The music curriculum is designed to deepen students’ understanding of musical form and expression through the development of skill in composition and performance joined with analysis of musical works and their place in various cultures. A major in music provides a foundation for further study leading to a career in music. As a result of having majored in our department, students exhibit proficiency in various skills appropriate to a specific area of the curriculum as listed below. But beyond such competence, we seek to develop their awareness of aesthetics and of their place in the history of musical performance, craft, and scholarship.

**LEARNING GOALS**

Music Department faculty members are committed to the education of the whole musician. This entails the study of performance, theory, and history, as we believe these disciplines support each other in a comprehensive understanding of music. Depending on the level of the individual course, we aim for students to:

- gain command of chosen instrument or voice, showing understanding of technical skills of musicianship.
- understand how to apply appropriate interpretive choices to a given musical work.
- analyze important aspects of musical style and structure, both in score and aurally.
- demonstrate ability to deploy elements of melody, harmony, and structure in original creations.
- develop rhetorical skills to speak and write about music with conviction, and the bibliographical skills required to find works and critical perspectives that inform these judgements.

**CURRICULUM**

**Composition/Theory**
The composition/theory program stresses proficiency in aural, keyboard, and vocal skills, and written harmony and counterpoint. Composition following important historical models and experimentation with contemporary styles are emphasized.

**Musicology**
The musicology program, which emphasizes European, North American, and Asian traditions, considers music in the rich context of its social, religious, and aesthetic surroundings.

**Performance**
Haverford’s music performance program offers opportunities to participate in the Haverford-Bryn Mawr Chamber Singers, Chorale, Orchestra, and chamber ensembles. Students can receive academic credit for their participation (MUSC 102, 214, 215, and 216), and can receive credit for Private Study (MUSC 208 for Instrumental Study, MUSC 209 for Voice Study, and MUSC 210 for Keyboard Study). Student chamber ensembles, solo instrumentalists, and vocalists also give informal recitals during the year. Courses such as Art Song and Topics in Piano have a built-in performance component.

**Private Lessons**
Students can arrange private music lessons through the department or independently. We have a referral list of many fine teachers in the Philadelphia area with whom we are affiliated. The department helps to subsidize the cost of lessons for students with financial need who are studying for academic credit.

**MAJOR REQUIREMENTS**

- Composition/Theory: MUSC 203, 204, and 303.
- Musicology: Three courses, MUSC 229, plus any two of MUSC 220, 221, 222, 223, 224, or 225.
- Performance
  - Participation in a department-sponsored performance group for at least a year.
  - MUSC 208, 209, or 210 instrumental or vocal private study for one year.
  - We strongly urge continuing ensemble participation and instrumental or vocal private study.
- A Senior Project (as detailed below)
- We expect majors to attend the majority of department-sponsored concerts, lectures, and colloquia.

**MINOR REQUIREMENTS**

- Composition/Theory: MUSC 203 and 204.
- Musicology: MUSC 229; plus any one of 220, 221, 222, 223, 224, or 225.
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• One elective from the following: MUSC 149, 207, 220, 221, 222, 223, 224, 225, 227, 250, 254, 265, 266, 270, 303, 304, and 325.
• MUSC 208, 209, 210 instrumental/vocal private study or department ensemble participation for one year.
• We expect minors to attend the majority of department-sponsored concerts, lectures, and colloquia.

SENIOR PROJECT

Senior majors in the Department of Music may choose to undertake their capstone experience by pursuing one of the following focused project options: an original composition or theoretical inquiry; a musicology research paper; a full recital performance; a personalized plan of study within an elective course beyond the number required. In some cases, projects might combine two fields—performance and theory, for example—and may involve joint advisement. All projects culminate in public presentation appropriate to their nature and scope.

Majors are asked in February of their junior year to discuss with department faculty members their ideas for the senior experience, identify an adviser, and submit a formal, written project proposal to the Chair before spring break. Proposals are then reviewed by the Music faculty in department meetings. Frequently the department asks that proposals be modified and submitted for a second review before final approval is given. Notification of departmental approval is sent by the chair to students in April. As soon as the project is approved, students are expected to consult with the adviser to determine a clear schedule for the timely completion of work according to the unique needs of the project. Students are often encouraged to get a head start on senior project work well before the beginning of their final fall semester.

Majors pursuing an independent project in composition/theory, musicology or performance generally register for MUSC 480 in both the fall and spring semesters of their senior year. Each semester of 480 earns one course credit; however, only one semester of 480 counts toward the courses required for the major. Majors pursuing the expanded curricular option may be advised to take a preparatory fall 480, which likewise would earn one course credit, but not apply toward fulfillment of major requirements.

Senior Project Learning Goals

• In the process of preparing an original composition, the student exercises the ability to compose a substantial work (e.g., string quartet, song cycle, piano sonata) exhibiting proficiency in notation, clarity of structure, stylistic integrity, and awareness of historical models. In pursuing a theoretical inquiry, the student engages in the analysis of musical content through primary and secondary sources, aiming for a synthesis of perspectives and an expression of insights sensitive to music’s interpretive possibilities.
• In the process of preparing a senior thesis in musicology, the student develops the ability to craft an original research question based on knowledge of and reflection upon prior literature in the field. The student will also demonstrate command of appropriate musicological research methods, clear written expression, and the capacity to speak with authority about the topic in a public presentation.
• In the process of preparing a senior recital, the student hones the skills to present a technically and interpretively challenging program of repertory from a range of stylistic periods.
• In the process of fulfilling a program of intensified study within an additional course elective, the student expands curricular horizons, and meets the highest-level challenges in her/his experience as a major.

Regardless of the specific path taken, it is intended that the senior experience stimulate reflection on the discipline of music as a whole, and lead to the student’s awareness of place within the unfolding history of musical creativity, scholarship and performance. Each project should in its own way constitute a consummation of the student's musical growth throughout the undergraduate years.

Senior Project Assessment

Whether undertaken in the context of an intensified elective or of an independent study the actual numerical grade assigned for the senior project remains at adviser discretion. The department as a body discusses the project’s relative quality and the consistency of effort brought to bear in its production, to aid the adviser in evaluation. A written summary of the department’s collective appraisal of the student’s achievement in the senior experience is furnished by the chair to the student prior to Commencement.
REQUIREMENTS FOR HONORS

Honors
• Minimum GPA in music courses of 3.7 AND grade on senior project of 4.0.

High Honors
• Outstanding, standard-setting contribution to the department in the context of courses and/or ensembles.
• Exceptional level of originality, depth, and synthesis in the senior project as compared to undergraduate work generally, outside Haverford (i.e., a level of work that should be sufficient to gain admission to top graduate programs in the field).

SPECIAL PROGRAMS AND FUNDS

The Music Department Concert Artist Series presents distinguished and emerging performers in public concerts, master classes, lecture-demonstrations, reading sessions, and informal encounters. Among artists recently featured have been pianist Peter Serkin, violinist Miranda Cuckson, the Orlando Consort, the Borromeo String Quartet, the Renee Rosnes Jazz Quartet, and the Borealis Wind Quintet with pianist Leon Bates.

The Network for New Music Residency features Philadelphia’s distinguished contemporary music ensemble in reading and recording sessions for student composers, performances of contemporary music with students in the Chamber Music program, and a concert series highlighting the work of prominent living composers.

The William Heartt Reese Music Fund was established in 1977 to honor William Heartt Reese, Professor of Music and conductor of the Glee Club and Orchestra at Haverford from 1947 to 1975. The fund supports applied music lessons for students enrolled in the department’s private study program.

The John H. Davison ’51 Fund for Student Composers supports the performance of new works by student composers. This fund recognizes John’s 40 years of teaching and musical creativity at Haverford.

The Orpheus Prize is awarded for exceptional achievement in the practice of tonal harmony.

The Kessinger Family Fund for Asian Performing Arts sponsors musical performances and lecture-demonstrations that enrich Haverford’s cross-cultural programs. Since its inception in 1997, the fund has supported visits by artists representing traditions of South, Central, and East Asia, and Indonesia.

FACILITIES

See the departmental web page for a description of performance, rehearsal, library spaces, instruments and equipment.

FACULTY

Ingrid Arauco (on leave Spring 2016)
Department Chair and Professor of Music

Curtis Cacioppo
Ruth Marshall Magill Professor of Music and Director of Keyboard Studies

Richard Freedman
John C. Whitehead Professor of Music

Heidi Jacob
Associate Professor of Music and Director of Orchestral and Instrumental Studies

Thomas Lloyd
Professor of Music and Director of Choral and Vocal Studies

Christine Cacioppo
Visiting Instructor in Music

Leonardo Dugan
Visiting Assistant Professor of Music

Myron Gray
Visiting Assistant Professor of Music

COURSES

MUSCH102 CHORALE
Thomas Lloyd
Chorale is a large mixed chorus that performs major works from the oratorio repertoire with orchestra and student soloists. Attendance at weekly two-hour rehearsals and dress rehearsals during performance week is required. Entrance by audition. Students can start Chorale at the beginning of any semester. Prerequisite(s): audition and consent of the instructor; Humanities (HU)

MUSCH107 INTRODUCTORY PIANO
Christine Cacioppo
MUSIC

An introduction to the art of playing the piano and the music written for it. No prior musical experience is required. This course consists of weekly hour-long sessions in the form of either a class lecture/workshop given on Tuesday evenings, or self-directed listening sessions posted on Moodle, as well as weekly 20-minute private lessons at an arranged time. It is expected that the student will practice an hour each day, six days a week, and keep a listening journal, giving personal responses to the required listening as well as to three professional concerts. The final exam is a performance of two or more short works on the class recital at the end of the term. This is a lottery course, limited to 16 students, with 5 spaces reserved for majors/minors. Humanities (HU)

MUSCH110 INTRODUCTION TO MUSIC THEORY
Leonardo Dugan, Ingrid Arauco
An intensive introduction to the notational and theoretical materials of music, complemented by work in sight-singing, keyboard harmony, and dictation. This course is appropriate for students who sing or play an instrument, but who have had little or no systematic instruction in music theory. Topics include time and pitch and their notation, scales, intervals, triads, basic harmonic progressions, melodic construction, harmonization of melody, non-harmonic tones, transposition, and key change (modulation). Students who wish to explore the art of musical composition will find this course especially useful, as two creative projects are assigned: the composition of a pair of melodies in the major and minor modes, and a 32-bar piece which changes key. Preparation for these projects is provided through listening and analysis of works in a variety of musical styles. Students having completed this course will be prepared to enter Music 203, the first semester of the theory sequence for music majors. Humanities (HU)

MUSCH111 INTRODUCTION TO WESTERN MUSIC
Richard Freedman
A survey of the European musical tradition from the Middle Ages to modern times. Students will hear music by Monteverdi, Bach, Mozart, Beethoven, Wagner, Stravinsky, and Glass, among many others, developing both listening skills and an awareness of how music relates to the culture that fosters it. In addition to listening and reading, students will attend concerts and prepare written assignments. Humanities (HU)

MUSCH132 WRITING ABOUT BEETHOVEN
Richard Freedman
Humanities (HU)

MUSCH203 PRINCIPLES OF TONAL HARMONY I
Leonardo Dugan, Ingrid Arauco
The harmonic vocabulary and compositional techniques of Bach, Haydn, Mozart, Beethoven, Schubert, and others. Analysis of musical literature in a variety of genres and harmonization in four parts. Composition of minuet and trio, set of variations, or other homophonic piece is the final project. Requires three class hours plus laboratory period covering related aural and keyboard harmony skills. Required for the Music major and minor; should be taken no later than fall of sophomore year. Prerequisite(s): Music 110 or consent of instructor; Humanities (HU)

MUSCH204 PRINCIPLES OF TONAL HARMONY II
Curtis Cacioppo
Continuation of Music 203, covering chromatic harmony and focusing on the development of sonata forms from the Classical through the Romantic period. Composition of a sonata exposition is the final project. Three class hours plus laboratory period covering related aural and keyboard harmony skills. Required for the Music major or minor. Prerequisite(s): Music 203; Humanities (HU)

MUSCH207 TOPICS IN PIANO
Curtis Cacioppo
Combines private lessons and studio/master classes, musical analysis, research questions into performance practice and historical context, and critical examination of sound recorded sources. Requires preparation of works of selected composer or style period for end-of-semester recital. Recent topics have included The Italian Keyboard Tradition, J.S. Bach and his Trans-Generational Impact, and American Roots. Humanities (HU)

MUSCH208 PRIVATE STUDY: INSTRUMENTAL
Heidi Jacob
All students enrolled in the private study program should be participating in a departmentally directed ensemble or activity (Chorale, Orchestra, etc.) as advised by their program supervisor. Students receive ten hour-long lessons with approved teachers for one-half credit, graded. All students in the private study program perform for a faculty jury at the end of the semester. Students
assume the cost of their lessons, but may apply for private study subsidies at the beginning of each semester's study through the department.

**Humanities (HU)**

**MUSCH209 PRIVATE STUDY: VOICE**

*Thomas Lloyd*

All students enrolled in the private study program should be participating in a departmentally directed ensemble or activity (Chorale, Orchestra, etc.) as advised by their program supervisor. Students receive ten hour-long lessons with approved teachers for one-half credit, graded. All students in the private study program perform for a faculty jury at the end of the semester. Students assume the cost of their lessons, but may apply for private study subsidies at the beginning of each semester's study through the department.

**Humanities (HU)**

**MUSCH210 PRIVATE STUDY: KEYBOARD**

*Christine Cacioppo*

All students enrolled in the private study program should be participating in a departmentally directed ensemble or activity (Chorale, Orchestra, etc.) as advised by their program supervisor. Students receive ten hour-long lessons with approved teachers for one-half credit, graded. All students in the private study program perform for a faculty jury at the end of the semester. Students assume the cost of their lessons, but may apply for private study subsidies at the beginning of each semester's study through the department.

**Humanities (HU)**

**MUSCH214 CHAMBER SINGERS**

*Thomas Lloyd*

A 30-voice mixed choir that performs a wide range of mostly a cappella repertoire from the Renaissance to the present day, in original languages. The choir performs on and off campus, both public concerts and outreach concerts to underserved audiences. International tours revolving around shared concerts with choirs in the cities visited happen every 3-4 years. Requires attendance at three 80-minute rehearsals weekly. Entrance by audition at the beginning of the Fall semester each year.

**Humanities (HU)**

**MUSCH215 CHAMBER MUSIC**

*Heidi Jacob*

Intensive rehearsal of works for small instrumental groups, with supplemental assigned research and listening. Performance is required. Students enrolled in Chamber Music have the opportunity to receive coaching from visiting artists on the Concert Artist Series and from resident ensembles. Performances take place at Haverford and Bryn Mawr Colleges, and other community venues. This course is available to those students who are concurrently studying privately, or who have studied privately immediately prior to the start of the semester. In addition, all students playing orchestral instruments must participate concurrently in the Orchestra, unless granted permission by the music director. Entrance by audition only.

**Humanities (HU)**

**MUSCH216 ORCHESTRA**

*Heidi Jacob*

The Haverford-Bryn Mawr Orchestra has over seventy members and performs a wide range of symphonic repertory. Orchestra members are expected to attend one two-and-a-half hour rehearsal per week, and are guided in sectional rehearsals by professional musicians. There are three/four performances a year, including Parents/Family Weekend concerts. The spring Orchestra concert features the winner of the annual student concerto competition. Entrance by audition only.

**Humanities (HU)**

**MUSCH219 ART SONG**

*Thomas Lloyd*

A performance course devoted to the French, German, English, and American art song literature from Schubert to the present. Weekly performance classes will be accompanied by weekly individual coaching with the instructor, culminating in a public recital at the end of the semester. Prerequisite(s): audition and consent of instructor.

**Humanities (HU)**

**MUSCH221 MUSIC, RITUAL, AND REPRESENTATION, 1400-1600**

*Richard Freedman*

This course explores the remarkable emergence of new ways of representing poetic and dramatic texts in musical form, charting the cultural forces of Renaissance, Reformation, and printing in the 15th and 16th centuries. We will explore changes in musical style, and the changing role that music played in European culture. We’ll hear music by composers like Dufay, Josquin, Palestrina, Lasso, and Marenzio, among many others. Three class hours plus listening laboratory period.

**Prerequisite(s): any full-credit course in Music, or equivalent prior experience in musical study.**

**Humanities (HU)**

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MUSCH222 COMPOSERS, PLAYERS, AND LISTENERS IN THE 17TH AND 18TH CENTURIES
Myron Gray
Study of music and musical life in Europe between about 1600 and 1750. The course traces sharp changes in musical style and the equally striking changes in roles for soloists, composers, and audiences in an international context of patronage and publishing. Composers studied range from Monteverdi to Bach and Handel. Three class hours plus listening laboratory period. Prerequisite(s): Music 110, 111, or a working knowledge of musical notation and related concepts; Humanities (HU)

MUSCH223 MOZART'S WORLD
Myron Gray
This course takes students on a musical tour of Europe in the eighteenth century. Traveling from Naples to Paris, London, and Vienna, we consider how politics, religion, commerce, and technology shaped local musical cultures. At the same time, we explore the formation of a pan-European musical language, the galant style, in works by composers like Gluck, Haydn, Mozart, and early Beethoven. Prerequisite(s): Music 110, 111, or consent of the instructor; Humanities (HU)

MUSCH224 19TH CENTURY ROMANTIC MUSIC
Myron Gray
This course examines the songs, operas, piano music and symphonic works of Berlioz, Liszt, Schubert, the Schumanns, Loewe, Wagner, Verdi, Dvorak, Mahler, and Brahms. We will learn about changing styles and forms, and we will put music in the contexts of literary Romanticism, nationalism, and changing social world of musicians and the musical institutions. Prerequisite(s): any full credit course in Music, or consent of the instructor; Humanities (HU)

MUSCH229 THINKING ABOUT MUSIC: IDEAS, HISTORY, AND MUSICOLOGY
Richard Freedman, Myron Gray
Core concepts and perspectives for the serious study of music. Students explore music, meaning, and musicological method in a variety of contexts through a set of six foundational themes and questions: Music and the Idea of Genius, Who Owns Music?, Music and Technology, The Global Soundscape, Music and the State, and Tonality, Sense, and Reason. Each unit uses a small number of musical works, performances, or documents as a focal point. In each unit we also read current musicological work in an attempt to understand the methods, arguments, and perspectives through which scholars interpret music and its many meanings. This course is required of all music majors and minors in their sophomore or junior year. Prerequisite(s): Music 110, 111, or 203; Humanities (HU)

MUSCH265 SYMPHONIC TECHNIQUE AND TRADITION
Curtis Cacioppo, Ingrid Arauco
In this course, we will be familiarizing ourselves with significant orchestral repertory of the past three centuries, learning to read the orchestral score, studying the capabilities of various orchestral instruments and how they are used together, and tracing the evolution of orchestral writing and orchestral forms from the Classical period to the present. Weekly exercises in scoring for orchestra. Attendance at rehearsals and/or performances of the Philadelphia Orchestra. Prerequisite(s): Music 204; Humanities (HU)

MUSCH266 COMPOSITION
Ingrid Arauco
Preparation of a portfolio of compositions for various instruments and ensembles. Weekly assignments designed to invite creative, individual responses to a variety of musical ideas; experimentation with harmony, form, notation, and text-setting. Performance of student works-in-progress and final reading/recording session with professional musicians. Recent classes have had their compositions read by Network for New Music, percussionist Phillip O’Banion, and the Amernet String Quartet. Prerequisite(s): Music 204 and consent of the instructor; Humanities (HU)

MUSCH270 POPULAR MUSIC IN AMERICA
Myron Gray
Introductory history of American popular music, c. 1790–1980. Covers early musical theater, minstrelsy, the blues, rock, film music, and minimalism, exploring themes of cultural hierarchy, technology, race, and transnationalism. Prerequisite(s): First year seminar or consent of instructor; Humanities (HU)

MUSCH303 ADVANCED TONAL HARMONY
Ingrid Arauco, Curtis Cacioppo
Study of late 19th-century harmonic practice in selected works of Liszt, Wagner, Brahms, Fauré, Wolf, Debussy, and Mahler. Exploration of chromatic harmony through analysis and short compositions; final composition project consisting of either art song or piano piece such as nocturne or...
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intermezzo. Musicianship lab covers related aural and keyboard harmony skills. Prerequisite(s):
Music 204; Humanities (HU)

**MUSCH304 COUNTERPOINT**
*Ingrid Arauco*
18th-century contrapuntal techniques and forms with emphasis on the works of J.S. Bach.
Composition of two-part contrapuntal dances and inventions, canon, chorale prelude, fugue in three voices. Attention is also paid to counterpoint in later style periods, especially the twentieth century.
Three class hours plus laboratory period covering related aural and keyboard harmony skills.
Prerequisite(s): Music 204; Humanities (HU)

**MUSCH325 SEMINAR IN 20TH/21ST CENTURY MUSIC**
*Curtis Cacioppo*
Study of composers, works, and trends since 1900, with reference to theoretical and aesthetic writings and their relation to world events. Recent topics have included European émigré influence on American music, and Make It New: Music by Philadelphia Composers. Prerequisite(s): Music 204; Humanities (HU)