

MUSIC

(AS) {MUSC}

Undergraduate Studies

Freshman Seminars

SM 016. (AFRC016, AFST016, COML015, URBS016) Freshman Seminar. (M) Staff.

The primary goal of the freshman seminar program is to provide every freshman the opportunity for a direct personal encounter with a faculty member in a small setting devoted to a significant intellectual endeavor. Specific topics will be posted at the beginning of each academic year. Please see the College Freshman seminar website for information on current course offerings <http://www.college.upenn.edu/courses/seminars/freshman.php>. Fulfills Arts and Letters sector requirement.

SM 018. (URBS018) Freshman Seminar. (M) Staff.

The primary goal of the freshman seminar program is to provide every freshman the opportunity for a direct personal encounter with a faculty member in a small sitting devoted to a significant intellectual endeavor. Specific topics be posted at the beginning of each academic year. Please see the College Freshman seminar website for information on current course offerings [http:// www.college.upenn.edu/courses/seminars/freshman.php](http://www.college.upenn.edu/courses/seminars/freshman.php). Fulfills Cross Cultural Analysis Requirement.

History of Music

030. 1000 Years of Musical Listening. (C) Arts & Letters Sector. All Classes. Calcagno, Caldwell, Goodman. Open to all students

We know that we like music and that it moves us, yet it is often difficult to pinpoint exactly why, and harder still to explain what it is we are hearing. This course takes on those issues. It aims to introduce you to a variety of music, and a range of ways of thinking, talking and writing about music. The majority of music dealt with will be drawn from the so-called "Classical" repertory, from the medieval period to the present day, including some of the 'greats' such as Handel, Beethoven, Mozart, Berlioz, and Verdi, but will also introduce you to music you will most likely never have encountered before. This course will explore the technical workings of music and the vocabularies for analyzing music and articulating a response to it; it also examines music as a cultural phenomenon, considering what music has meant for different people, from different societies across the ages and across geographical boundaries. As well as learning to listen ourselves, we will also engage with a history of listening. No prior musical knowledge is required. (Formerly Music 021)

031. Symphony. (C) Bernstein.

This course will focus on a specific repertoire of representative symphonies by such composers as Haydn, Mozart, Beethoven, Schubert, Berlioz, Schumann, Brahms, Tchaikowsky, and Mahler. Historical developments will be considered, along with the effects upon symphonic literature of such major sociological changes as the emergence of the public concert hall. But the emphasis will be on the music itself--particularly on the ways we can sharpen our abilities to engage and comprehend the composers' musical rhetoric. Topics will alternate term to term.

032. Composers. (M) Arts & Letters Sector. All Classes. Kallberg, Calcagno, Caldwell, Goodman.

Courses under this number will focus on a specific composer from the classical tradition. As well as introducing students to the music and cultural environment of a given composer, courses will also examine the reception and canonization of a given composer, and the mechanisms of cult-formation. Fulfills Arts and Letters sector and Cross Cultural Analysis Requirements.

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033. History of Opera. (M) Arts & Letters Sector. All Classes. Calcagno, Goodman.

An investigation, through a series of representative works, of the central problem of opera: how does the combination of music, text, and visual spectacle create an art form in which the whole is more powerful than its parts. Today this issue can be examined not only in live performances but also through media such as film, DVD, streaming video-- media to which this four-centuries-old multimedia form has adapted, evolving in still compelling ways. The works chosen for the course provide a chronological survey but also represent the variety of sources on which opera has drawn for its subject matter: myth and legend, the epic, the novel, and the play.

034. Music Makers. Staff.

Courses under this number will treat composer performers and performance. Courses will include a class on Haydn and Mozart (formerly 027;); Beethoven (Formerly 028; and Mahler (formerly 025).

035. (AFRC077) Jazz Style and History. (M) Ramsey. This course is an exploration of the family of musical idioms called jazz. Attention will be given to issues of style development, selective musicians, and to the social and cultural conditions and the scholarly discourses that have informed the creation, dissemination and reception of this dynamic set of styles from the beginning of the 20th century to the present. Fulfills Cultural Diversity in the U.S.

130. Introduction to European Art Music. (M) Arts & Letters Sector. All Classes. Calcagno, Caldwell, Kallberg. Prerequisite(s): Music 070. Fulfills the requirements of the Music Major. Music 070 prerequisite.

This course aims to introduce students to what it means to study the European musical tradition. Students will approach the diverse music that constitute the classical tradition from a variety of scholarly perspectives. The goal of this class is to listen deeply and think broadly. Students will consider questions such as: what sort of object is music? Where is it located? What does it mean to say a work is "canonic"? What is left out of the story? This class will be in dialog with other tier-one classes, and will consider what the historian can bring to the study and understanding of music.

135. Introduction to the Music Life in America. (M) Arts & Letters Sector. All Classes. Ramsey, Goodman. Prerequisite(s): Music 070.

This course surveys American musical life from the colonial period to the present. Beginning with the music of Native Americans, the European legacy, and the African Diaspora, the course treats the singular social and political milieu that forged the profile of America's musical landscape. Attention will be given to the establishment of the culture industry and to various activities such as sacred music, parlor music, concert and theater music, the cultivation of oral traditions, the appearance of jazz, the trajectory of western art music in the United States, and the eventual global dominance of American popular music. Music 070 prerequisite. Preference given to music Majors and Minors.

230. Historical Eras and Topics: Earlier Periods. (M) Staff.

Classes under this number offer a more in-depth look at historical eras and topics or repertoires associated with a specific period of music history. Classes will either focus on one historical epoch (Medieval, Renaissance, Baroque). The purpose of this course is to give students the opportunity to engage deeply with musical objects, both historically and analytically, as well as to expose them to a range of methodologies with which to study music. (Formerly Music 120, 121, 122).

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231. Historical Eras and Topics: Later Periods. Staff.

Classes under this number offer a more in-depth look at historical eras and topics or repertoires associated with a specific period of music history. Classes will either focus on one historical epoch (Enlightenment, Romantic, Modernism). The purpose of this course is to give students the opportunity to engage deeply with musical objects, both historically and analytically, as well as to expose them to a range of methodologies with which to study music. (Formerly 123, 124).

232. Themes in Music History. (M) Staff.

Courses under this number will be organized thematically, tracing a genre or musical concept through several eras. Courses include, for example, courses on Voice, the Sacred, the Uncanny, Technology, Instruments, and Machines.

233. Musical Thought and Scholarship. Staff.

This course will introduce students to the field of music philosophy and musicology.

234. Music Makers. (M) Staff.

Courses under this number will treat composer, performers, and performance. This class may also on occasion have a performance component, including collaborations with local performance venues, artists in residence. Courses will include a class on Haydn and Mozart (formerly 027); Beethoven (formerly 28); Mahler (formerly 25); Monks and Nuns; String Quartets.

235. (AFRC147, FOLK106) Studies in African-American Music. (M) Ramsey.

This course explores aspects of the origins, style development, aesthetic philosophies, historiography, and contemporary conventions of African-American musical traditions. Topics covered include: the music of West and Central Africa, the music of colonial America, 19th century church and dance music, minstrelsy, music of the Harlem Renaissance, jazz, blues, gospel, hip-hop, and film music. Special attention is given to the ways that black music produces "meaning" and to how the social energy circulating within black music articulates myriad issues about American identity at specific historical moments. The course will also engage other expressive art forms from visual and literary sources in order to better position music making into the larger framework of African American aesthetics. (Formerly Music 146).

236. Performance, Analysis, History. (M) Staff.

Participation in the course is contingent upon a successful audition. This course must be taken for a letter grade (pass/fail option may not be utilized for this course). This weekly seminar will explore music from the past and present through class discussions of performance, historical context, and analytical aspects of the music led by a professor and/or performer. One example of a class in this number will be an in-depth study of chamber music repertoire led by the Daedalus Quartet. Students will prepare for a final performance at the end of the semester as well as a paper/presentation. Students interested in this applied approach to music may also wish to take 256 and/or 276.

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238. Mahler's "Resurrection" Symphony. (M) Bernstein.

This course is designed to facilitate the sort of in-depth consideration of a musical work that can arise when the better part of a semester is given over essentially to the study of a single composition, in this case, Mahler's Second Symphony. The work will be studied from a variety of perspectives, including: the composer's approach to monumentality; his experiments with orchestral sonority; the influence on this symphony of Beethoven's Fifth and Ninth Symphonies; the relationship to the Second Symphony of Mahler's *Lieder aus Des Knaben Wunderhorn* and his own First Symphony; and the impact of events in Mahler's early life on the genesis and nature of the Resurrection Symphony. The course is open to Music Majors and Minors. Other students who believe they are adequately prepared for this course should consult with the instructor (Lawrence Bernstein) before registering.

239. Guided Reading in Musicology. (C) Staff. Prerequisite(s): Musc 130 or 135; and 170.

Individual research under the supervision of a member of the faculty. Students who take Music 239 may not take Music 259 or 279. Prerequisite 130 and one other class from tier 1 or 2.

SM 330. Seminar in Music History. (M) Staff.

Advanced seminar in topics in musicology.

Anthropology of Music

050. (AFRC050, AFST050, ANTH022, FOLK022) World Musics and Cultures. (C) Arts & Letters Sector. All Classes. Muller, Rommen, Sykes.

This course examines how we as consumers in the "Western" world engage with musical difference largely through the products of the global entertainment industry. We examine music cultures in contact in a variety of ways-- particularly as traditions in transformation. Students gain an understanding of traditional music as live, meaningful person-to-person music making, by examining the music in its original site of production, and then considering its transformation once it is removed, and recontextualized in a variety of ways. The purpose of the course is to enable students to become informed and critical consumers of "World Music" by telling a series of stories about particular recordings made with, or using the music of, peoples culturally and geographically distant from the US. Students come to understand that not all music downloads containing music from unfamiliar places are the same, and that particular recordings may be embedded in intriguing and controversial narratives of production and consumption. At the very least, students should emerge from the class with a clear understanding that the production, distribution, and consumption of world music is rarely a neutral process.

051. (AFRC053, AFST053, COML053) Music of Africa. (M) Muller.

African Contemporary Music: North, South, East, and West. Come to know contemporary Africa through the sounds of its music: from South African kwela, jazz, marabi, and kwaito to Zimbabwean chimurenga; Central African soukous and pygmy pop; West African Fuji, and North African rai and hophop. Through reading and listening to live performance, audio and video recordings, we will examine the music of Africa and its intersections with politics, history, gender, and religion in the colonial and post colonial era. (Formerly Music 053).

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SM 052. Sounding the Postcolonial: Music & Resistance from Contredanse to Hip-Hop. Donnelly. Fulfills Communication Within the Curriculum, Jazz, and music minor requirements.

Rapid decolonization in the mid-twentieth century drastically changed the global political landscape and has resulted in postcolonial interactions and relationships. The postcolonial manifests itself in music through the creation of postcolonial music, or, music that emerged or was directly and profoundly altered from the postcolonial condition, and the postcolonial *in* music, or expressions of postcolonial sentiments in music, whether it be through lyrics or other musical factors. Through readings, musical recordings, class discussion, and oral presentations, this course aims to examine and explore the multiple registers (political, economic, social, historical among others) in which the postcolonial is mediated through sound. Topics will include hip-hop as resistance in Paris, bhangra in the United Kingdom, and rai in Algeria among others.

150. Introduction to Ethnomusicology. (M) Muller, Rommen, Sykes. Fulfills the requirements of the Music Major.

This course introduces students to the field of ethnomusicology through a series of case studies that explore a range of traditional, popular, and art musics from around the world. The course takes as a point of departure several works of musical ethnography, musical fiction, and musical autobiography and, through in-depth reading of these texts, close listening to assigned sound recordings, and in-class case studies, generates a context within which to think and write about music.

252. (ANTH242, SAST252) Music of South and Southeast Asia. Sykes.

What role does music play in articulating religious identities and spaces? What is the importance of ritual musics as they persist and change in the modern world? How does music reflect and articulate religious ways of thinking and acting? In this course, we explore these and other questions about the interrelations between music, religion, and ritual in South and Southeast Asia. Focusing on India, Sri Lanka, Malaysia, and Indonesia, the course emphasizes musics from Hindu, Buddhist, Muslim and Christian traditions; nevertheless, it draws widely to touch upon sacred musics in Pakistan, Nepal, Burma, Thailand, Vietnam, and among some indigenous peoples in the region. Throughout, we explore ontologies of sound; sonic occurrences in religious structures, public processions, and pilgrimage sites; the construction of religion and ritual as ideas forged through colonial encounter and modern scholarship on religion; the politics of sacred sounds in today's public spaces and contemporary media, such as television and online; and the surprising fluidity between popular and sacred musical genres.

255. (AFRC157, FOLK157, LALS157) Accordions of the New World. (M) Rommen.

This course focuses on the musical genres and styles (both traditional and popular) that have grown up around the accordion in the New World. We will begin our explorations in Nova Scotia and move toward the Midwest, travelling through the polka belt. From there, our investigation turns toward Louisiana and Texas--toward zydeco, Cajun, and Tex-Mex music. We will then work our way through Central and South America, considering norteno, cumbia, vallenato, tango, chamame, and forro. Our journey will conclude in the Caribbean, where we will spend some time thinking about merengue and rake-n-scrape music. Throughout the semester, the musical case studies will be matched by readings and film that afford ample opportunity to think about the ways that music is bound up in ethnicity, identity, and class. We will also have occasion to think about the accordion as a multiply meaningful instrument that continues to be incorporated into debates over cultural politics and mobilized as part of strategies of representation through the New World. (Formerly Music 157).

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258. (AFRC158, LALS158) Latin American Music. (M) Rommen.

This survey course considers Latin American musics within a broad cultural and historical framework. Latin American musical practices are explored by illustrating the many ways that aesthetics, ritual, communication, religion, and social structure are embodied in and contested through performance. These initial inquiries open onto an investigation of a range of theoretical concepts that become particularly pertinent in Latin American contexts--concepts such as post-colonialism, migration, ethnicity, and globalization. Throughout the course, we will listen to many different styles and repertoires of music and then work to understand them not only in relation to the readings that frame our discussions but also in relation to our own, North American contexts of music consumption and production. (Formerly Music 158).

256. (AFRC253, AFST253, ANTH263, FOLK253) Music and Performance of Africa. (M) Muller.

This class provides an overview of the most popular musical styles and discussion of the cultural and political contexts in which they emerged in contemporary Africa. Learning to perform a limited range of African music/dance will be part of this course. No prior performance experience required. (Formerly Music 253).

257. (AFRC258, ANTH256, LALS258) Caribbean Music and Diaspora. (M) Rommen.

This course considers Caribbean musics within a broad and historical framework. Caribbean musical practices are explored by illustrating the many ways that aesthetics, ritual, communication, religion, and social structure are embodied in and contested through performance. These initial inquiries open onto an investigation of a range of theoretical concepts that become particularly pertinent in Caribbean contexts--concepts such as post-colonialism, migration, ethnicity, hybridity, syncretism, and globalization. Each of these concepts, moreover, will be explored with a view toward understanding its connections to the central analytical paradigm of the course--diaspora. Throughout the course, we will listen to many different styles and repertoires of music ranging from calypso to junkanoo, from rumba to merengue, and from dance hall to zouk. We will then work to understand them not only in relation to the readings that frame our discussions but also in relation to our own North-American contexts of music consumption and production. (Formerly Music 258).

259. Guided Research Ethnomusicology. (C) staff. Prerequisite(s): Music 150 and 170.

Individual research under the supervision of a member of the faculty. Students who take Music 259 may not take 239 or 279.

350. Seminar in Ethnomusicology. (C) Muller, Rommen, Sykes.

Advanced study in a selected topic in Ethnomusicology.

Theory & Composition

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070. Introduction to Theory and Musicianship: Making Sense of Music. (C) Moreno, Primosch, Weesner. Prerequisite(s): There is no prerequisite. Students with some background in music may place out of this course and into Music 170, Theory and Musicianship I.

This course will cover basic skills and vocabulary for reading, hearing, performing, analyzing, and writing music. Students will gain command of musical rudiments, including notation, reading and writing in treble and bass clefs, intervals, keys, scales, triads and seventh chords, and competence in basic melodic and formal analysis. The course will include an overview of basic diatonic harmony, introduction to harmonic function and tonicization. Musicianship skills will include interval and chord recognition, rhythmic and melodic dictation and familiarity with the keyboard. There will be in-depth study of selected compositions from the "common practice" Western tradition, including classical, jazz, blues and other popular examples. Listening skills--both with scores (including lead sheets, figured bass and standard notation), and without--will be emphasized. There is no prerequisite. Students with some background in music may place out of this course and into Music 170, Theory and Musicianship I. (Formerly Music 70, 71).

170. Theory and Musicianship I. (A) Moreno, Primosch, Reise, Waltham-Smith, Weesner. Prerequisite(s): Music 070 or successful completion of diagnostic test. Required of music majors.

Introduction to and development of principles of tonal voice-leading, harmonic function, counterpoint, and form through written analysis, composition, improvisation, and written work. Course covers diatonic harmony and introduction to chromaticism. Repertoires will focus on Western classical music. Musicianship component will include sight-singing, dictation keyboard harmony.

171. Theory and Musicianship II. (B) Moreno, Reise, Waltham-Smith, Weesner. Prerequisite(s): Music 170. Required of music majors.

Continuation of techniques established in Theory and Musicianship I. Explores chromatic harmony. Concepts will be developed through analysis and model composition. Musicianship component will include sight singing, clef reading, harmonic dictation and keyboard harmony.

270. Theory and Musicianship III. (M) Moreno, Primosch, Reise, Waltham-Smith, Weesner. Prerequisite(s): Music 170 and 171. Required of music majors.

Continuation of techniques established in Theory and Musicianship I and II. Concepts will be developed through analysis and model composition. Musicianship component will include advanced sight singing, clef reading, harmonic dictation and keyboard harmony.

271. Composition I: Historical Practices. (M) Staff. Prerequisite(s): Music 170, 171, 270.

Studies in selected 16th through 19th century compositional practices. Possible topics may include 16th century modal counterpoint; sonata forms in Viennese classicism; advanced chromatic harmony. Course includes analysis of relevant pieces and student compositional projects reflecting course topic.

272. Composition II: Contemporary Practices. (M) Staff. Prerequisite(s): Music 170, 171, 270.

Studies in selected 20th and 21st century compositional practices. Possible topics may include symmetry in post-tonal harmony; composing for piano; the sonata in the 20th century. Course includes analysis of relevant pieces and student compositional projects reflecting course topic.

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274. Jazz Improvisation. (M) Primosch, Ramsey. Prerequisite(s): Music 70 or 170.

This introductory "hands-on" course survey applies various theoretical approaches to playing specific idioms of jazz and related musical styles. The approach will be eclectic and includes the study of written scores, recordings, live performances, and selected theoretical treatises. (Formerly Music 145).

273. Orchestration. (M) Staff. Prerequisite(s): Music 70 or 170.

An introduction to writing for the instruments of the orchestra. Course will include study of individual instruments and various instrumental combinations, including full orchestra. Representative scores from the 18th century to the present day will be analyzed. Students will be responsible for several scoring projects and will have opportunities to hear readings of their projects. Prerequisite: at least two semesters of music theory or permission of instructor. (Formerly 285).

275. Electronic Music. (M) Lew. Prerequisite(s): Music 070 or 170.

MUSC275 offers an introduction to electronic music/sound production with a focus on analogue systems and performance.

SM 276. Performance and Analysis. (C) Staff. Prerequisite(s): Music 70 or 170.

Participation in the course is contingent upon a successful audition. This course must be taken for a letter grade (pass/fail option may not be utilized for this course). This weekly seminar will explore music from the past and present through class discussions of performance and analytical aspects of the music led by a professor and/or performer. Compared to Music 236, this class will have a more analytical focus. Students will prepare for a final performance at the end of the semester as well as a paper/presentation. Students interested in this applied approach to music may also wish to take 236 and 256.

SM 277. Music and Technology. (A) Lew. Prerequisite(s): Music 070 or 170. This course is for Music Majors and minors.

An introduction to music and sound recording with a focus on concerts and live performances. The entire process will be examined from start to finish, including the roles played by composers, musicians, listeners, performance spaces, and recording technology. Meetings will take place in the classroom, in concert spaces and in the studio. Music majors and minors will be given preference for registration.

278. Composition for Musicians. Weesner. Prerequisite(s): Music 170. Music 170 prerequisite

A class for aspiring composers.

279. Guided Research in Theory and Composition. staff. Prerequisite(s): Music 170, 171 and one other tier 2 class.

Individual research under the supervision of a member of the faculty. Students who take Music 279 may not take Music 239 or Music 259.

370. Seminar in Theory and Composition. (M) Waltham-Smith, Weesner.

Advanced seminar in topics of music theory and compositions.

Other Undergraduate Courses

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005. College Music Program. Staff. Permits will be entered after student completes College Music House form. Forms available in Music department.

Private study in voice, keyboard, strings, woodwind, brass, percussion, and non-western instruments. Such study is designed to meet the artistic, technical, and/or professional needs of the student. Note: This is not a syllabus. Course requirements and assessment will be determined by the private instructor. Private lessons in the College House Music cannot be taken Pass/Fail. Please visit <http://www.sas.upenn.edu/music/performance>. Students cannot register through Penn In Touch. Registration will be maintained by the music department upon receipt of application and instructor permission.

007. Ensemble Performance. (C) Staff. Please contact Ensemble Director if you are interested in taking Music 007 for credit.

Successful participation in a music department sponsored group. Ensemble groups: University Orchestra, University Wind Ensemble, Choral Society, University Choir, Ancient Voices, Baroque and Recorder Ensemble, Chamber Music Society, Arab Music Ensemble, Samba and Jazz Combo. This course must be taken for a letter grade (Pass/Fail registration option may not be utilized for this course).

010. Applied Music. (E) Staff. Prerequisite(s): Must be a music major or minor.

Instruction in vocal and instrumental performance for music majors and minors only. Students must demonstrate in an audition that they have already attained an intermediate level of musical performance.

SM 056. (AFRC056, AFST056, COML056, MUSC556) Seeing/Hearing South Africa: Politics and History through Contemporary Performance. (M) Arts & Letters Sector. All Classes. Muller. Student financial services is processing application for financial aid currently.

This course begins in the spring--students engage with South African performance and political history; the history of the festival in Grahamstown; and listen closely to the history of South African jazz. They are given guidelines for writing about live performances; students discuss program choices; and spend some time talking about travel to South Africa and the lived experience of two weeks at the National Arts Festival. Everyone travels to the National Arts Festival in late June and spends two weeks attending live performances (4-6 per day), blogging on the performances, and discussing these experiences with the Professor & fellow students. We visit a game park and do a "township tour" as part of the two weeks in the Eastern Cape. On returning home, students have about 4 weeks to write a substantial paper on the festival experience. While this is primarily a music class, the National Arts Festival includes all kinds of performance--theater, music, dance, and visual arts. This is two weeks of total immersion in the arts, and thinking deeply about the place of the arts in contemporary life and society.

062. (SAST105) Beginning Tabla II. (B) Staff.

Continued study in Tabla

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057. (LING125) PHONETICS OF MUSIC. May be counted toward the music minor but NOT major.

Singing is an instance of human voice production, and as such can be studied in the way that speech is studied by speech scientists. The scientific study of singing is a small but growing field that uses methods from speech physiology and acoustics to characterize differences among singing voices and performances. This course will introduce students to methods for quantifying aspects of voice production, so that voice samples can be compared across singers, styles, etc. We will also discuss the scientific basis for some of the vocal techniques. Every aspect of voice presented in class will be explored through hands-on lab work with computer programs. We will mostly look at recorded samples of professional singers, but we will sometimes look at students' own vocal productions. However, this is not a course about improving one's singing, and no skill or talent is required to participate.

060. (SAST104) Beginning Tabla I. (M) Staff.

An introduction to the tabla, the premier drum of north Indian and Pakistani classical music traditions.

061. (SAST106) Indian Musical Performance A: Elementary. (C) Nalbandian.

Introduction to the fundamentals of Indian music; instruction in performance on the sitar.

063. (SAST107) Beginning Sitar II. (C) Nalbandian. Continuation of MUSC 061

080. (ENGL080) Literatures of Jazz. (E) Staff.

That modernism is steeped as much in the rituals of race as of innovation is most evident in the emergence of the music we have come to know as jazz, which results from collaborations and confrontations taking place both across and within the color line. In this course we will look at jazz and the literary representations it engendered in order to understand modern American culture. We will explore a dizzying variety of forms, including autobiography and album liner notes, biography, poetry, fiction, and cinema. We'll examine how race, gender, and class influenced the development of jazz music, and then will use jazz music to develop critical approaches to literary form. Students are not required to have a critical understanding of music. Class will involve visits from musicians and critics, as well as field trips to some of Philadelphia's most vibrant jazz venues.

161. (SAST108) Intermediate Sitar I. (C) Miner.

North Indian classical music is performed in a format shared by stringed, bowed and wind instruments. intermediate North Indian Instrumental performance is open to students who play a Western or Indian instrument with at least an intermediate degree of proficiency and to those who have completed Beginning Sitar. The course will cover North Indian methods of composition, rhythm and improvisation and focus on two or three performance pieces. A group performance will be given at the end of the semester.

164. (SAST115) India's Classical Musics. (M) Miner. Hindustani and Karnatak music are among the great classical music systems of the world. Developed in temple, shrine, court, and concert stage environments in North and South India, they have a strong contemporary following in urban South Asia and a significant international presence. This course is an introduction to theory, structures, instruments, and aesthetics. We will work with primary and secondary texts, recordings, videos, and live performances. Topics will cover selected aspects of raga, tala, composition, improvisation and social contexts. The course aims to give students analytical and listening skills with which to approach and appreciate India's classical music. No prior music training is required.

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168. The Enterprising Musician and Artist. Ketner. Can be counted toward music minor requirements only.

This course aims to provide students with the skills to ensure that the art they create achieves the maximum impact for their audiences and communities, for their respective fields, and for themselves. The course will also examine the relationship between entrepreneurship and individual artistic development. After arriving at an appropriate definition of entrepreneurship and how it can apply to music and the arts, students will explore the development of creativity and innovation and how that leads to idea generation. Students will then receive instruction in such areas as marketing, fundraising, financial management, and business planning. Guest lectures and the examination of case studies will supplement the instructor's lectures. The course will culminate with each student completing and presenting an individual project and participating in a group project in which the class partners with a local arts organization. Can be counted as a music minor elective only.

265. (SAST005) Performing Arts in South Asia. (C) Arts & Letters Sector. All Classes.

This course is a survey of selected traditions of theater, music, and dance in India and surrounding regions. Topics include ritual practices, theater, classical dance, classical music, devotional music, regional genres, and contemporary popular musics. Readings and lectures are supplemented by audio and visual materials and live performances. The aim of the course is to expose students to a variety of performance practices from this part of the world and to situate the performing arts in their social and cultural contexts. The course has no prerequisites.

266. (SAST116) Music Cult in India & Pak. (C)

SM 290. (ENGL290) Reinventing Nina Simone.

398. Study Abroad.

Study Abroad

399. Independent Study. (C) Staff. Prerequisite(s): Music 170, 171, 270.

Independent Research Project under faculty supervision

Graduate Studies in Music

Musical Analysis

SM 620. Analytical Methods: Tonal Music. (M) Moreno, Waltham-Smith.

Current methods in the analysis of tonal music.

505. Advanced Chromatic Harmony. (M) Reise.

Analytical Studies in Harmony.

SM 515. Analysis of Twentieth-Century Music. (M) Primosch.

Analytical studies of twentieth-century music.

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516. Analysis of 20th Century Music II. (M) Staff.

Analytical Studies of 20th century music focusing on post World War II music.

SM 621. (HSPV638) Analytical Methods: Twentieth-Century Music. (M) Staff.

This seminar will examine the role of sound in shaping modern urban spaces and life. While music plays a large part in the sounds of the city, we will focus on soundscapes more broadly. From the late 19th century through the present, and in geographies spanning from Paris to Philadelphia, we will explore the making, meaning, and experience of sound for varied populations; the politics of sound as an instrument of power; and the policies of noise regulation. As an interdisciplinary seminar supported by the Mellon Humanities+Urbanism+Design Initiative, the course will bring together students and faculty from diverse fields to probe the subject of urban sound through the lenses of both theory and practice. We will read across a wide variety of disciplines, including urban and environmental history, sound studies, urban geography, the history of sensation, musicology, anthropology, and critical theory. We will engage with sound archives, installations, films, and photographs, and also have an opportunity to make field recordings of our own. The format of the final project is flexible and could include a research paper, theoretical essay, visualizations, GIS mapping, sonic compositions, short film, or other types of media.

SM 622. Analytical Methods: Early Music. (M) Staff.

Analytical methods in early music.

Proseminars in the History, Theory, and Anthropology of Music

SM 600. The Interpretation of Evidence. (M) Bernstein.

The nature of evidence; basic methods of musicological research.

SM 601. The Interpretation of Written Traditions. (M) Staff.

Topics may include notation, codicology, editing and print culture.

SM 602. The Interpretation of Theoretical Treatises. (M) Staff.

A consideration of theoretical principles based upon the reading and interpretation of selected treatises.

SM 603. Aesthetics and Criticism. (M) Staff.

Topics may include hermeneutics, methods of formulating value judgements, the relationship of evaluation to interpretation, and the role of aesthetics in history.

SM 604. Historiography. (M) Staff.

Theories and models of historical investigation. Analysis of both historiographic writings and musicological works exemplifying particular approaches.

MUSIC

(AS) {MUSC}

SM 605. (ANTH605, COML605, FOLK605) Anthropology of Music. (M) Muller, Rommen, Sykes.
Open to graduate students from all departments

Topics may include the intellectual history of ethnomusicology, current readings in ethnomusicology, a consideration of theoretical principles based upon the reading and interpretation of selected monographs, and area studies.

SM 606. (AFRC606, FOLK616) The Interpretation of Oral Traditions. (M) Staff.

Topics may draw on methodologies derived from jazz studies, chant studies, and ethnomusicology.

SM 610. Musical Notation. (M)

Concepts and systems of the notation of medieval and Renaissance music. Chant, monophonic song, and polyphony through the mid-thirteenth century.

650. (ANTH257, ANTH657, FOLK650, MUSC250) Field Methods in Ethnomusicology. (M) Muller, Rommen, Sykes.

The goal of the seminar is to give students a compressed dissertation research experience--taking them from the beginnings of "researching" a community and its music, through the documentation and representation stages. Students do background and methods reading, though the focus of the class is the development of basic ethnographic and documentation skills. This is a community partnership seminar, which means that all forms of representation are produced in collaboration with community partners in West Philadelphia. These include photographic essays, an NPR style audio documentary, but most significantly, twenty-thirty minute documentary films on a particular subject. See sample syllabus and projects on <http://ccat.sas.upenn.edu/music/westphillymusic>

SM 705. (AFRC640, AFRC705, ANTH705, FOLK715, GSW5705) Seminar in Ethnomusicology. (A) Muller, Rommen, Sykes. Open to graduate students from all departments

Topics in Ethnomusicology.

Seminars in Music

SM 740. Studies in Classical Music. (M) Staff.

Seminar on selected topics in the music of the Classical period.

SM 710. (COML638, FREN638) Studies in Medieval Music. (M) Staff.

This course will explore the main repertoires of medieval lyric from the dual perspectives of words and music (and disciplinary perspectives of musicology and literary studies). Our focus will be vernacular song and poetry from the late thirteenth to early fifteenth centuries, including detailed exploration of some of the following: polytextual motet, music and poetry of Adam de la Halle, the Roman de Fauvel, Machaut, Cicconia and some early Dufay. In exploring how late thirteenth-century writers and composers defined themselves as part of a tradition, we will also look back to their 'history' -- to the repertory of troubadour lyrics. The course will place particular emphasis on the ways medieval writers and musicians construed their creations, and the many productive tensions between language and sound; singing and speaking; words and music. We will explore how that concern with etymologies of song played out not only in the lyrics themselves, but also in theoretical writing about song, and in its manuscript representation and codification. Included in our discussions will be writings by Johannes de Grocheio, Philippe de Vitry, Brunetto Latini and Deschamps, and consideration of a range of chansonniers, including the Chansonier du roi, the Montpellier codex, and the Machaut manuscripts.

MUSIC

(AS) {MUSC}

SM 720. (COML720, LALS720) Studies in Renaissance Music. (M) Staff.

Seminar on selected topics in the music of the Renaissance.

SM 730. Studies in Baroque Music. (M) Staff.

Seminar on selected topics in the music of the Baroque period.

SM 750. (STSC418) Studies in Nineteenth-Century Music-French Opera Comique and Operetta 1860-1933. (M) Staff.

The late 18th and early 19th centuries saw the invention of many new instruments in both music and science. They were sometimes made by the same people, and they were often understood to have the same purpose: to attune individuals to the rhythms, proportions, and harmonies of nature. This seminar draws connections between music, science, politics, ethics and aesthetics between 1750 and 1850, a crucial point in European history. We will examine the role of instruments in conceptions of nature, society, and the individual, traversing the clockwork regularity of the enlightenment, the turbulent longings of Romanticism, and the spooky delirium of the fantastic. The course begins with light refracting through prisms; it ends with the blaring trombones of Berlioz's opium-induced *Symphonie Fantastique*; along the way we will visit ideas of mimesis, mechanical observation, theories of the passions, global science, demonic virtuosity, phantasmagoria, the uncanny, and the paradoxes of bourgeois selfhood. Students will work with actual instruments, read primary texts, and might meet a 21st century dandy. The class is open to creative undergraduates and graduates from any field who want to explore a range of ideas of what it means to be human in the modern world.

SM 760. Studies in Twentieth-Century Music. (M) Staff.

Seminar on selected topics in the music of the twentieth century.

SM 770. (AFRC771, FOLK770, LALS770) Seminar in Afro-American Music. (M) Ramsey.

This course will consider the American musical landscape from the colonial period to the present with an emphasis, though not exclusive focus, on non-written traditions. The course is not a chronological journey, but rather a topical treatment of the various issues in the history of American music. Some of the specific, project-oriented activities of the course will consist of, but will not be limited to the following: (1) participating in the development of a traveling exhibition on the Apollo Theater for the Smithsonian Institution; (2) development of a permanent website for a history of jazz course at Penn; (3) reviewing two manuscripts for publication to a major press; (4) developing a working proposal for a history of African American music. In this context students will learn the basics of contemporary music criticism, including: identifying a work's significant musical gestures; positioning those gestures within a broader field of musical rhetoric, conventions, and social contracts; and theorizing the conventions with respect to large systems of cultural knowledge, such as historical, geographical contexts as well as the lived experiences of audiences, composers, performers, and dancers. Other topics covered: origin and development of American popular music and gendered and racial aspects of American classical music.

SM 780. (COML780) Studies in Music Theory and Analysis. (M) Staff.

Seminar on selected topics in music theory and analysis.

Composition

MUSIC

(AS) {MUSC}

508. Advanced Musicianship. (E) Staff. Prerequisite(s): Reasonable keyboard and sight-reading facility.

Advanced techniques of score reading and general musicianship at the keyboard. Goals of the course include increasing proficiency in sight singing (including C clefs). Taking harmonic, melodic, and rhythmic dictations. Accurate performance of rhythms.

520. Orchestration. (M) Reise.

A study of the instruments of the orchestra and their combination. Frequent written projects.

SM 525. Composition in Selected Forms. (M) Staff.

Study of the style and form of one genre, composer, or historical period, with emphasis on written projects.

SM 530. Introduction to techniques of electronic composition.. (M) Primosch.

Introduction to techniques of electronic composition.

SM 700. Seminar in Composition. (M) Staff.

Seminar in selected compositional problems, with emphasis on written projects.

Individual Study

797. Preparation PhD Essay. (C)

798. Preparation for the A.M. Comprehensive Examination in Composition. (C)

Preparation for the A.M. Comprehensive Examination in Composition