

MUSIC

haverford.edu/music

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.
- Two electives in Music, from: MUSC 149, 207, 220, 221, 222, 223, 224, 225, 227, 250, 254, 265, 266, 270, 304, and 325.
- 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)

MUSIC

- 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.
- 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 advisorship. 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 advisor, 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 advisor 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 their 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

MUSIC

intensified elective or of an independent study the actual numerical grade assigned for the senior project remains at advisor 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 advisor 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

Department Chair and Professor of Music

Christine Cacioppo

Visiting Instructor in Music

Curtis Cacioppo

Ruth Marshall Magill Professor of Music and Director of Keyboard Studies

Leonardo Dugan

Visiting Assistant Professor of Music

Richard Freedman

John C. Whitehead Professor of Music

Myron Gray

Visiting Assistant Professor of Music

Heidi Jacob (*on leave Spring 2018*)

Associate Professor of Music and Director of Orchestral and Instrumental Studies

Thomas Lloyd (*on leave 2017-2018*)

Professor of Music and Director of Choral and Vocal Studies

MUSIC

Daniel Spratlan

Visiting Assistant Professor of Music

COURSES

MUSC H102 CHORALE

Daniel Spratlan

Humanities (HU)

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. (Offered Fall 2017)

MUSC H107 INTRODUCTORY PIANO

Christine Cacioppo

Humanities (HU)

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. (Offered Fall 2017)

MUSC H110 INTRODUCTION TO MUSIC THEORY

Ingrid Arauco, Leonardo Dugan

Humanities (HU)

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. (Offered Fall 2017 and Spring 2018)

MUSC H111 LISTENING TO CLASSICAL MUSIC

Myron Gray

Humanities (HU)

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, 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. (Offered Fall 2017)

MUSC H127 LISTENING TO JAZZ

Myron Gray

Humanities (HU)

A study of jazz and its cultural meanings. Starting with an overview of jazz styles and European idioms closely bound to jazz history, the course gives students a basic aural education in musical forms, the process of improvisation, and the fabric of musical performance. Critical methodologies are also explored, especially recent writings on art and society, identity and difference, and acculturation and change. (Offered Spring 2018)

MUSC H132 WRITING ABOUT BEETHOVEN

Richard Freedman

An exploration of Beethoven's life and works, considered in the context of changing aesthetic and cultural values of the last two centuries. Students will listen to Beethoven's music, study some of his letters and conversation books, and read some of the many responses his art has engendered. In their written responses to all of this material, students will think about Beethoven's music, his artistic personality, and the ideas and assumptions that have guided the critical reception of his art and life. They will learn to cultivate their skills as readers and listeners while improving their craft as writers. (Offered occasionally)

MUSIC

MUSC H203 TONAL HARMONY I

Curtis Cacioppo

Humanities (HU)

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): MUSC 110 or instructor consent. (Offered Fall 2017)

MUSC H204 PRINCIPLES OF TONAL HARMONY II

Ingrid Arauco

Humanities (HU)

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; should be taken the semester after MUSC 203. Prerequisite(s): MUSC 203. (Offered Spring 2018)

MUSC H207 TOPICS IN PIANO

Curtis Cacioppo

Humanities (HU)

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. (Offered Spring 2018)

MUSC H208 PRIVATE STUDY: INSTRUMENTAL

Heidi Jacob

Humanities (HU)

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. (Offered Fall 2017)

MUSC H209 PRIVATE STUDY: VOICE

Daniel Spratlan

Humanities (HU)

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. (Offered Fall 2017)

MUSC H210 PRIVATE STUDY: KEYBOARD

Curtis Cacioppo

Humanities (HU)

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. (Offered Fall 2017)

MUSC H214 CHAMBER SINGERS

Daniel Spratlan

Humanities (HU)

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. (Offered Fall 2017)

MUSIC

MUSC H215 CHAMBER MUSIC

Heidi Jacob

Humanities (HU)

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. (Offered Fall 2017)

MUSC H216 ORCHESTRA

Heidi Jacob

Humanities (HU)

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. (Offered Fall 2017)

MUSC H219 ART SONG

Daniel Spratlan

Humanities (HU)

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 instructor consent. (Offered Spring 2018)

MUSC H221 MUSIC IN THE RENAISSANCE: RITUAL AND REPRESENTATION

Richard Freedman

Humanities (HU)

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. (Offered Spring 2018)

MUSC H222 BACH AND THE BAROQUE

Myron Gray

Humanities (HU)

This course traces sharp changes in 17th-century musical style and the equally striking changes in roles for soloists, composers, and audiences that prepared the way for Bach's extraordinary synthesis of musical technique in the first half of the 18th century. Attention to contexts of patronage, publishing, church, and theater, and to composers including Monteverdi, Vivaldi, and Handel. Prerequisite(s): Any full-credit course in Music, or instructor consent. (Offered Fall 2017)

MUSC H223 MOZART'S WORLD: MUSIC OF THE CLASSICAL ERA

Myron Gray

Humanities (HU)

This course takes students on a musical tour of Europe in the age of Mozart. 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 Mozart and his contemporaries. Prerequisite(s): Any full-credit course in Music, or instructor consent. (Typically offered every other year)

MUSC H224 BEETHOVEN'S CENTURY: MUSIC OF THE ROMANTIC ERA

Myron Gray

Humanities (HU)

This course traces new paths forged by Beethoven and his successors in the dazzling musical world of the 19th century. Beethoven is a touchstone as we explore the songs, operas, piano music, and symphonic works of Schubert, Chopin, the Schumanns, Berlioz, Liszt, Wagner, Verdi, Brahms, and Mahler. We situate changing musical form and style in the contexts of literary Romanticism, nationalism, and the evolving social world of musicians and their institutions.

MUSIC

Prerequisite(s): any full-credit course in music, or instructor consent. (Typically offered every other year)

MUSC H229 THINKING ABOUT MUSIC: IDEAS, HISTORY, AND MUSICOLOGY

Myron Gray

Humanities (HU)

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): MUSC 110, 111, or 203, or instructor consent. (Offered Fall 2017)

MUSC H254 TONES, WORDS, AND IMAGES

Curtis Cacioppo

Humanities (HU)

This course is designed around a core group of works that demonstrate musical interaction with a variety of media such as literary and dramatic text, visual art and architecture, and the physical movement of dance. Drawing from the rich resource of Western tradition, examples for study range from the German Lied of the Classical and Romantic periods to the contemporary collaborations of Philip Glass and filmmaker Godfrey Reggio. Along the way we encounter many of the principal currents in the development of the arts—impressionism, symbolism, expressionism, pointillism, verismo, abstraction—and the genres of song cycle, opera, melodrama, tone poem, ballet, theater and film. Among the composers represented are Mozart, Beethoven, Schubert, Schumann, Liszt, Wagner, Tchaikovsky, Thomas, Wolf, Fauré, Debussy, Dukas, Sibelius, Schoenberg, Stravinsky, Bartók, Puccini, Cage, and Glass; among authors Goethe, Eichendorff, Heine, Rückert, Bouilly, Poe, Baudelaire, Louÿs, Mallarmé, Maeterlinck, Balázs, Guiraud, George, Sardou, Auden, Updike, Joyce; in the visual realm Palladio, Friedrich,

Rossetti, Monet, Benois, Roerich, Chagall, Kandinsky, Chihuly; choreographers Fokine, Nijinsky, Balanchine, Abrahams, Cunningham, Morris, Tharp. Prerequisite(s): any 100-level music course or its equivalent, or instructor consent. (Offered Fall 2017)

MUSC H265 SYMPHONIC TECHNIQUE AND TRADITION

Curtis Cacioppo

Humanities (HU)

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): MUSC 204 or instructor consent. (Typically offered every other year)

MUSC H266 COMPOSITION

Ingrid Arauco

Humanities (HU)

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): MUSC 204 and instructor consent. (Typically offered every other year)

MUSC H270 POPULAR MUSIC IN AMERICA

Myron Gray

Humanities (HU)

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 writing seminar or instructor consent. (Typically offered every other year)

MUSIC

MUSC H303 ADVANCED TONAL HARMONY

Ingrid Arauco

Humanities (HU)

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 intermezzo. Musicianship lab covers related aural and keyboard harmony skills. Prerequisite(s): MUSC 204 or instructor consent. (Offered Fall 2017)

MUSC H304 COUNTERPOINT

Curtis Cacioppo

Humanities (HU)

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): MUSC 204 or instructor consent. (Offered Spring 2018)

MUSC H325 SEMINAR IN 20TH/21ST CENTURY MUSIC

Ingrid Arauco

Humanities (HU)

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): MUSC 204 or instructor consent. (Offered Spring 2018)

MUSC H480 INDEPENDENT STUDY

Staff

Humanities (HU)

Prerequisite(s): Approval of department and consent of instructor. (Offered Fall 2017)