list. One of the courses must be MUS 311 Form and Analysis, MUS 330 Counterpoint, or MUS 331 Techniques of the Avant Garde:

- MUS 140 Introduction to Electroacoustic Music
- MUS 213 Jazz Theory & Improvisation
- MUS 240 Computer and Algorithmic Music
- MUS 311 Form and Analysis
- MUS 330 Counterpoint
- MUS 331 Techniques of the Avant Garde
- MUS 340/341/440/441 Composition Workshop
- MUS 350 Orchestration

Students concentrating in Music Theory are expected to produce a research paper, which may be completed as part of the Senior Seminar. Students concentrating in Composition are expected to produce a composition portfolio.

***Music in History and Culture Concentration***

Students selecting the Music in History and Culture concentration will choose three course units in electives from the following areas. At least one must be at the 300- or 400-level.

Three course units in Music in History and Culture from:

- MUS 223 Women in Music
- MUS 224 American Music
- MUS 225 Opera
- MUS 230 World Music
- MUS 231 Global Pop
- MUS 235 History of Jazz
- MUS 236 Pop, Rock and Soul
- MUS 320 History of the Symphony
- MUS 323 Schubert & Schumann
- MUS 325 Haydn & Mozart

Students concentrating in Music in History and Culture are expected to produce a research paper, which may be completed as part of the Senior Seminar.

### **Minor Requirements**

Students minoring in music must complete 5 courses as follows:

- MUS 111 Music Theory I
  - MUS 112 Music Theory II
  - MUS 221 Music History I: Medieval to 1750 **OR**
  - MUS 222 Music History II: 1750 to the Present
  - Any other course in Music in History and Culture
  - MUS 901 Applied Music – First Area (two semesters) **OR**
  - MUS 910 Class Applied Music (two semesters)
- Membership in an appropriate College ensemble is strongly advised in conjunction with this applied study.

MUS 101 Introduction to Music, MUS 102 Fundamentals of Music, and MUS 104 Workshop in Composition & Improvisation cannot be enrolled to fulfill any major or minor requirements although they may be useful for some students in preparing for required courses in the major and minor.

### **Music Education**

There are currently a limited number of music majors who are also participating in the teacher certification program at Moravian College. The requirements for teacher certification are available upon request from the Department of Music. Students intending to enter the music education certification program in collaboration with Moravian College **must** register for MUS 111 Music Theory I during their first semester. It is extremely unlikely any student will be able to complete their studies in four years if they do not follow this advice.

### **COURSES**

#### **101. Introduction to Music**

This course focuses on Western music in its historical and cultural contexts while also introducing students to issues of music perception, taste and musical values, and the role of music in our everyday lives. The emphasis is on Western art music (beginning with music of the Middle Ages through the present), but students will also explore current popular music. By understanding more about the musical past, students will deepen their connection to and understanding of the musical present. No musical background is needed. May not be counted toward the music major or minor.

*Meets general academic requirement A.*

#### **102. Fundamentals of Music**

An introductory survey of the elements of music: melody, harmony, rhythm, tone color, form, and expression. Skill development in reading, writing, listening, and analyzing music. Analytical studies in various styles and periods are included and connected to the other arts, which may include poetry and the visual arts. Primarily for students without extensive musical training. This course can be used as preparation for Music Theory I. May not be counted toward the music major or minor.

*Meets general academic requirement A.*

#### **104. Workshop in Music Composition & Improvisation**

A “hands-on” introductory experience in music composition and improvisation for the non-major, providing students a basic foundation in the elements of music in order to allow them to explore music as expression and structure. Various notational languages will be used as well as the basic functions of conventional musical notation. The emphasis will be on developing improvisational experiences using traditional and non-traditional instruments. Designed for the musically inexperienced student. Class participation mandatory with a final project of a composition or an improvisation. May not be counted toward the music major or minor.

*Meets general academic requirement A.*

#### **111. Music Theory I**

The foundational course in music theory introduces the materials and structural elements of tonal music: scales, key signatures, intervals, chords, rhythm and meter, and the principles of voice-leading and harmonic progression. Students will develop written, aural, and keyboard skills; incorporate those skills into listening and analysis; and connect the concepts of music theory with interpretation and performance.

*No prerequisites but the ability to read music is assumed. Meets general academic requirement A.*

### **112. Music Theory II**

Continued development of skills from Music Theory I, and introduction to additional concepts: small forms, non-chord tones, seventh chords, secondary functions, and modulation. Increased emphasis on listening and analysis and integrating theory and performance.

*Prerequisite: MUS 111 Music Theory I or exam.*

### **140. Introduction to Electroacoustic Music**

A study of the development and practice of electroacoustic music from its earliest forms in Europe and the United States. Included will be the early history of electronic instrument design, the tape studio, and the arrival of early digital technologies including MIDI. Introduction to sequencing programs such as Digital Performer. Individual and class projects in basic synthesis techniques and hardware sampling. Reading, listening, and composition projects.

*Meets general academic requirement A.*

### **211. Music Theory III**

Further development of skills, and the study of chromatic harmony: altered chords and borrowed chords, modulation to distant keys, and extended chromatic techniques. Introduction to twentieth-century compositional procedures and analytical techniques. Analysis includes logical reasoning and argumentation.

*Prerequisite: MUS 112 Music Theory II.*

### **213. Jazz Theory and Improvisation**

**0.5 course units**

A study of improvisational techniques from the jazz tradition. Readings and listening assignments; analysis and performance projects; semester project.

*Prerequisite: MUS 112 Music Theory II.*

### **221. Music History I: Medieval to 1750**

This course concerns the history of music from the early Christian period through the mid-eighteenth century and addresses current debates in historical musicology. Readings, score analysis, listening, and writing assignments trace the development of composition and performance practices and their relationship to cultural and intellectual perspectives. In these ways, students will consider music as a way of knowing our world and the composers, performers, patrons, and listeners who made this music possible. Topics may include Gregorian chant, the development of polyphony, sacred and secular vocal music during the Renaissance, the rise of national styles, the music of the Lutheran Baroque, ending with the High Baroque and music by Johann Sebastian Bach and George Fredric Handel.

### **222. Music History II: 1750 to the Present**

This course concerns the history of music from the mid-eighteenth century through the present and addresses current debates in historical musicology. Readings, score analysis, listening, and writing assignments trace the development of composition and performance practices and their relationship to cultural and intellectual perspectives. In these ways, students will consider music as a way of knowing our world and the composers, performers, patrons, and listeners who made this music possible. Topics may include mid-eighteenth-century musical styles and schools, the Viennese classicists (Haydn and Mozart), Beethoven and the Romantic expansion of form and technique, opera, the beginnings of modernism (Debussy, Stravinsky), and more recent developments since World War II extending into the 21<sup>st</sup> century.

### **223. Women in Music**

This course is an interdisciplinary survey of the history of women in music. From Sappho in ancient Greece to today's pop divas, women have been active as composers, performers, patrons, teachers, and scholars. As the subject of musical works, women have been alternately deified, as in opera, and vilified, as in Eminem's rap songs. As we study the roles of women in music, we will investigate the origins of feminist music criticism and consider the future of feminist thought in music.

*Counts for the Women's Studies minor. Meets general academic requirement A.*

### **224. American Music**

The subject of this course is vernacular and cultivated music of the United States from the Colonial period to the present. Students will come to understand how musical life not only reflected contemporary issues and events, but actively shaped them, exerting a powerful influence on American history and culture. Topics may include sacred and secular vocal and instrumental music; the musical traditions of African Americans, Native Americans, Latino Americans, and Anglo-Celtic Americans, among others; the influence of European and African practices in concert music and jazz; and the rise of musical institutions in the context of the developing nation. Students may undertake an archival assignment using Special Collections in Trexler Library and complete a culminating research project on music in the Lehigh Valley.

*Counts for the American Studies major. Meets general academic requirement A.*

### **225. Opera**

This course approaches opera from an interdisciplinary perspective, celebrating the genre as one that brings together music, literature, drama, performance, and design. Course repertory will explore opera from its origins to the present, with greatest attention to works by Monteverdi, Handel, Mozart, Wagner, Verdi, Puccini, Debussy, Berg, and Adams. Reading, listening, and viewing assignments; course may include field trips to performances; reviews; semester project. Offered every other year.

*Counts for the Theatre major. Meets general academic requirement A.*

### **230. World Music**

A study of the role of music and musical-theoretical systems in non-Western cultures. Class discussions based on primary and secondary source readings and writing assignments are balanced with music practicums to insure musical-theoretical, historical, and cultural issues are grounded in musical performance. Issues of authenticity, power, and cultural confluences are examined through a variety of methodological approaches to develop analytical and creative thinking skills. A culminating research paper and aural presentation provide students with an opportunity to explore an area of their own interest in greater depth, refine their written and aural communication skills, and increase breadth of knowledge for the entire class.

*Meets the general academic requirements A and D.*

### **231. Global Pop**

In recent decades, popular music has emerged as a primary site for understanding and participating in global culture. As listeners, we enjoy sounds from around the world every day, from K-pop to hip-hop, gospel to bhangra, rai to the Eurovision Song Contest. Whether or not it's marketed as "world music," pop music often achieves global appeal even as it arises out of a particular local identity and regional musical style. What is the relationship between local and global music? How are indigenous and folk musics transformed when they begin to reach mass audiences? What role do technology and commercialism play in constructing identity on the global stage? In this course, students will apply these questions to popular musics from around the world, drawing ideas from readings in critical theory, postcolonial studies, and ethnomusicology. The course will culminate in a semester project.

*Counts for the American Studies major. Meets general academic requirements A and D.*

### **235. History of Jazz**

A study of Jazz that traces its roots and origins from late-19<sup>th</sup> century blues and ragtime to recent innovations in the 21<sup>st</sup> century. Swing, the big band era, bebop, modal jazz, free jazz, and "modern" jazz will be explored through primary and secondary source readings, score analysis, class discussions, writing, and listening assignments that examine technical, cultural, and performance issues. Topics will include gender, race, representation, power, authenticity, and identity. Various approaches to improvisation will be considered relative to compositional and theoretical strategies, historical and cultural trends, and performance practices to facilitate the development of analytical and creative thinking.

*Meets the general academic requirement A.*

### **236. Pop, Rock and Soul**

In this course, students will explore the vital role of popular music in U.S. society, gaining a deeper understanding of this music's relationship to politics; the marketplace; technology; and racial, sexual, and class identities. Students will develop music analytical skills to help them identify key stylistic features of pop music's various genres, including rhythm & blues, rockabilly, doo-wop, soul, folk rock, psychedelia, progressive rock, funk, disco, new wave, and hip hop. Throughout the semester, we will investigate these styles by studying a repertory of hits by performers and producers including Elvis Presley, The Beatles, Phil Spector, The Supremes, Bob Dylan, Jimi Hendrix, Led Zeppelin, James Brown, The Clash, and Public Enemy. In discussions, listening exercises, and writing assignments, students will engage with recent scholarship from the fields of musicology, ethnomusicology, history, sociology, and popular culture studies.

*Counts for the American Studies major. Meets general academic requirement A.*

### **240. Computer and Algorithmic Music.**

Continuing study of computer applications used in various musical settings. These will include sequencing programs such as Digital Performer, live performance programs such as Ableton Live, interactive programs MaxMSP, and recording software Pro Tools. Periodic quizzes on programs and composition projects.

*Prerequisite: MUS 140 or permission of the instructor.*

### **311. Form and Analysis**

A study of musical forms from the smallest units of sectional forms (motive, phrase) through binary, ternary, rondo, and sonata forms. Analysis of music of all common-practice periods embodying various structural principles and incorporating historical context and performance implications. Extensive analysis and listening; may include reading and writing assignments.

*Prerequisite: MUS 211 Music Theory III.*

### **320. History of the Symphony**

A study of the historical evolution of the symphony and related genres. Compositional and cultural issues associated with the symphony's development including gender, power, representation, absolute versus program music, and the symphony as a narrative medium will be examined. Primary and secondary source readings, score analysis, class discussions, writing, and listening assignments will emphasize the development of analytical and creative thinking.

*Prerequisite: ability to read music or permission of the instructor.*

### **323. Schubert & Schumann**

Franz Schubert and Robert Schumann both worked in intimate art forms: German art song (or Lied, pl. Lieder) and chamber music. The German Lied is arguably the most beautiful music ever written, and many composers and performers have found chamber music to be their greatest challenge. Students will study the German Romantic movement and its poetry, the roles of composer and performer, and the musical materials Schubert and Schumann chose to express meaning. We will also sample what various scholars have said about this music as a cultural phenomenon, an object of analysis, and the subject of studies in the performance of identity

and gender. Students will have opportunities to perform for the class, and the culminating experience will be an informal event, open to the public, similar to the Schubertiades held during Schubert's lifetime—a gathering of friends to share in music-making.  
*Prerequisite: MUS 211 Music Theory III or permission of the instructor.*

### **325. Haydn & Mozart**

This course explores the music, biography, and reception of Joseph Haydn and W. A. Mozart, balancing historical views of these composers with critical evaluation of their significance today. What did these two men have in common, what made them unique, and what can their lives and music tell us about eighteenth-century culture? Students will approach their vocal and instrumental music from the perspectives of style, structure, compositional process, and aesthetics. Close attention to biography and reception will uncover the composers' relationships with audiences and patrons, and invite consideration of notions of celebrity and cosmopolitanism in the eighteenth century. Students will also attend to the variety of contexts in which Haydn and Mozart circulate today, even as commodities and brands. This course will incorporate multimedia resources (films, documentaries, websites) and may include a field trip to a performance.

*Prerequisite: MUS 211 Music Theory III or permission of the instructor.*

### **330. Counterpoint**

A study of composition focusing on the contrapuntal practices of the Renaissance and Baroque periods. Readings from historical treatises and secondary source readings, analysis of selected compositions addressing technical, performance, and musical-rhetorical issues. Intensive written exercises leading to several compositional projects.

*Prerequisite: MUS 112 Music Theory II or permission of the instructor.*

### **331. Techniques of the Avant Garde**

A study of the compositional techniques and styles of the twentieth and twenty-first centuries. Exploration of recent pitch languages and music in which aspects other than pitch become central features. Influence of technology, rock styles and other issues will be discussed. Score study, analysis, and written exercises leading to compositional projects in a variety of styles. Reading and listening assignments; semester project.

*Prerequisite: MUS 211 Music Theory III.*

### **340/341/440/441. Composition Workshop**

**0.5 course units**

This course alternates between group meetings and individual lessons. Group meetings will provide an introduction to orchestration and instrumentation, as well as score study. Students will present sketches and have these sketches sight-read by the group. On alternating weeks students will have individual lessons. A Student Composers concert will conclude each semester.

*Prerequisite: MUS 211 Music Theory III or permission of the instructor.*

### **350. Orchestration**

**0.5 course units**

A systematic study of the capabilities of the instruments of the orchestra in musical composition. A thorough understanding of these capabilities will be mastered through a study of selected works for solo instruments, chamber works, and the study of orchestral literature. Readings and listening assignments; analysis and written exercises; semester project.

*Prerequisite: MUS 211 Music Theory III.*

### **420. Senior Seminar**

This seminar for senior music majors explores selected issues and debates in current musicological thought through the application of critical methods from the fields of ethnomusicology, historical musicology, and music theory. Organized around a series of broad topics, readings for discussion will feature diverse repertoires, including Western art music, non-Western art musics, popular musics, and folk musics. By reaching across scholarly fields and repertoires, students will consider a wide range of music and writing about music, and will think critically about the relationships among music, ideas, and society – thereby synthesizing prior department experiences. The seminar culminates in a major research project on a topic of the student's choice.

### **931. Techniques Course**

**0.25 course units**

Technique development for students involved in the Moravian Music Education Certification Program.

*Prerequisite: permission of the instructor.*

## ***Applied Music***

Study in voice, piano, organ, and the various string, brass, woodwind, and percussion instruments. Departmental permission is required for enrollment. Depending on the instructor, students take either thirteen 45-minute lessons or ten 60-minute lessons per semester. A minimum of five hours individual practice time per week is expected from each student. Attendance at recitals, concerts and/or studio classes may be required. An additional fee is charged for this instruction which is not refundable after the add-drop deadline. Applied Music may not be taken on a pass-fail basis. Applied Music may only be taken as an audit when it constitutes an overload and when it does not constitute the initial semester of a student's applied music study; permission from both the instructor and department chair is required in this exceptional case. Two semesters of Applied Music may be used to complete the general academic requirement in the Fine Arts (A).

**900. Class Applied Music** **0.5 course units**  
Class study in voice or piano, as available. An extra fee is charged.

**901. Individual Applied Music – First Area** **0.5 course units**  
Individual lessons. An extra fee is charged.

**911. Individual Applied Music – Additional Area** **0.5 course units**  
Individual lessons in another area. An extra fee is charged.

**941. Applied Music – Senior Recital I** **0.5 course units**  
Preparation for a senior recital. An extra fee is charged.

**942. Applied Music – Senior Recital II** **0.5 course units**  
Preparation for a senior recital. An extra fee is charged.

### ***Performing Ensembles***

Ensembles are offered only as zero course unit experiences graded on a satisfactory (S) or unsatisfactory (U) basis.

#### **960. College Choir**

College Choir is a large mixed chorus, open to all students by audition or permission of the instructor. Previous choral experience and music literacy skills are helpful but not required. Students are introduced to a wide variety of sacred and secular music in various styles and languages. In addition to learning pieces for performance, students also investigate their repertoire in terms of historical context, social significance, religious and philosophical tradition, stylistic interpretation, textual meaning, poetic construction, and music compositional techniques. Singers hone their musicianship skills (hearing, sight-reading, intonation, ensemble awareness), increase their musical vocabulary, expand their stylistic horizons, improve their abilities in diction and text interpretation, and develop a confident and professional stage presence. The College Choir rehearses twice weekly, performs several times each semester, and constitutes the musical core of the annual Candlelight Carols services in December.

#### **961. Chamber Singers**

Chamber Singers is a small, select choral ensemble open to all students by audition or permission of the instructor. Advanced musical skills are required. Students are introduced to a wide variety of sacred and secular music in various styles and languages. In addition to learning pieces for performance, students also investigate their repertoire in terms of historical context, social significance, religious and philosophical tradition, stylistic interpretation, textual meaning, poetic construction, and music compositional techniques. Singers hone their musicianship skills (hearing, sight-reading, intonation, ensemble awareness), increase their musical vocabulary, expand their stylistic horizons, improve their abilities in diction and text interpretation, and develop a confident and professional stage presence. The Chamber Singers rehearse twice weekly and perform several times each semester, including the annual Candlelight Carols services in December.

#### **962. Women's Ensemble**

A female-only select vocal ensemble that performs choral concerts of various styles each semester, both on and off-campus.

#### **965. Opera Workshop**

The Opera Workshop is designed to give advanced vocalists an opportunity to explore and perform operatic solo and ensemble pieces. Members should be concurrently enrolled for Individual Applied Music or College Choir. Open to advanced students by instructor permission.

#### **966. Collegium Musicum**

This ensemble is dedicated to the performance of Medieval, Renaissance, and Baroque music. The members of the Collegium study early music performance practices and perform on period instruments. The ensemble performs one concert each semester.

#### **970. Chamber Orchestra**

The Chamber Orchestra consists of 20-30 string players plus winds, brass, and percussion, and performs works from the eighteenth, nineteenth, and twentieth centuries. The ensemble performs one concert each semester.

#### **971. Musica da Camera**

This ensemble performs chamber music for winds and strings from the Baroque to the twentieth century. Rehearsals are collaborative, and students take leadership roles. One concert each semester and special events by request.

#### **972. Wind Ensemble**

The Wind Ensemble provides performance opportunities in traditional and contemporary concert music for interested and qualified wind and percussion players. Open to all students with permission of the director. Rehearsals are held twice weekly. Participation in all performances required.

**973. Jazz Big Band**

The Jazz Ensemble is a select group of 20–25 members which performs a wide variety of jazz styles. There is one rehearsal a week and several performances take place during the year.

**974. Jazz Improvisation Ensemble**

This group is devoted to the study and performance of improvised music. Students participating in the ensemble explore traditional, progressive, and experimental forms of jazz in order to develop a wide range of approaches to improvisation. The ensemble performs one concert each semester.

**975. Small Ensembles**

Various types of small groups including flute ensemble, percussion ensemble, chamber music, etc.

**7. Example course-offering schedule for three years**

Please see Appendix B, attached as a separate file.

**9. Staffing considerations**

In music, as in all other disciplines, staffing can be complicated because of the combination of types of courses the department must offer. We are committed to continuing to offer First Year Seminars and offer one or two each academic year. In addition, the three-year course rotation grid that we have provided shows that we can account for all of the courses we need to provide but also shows a difficulty that our department must always keep in mind. That difficulty is that we must staff nine sections of music theory each year and four sections of music history. Music theory and the music history sequence comprise the bulk of the core required of all majors. These 13 sections equal slightly more than the full loads of two full-time faculty and we are a department of only five full-time faculty. Providing upper level courses in music theory and music history above and beyond the core courses accounts for most of the remainder of the available course time of current full-time faculty.

We also provide many courses that currently carry either the “A” or the “D” perspective.

The changes we are proposing do not add in any way to the staffing difficulties mentioned above. Those would exist in either our old curriculum or the new one and are simply attributable to our growth as a department.