

Department of Music

Professor: *Brody^{A1}, Fisk^A*

Associate Professor: *Fontijn^A*

Assistant Professor: *Barzel^A, Bhoga^A, J. Johnson*

Visiting Lecturer: *Russell, Sholes, Tang*

Director of the Music Performance Program: *Dry (Chair)*

Ensemble Directors:

Brandeis-Wellesley Orchestra: *Hampton*

Chamber Music Society: *Pfeiffer-Rios, Stumpf*

Collegium Musicum: *Zajac*

Evelyn Barry Director of Choral Programs: *Graham*

Wellesley BlueJazz: *Miller*

Yanvalou: *Washington*

Instructors in Performing Music:

Piano: *Hodgkinson, Shapiro, Tang, Akahori*

Jazz Piano: *D. Johnson*

Voice: *Dry, Fuller, Matthews, Sheehan*

Violin: *Bossert, Van Dongen*

Jazz Violin: *Zeitlin*

Viola: *Bossert, Van Dongen*

Violoncello: *Russell*

Double Bass: *Henry*

Flute: *Boyd, Stumpf*

Baroque Flute: *Stumpf*

Oboe: *LaFitte*

Clarinet: *Matasy*

Bassoon: *McGinnis*

Jazz Saxophone: *Miller*

French Horn: *Gainsforth*

Percussion: *McNutt*

Trumpet: *Russian*

Trombone: *Couture*

Organ: *Christie*

Harp: *Rupert*

Guitar and Lute: *Collver-Jacobson*

Harpichord and Continuo: *Cleverdon*

Viola da Gamba: *Jeppesen*

Recorder and Early Winds: *Zajac*

African Diaspora Drumming: *Washington*

Performance Workshop: *Shapiro*

Accompanists: *Akahori, Sauer, Talroze, Tang*

The music department offers both a highly regarded academic program and a wide range of outstanding performance activities, providing an ideal environment for students who seek to combine serious musical study with a traditional liberal arts curriculum. For those who wish to undertake focused exploration of music history, theory, composition, ethnomusicology, or performance practice, our academic curriculum includes programs for a music major or music minor. For students who wish to expand their knowledge of music without making it a central focus of their college education, numerous course offerings require no special background.

Goals for the Major

We continue to believe that our majors should develop a substantial awareness of the history, traditions, literature, aesthetics, and theoretical background of Western art music, understood within the broader context of world music practices. They should be able to work closely with the materials of music: to be fluent in analyzing and interpreting both written and heard music, and to have sufficient keyboard fluency to decipher musical scores in different vocal and instrumental styles. We also aim to cultivate their intellectual breadth through the study of a wide range of critical and analytical approaches to music, enabling them to conduct individual research projects, and to develop competency in critical reading and writing. Moreover, we strive to enhance their knowledge and understanding of musical cultures different from their own, and to guide them in applying approaches deriving from the study of those less familiar cultures to more familiar musical repertoires.

MUS 99 Performing Music (without academic credit)

Staff

One half-hour private lesson per week. Students may register for 45-minute or hour-long lessons for an additional fee. May be repeated without limit. For further information, including fees, see Performing Music: Private Instruction. See also MUS 199, 299, and 344.

Prerequisite: 111, 111X, or exemption by Music Theory Placement Test; audition required.

Distribution: None

Semester: Fall, Spring

Unit: None

MUS 101 Music of the Sphere

Barzel, Bhogal

NOT OFFERED IN 2009-10. OFFERED IN 2010-11. Did you know that “hocketing patterns,” or rhythms that interlock, are important in European medieval music *and* African American funk from the 1970s? Or that the small variations in musical pitch that lend such expressive power to Indian classical music are barely present in the classical music of Western Europe? This course offers a cross-cultural listening encounter with musical expressions from around the globe. Using a case-study approach, we will consider the commonalities and differences among classical, jazz, pop, and traditional music from many continents. Our auditory journeys will introduce you to various musical systems, instruments, composers, performers, and social settings for engaging with music. Open ears are the only prerequisite.

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O. Offered in 2010-11. Unit: 1.0

MUS 111 Introduction to the Language of Music

J. Johnson

This course is designed to enhance understanding of how music works and to improve listening, reading, and general comprehension skills. While the focus is on the fundamentals of Western music (notation, rhythm, melody, scales, chords, formal plans), listening examples will be drawn from a variety of genres. A musicianship lab supplements the three class meetings. *May not be counted toward the major or the minor.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring Unit: 1.0

MUS 111X Introduction to the Language of Music

Russell

This course is designed to enhance understanding of how music works and to improve listening, reading, and general comprehension skills for students who can read music. While the focus is on the fundamentals of Western music (notation, rhythm, melody, scales, chords, formal plans), listening examples will be drawn from a variety of genres. The music theory placement test will determine placement in MUS 111 or 111X. A musicianship lab supplements the three class meetings. *May not be counted toward the major or the minor.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring Unit: 1.0

MUS 120 Jazz Theory

D. Johnson

This class covers the basics of jazz music theory: intervals, chords, scales, and simple harmonic analysis. It offers a hands-on experience that focuses on the vocabulary of jazz, including issues of style, form, rhythm, and improvisation.

Prerequisite: 111 or 111X

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

MUS 122 Harmonic Concepts in Tonal Music

Tang

Beginning with a comprehensive review of musical terminology and basic materials, MUS 122 explores the fundamentals of tonal harmony, voice-leading, phrasing, and form. Topics include harmonic functions and phrase structure, cadence formation, voice-leading and figured bass, and tonal analysis. Regular ear-training practice complements written exercises. *Normally followed by 244.*

Prerequisite: Open to all students who have completed or exempted 111 or 111X. Students who meet this requirement are advised to take 122 in the fall semester if they are interested in pursuing a major in music.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring Unit: 1.0

MUS 199 Performing Music (for academic credit)

Staff

One 45-minute lesson per week. Students may take an hour-long lesson for an additional fee. A minimum of six hours of practice per week is expected. One credit is given for a full year of study, which must begin in the first semester. Not to be counted toward the major in music, but one unit of 199 can count toward the minor. MUS 199 may be repeated without limit. For further information, including fees, see Performing Music: Private Instruction and Academic Credit. See also MUS 99, 299, and 344. *Except by special permission, no credit will be given unless both semesters are completed satisfactorily. Mandatory credit/noncredit.*

Prerequisite/Corequisite: By entrance audition; in addition, 111 or 111X must be completed or exempted, as determined by the mandatory Music Theory Placement Test. Performing Music *requires the completion of one music course* before credit is given for each year of 199; 111 or 111X fulfills this requirement if needed during the first year. Students should consult the department Web site for details regarding the entrance audition for 199.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring Unit: 1.0

MUS 200 History of Western Music I*Sholes*

The first half of a year-long comprehensive survey of Western music history, MUS 200 considers significant forms and styles of earlier eras, from the liturgical and vernacular repertoires of the Middle Ages to the music of the mid-eighteenth century. The course offers a strong historical component and encourages the development of analytical skills. As we examine compositions in many genres, we will pursue numerous avenues of inquiry, including close readings of verbal texts, evaluation of formal structures, harmonic analysis, assessment of melodic and rhythmic features, and investigation of the broader circumstances that surround and inform musical creation.

Prerequisite/Corequisite: 122/244

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

MUS 201 History of Western Music II*Sholes*

A continuation of the survey of Western music history begun in MUS 200, MUS 201 examines the Classical and Romantic periods, as well as the music of the past 100 years.

Prerequisite/Corequisite: 122/244

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

MUS 209 A History of Jazz*Miller*

Jazz, with a unique emphasis on artistic self-expression, has been nourished by a diversity of musical idioms (including ragtime, show tunes, brass bands, European classical music, and the blues). Shaped by brilliant innovators, whom we'll study in depth, the music has changed a great deal over a short time. Studying these changes offers a window into key aspects of U.S. social history. Through a selection of recordings and readings, we will follow the progression of jazz styles and address the interplay of African, Latin, European, and American influences. In addition to considering jazz in historical and cultural context, students will learn how to distinguish among basic styles (New Orleans, swing, bebop) and will become familiar with specialized terms and concepts central to understanding the music.

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video or Historical Studies

Semester: Spring

Unit: 1.0

MUS 213/313 Twentieth-Century Techniques

NOT OFFERED IN 2009-10. OFFERED IN 2010-11. A survey of the compositional techniques and styles of the twentieth- and twenty-first centuries. The course includes analyses of the post-tonal experiments of Debussy, Stravinsky, and Schoenberg; the high modernist serialism of Messiaen, Boulez, and Babbitt; the postmodernist minimalism of Glass, Reich, and Pärt; and the cross-cultural excursions of Crumb, Volans, Ligeti, and Dun. Analytic assignments (including aspects of set-theoretical practice) as well as short exercises in composition exemplifying various stylistic approaches are designated throughout the semester. *This course may be taken as either 213 or, with additional assignments, 313.*

Prerequisite: 122 or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O. Offered in 2010-11.

Unit: 1.0

MUS 222/322 Music, Gender, and Sexuality*Fontijn*

NOT OFFERED IN 2009-10. OFFERED IN 2010-11. Music, Gender, and Sexuality offers the opportunity to identify from a historical perspective the boundaries of femininity, masculinity, race, religion, homosexuality, and transvestitism in music making. Class discussions prompted by listening, video, reading, and writing assignments probe the nature of a wide variety of musical cultures in which biological destiny audibly intersects with gender paradigms. The course provides tools with which to consider music as an ideal site for a fuller expression of humanity that transcends these boundaries. *Students at both levels meet together for classes; assignments for 322 students require score-reading and musical analysis.*

Prerequisite: 222: open to all students; 322: 200 or 201 required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O. Offered in 2010-11.

Unit: 1.0

MUS 223 Topics in Vocal Music**NOT OFFERED IN 2009-10.**

Prerequisite: No previous musical training or background is assumed.

Distribution: Language and Literature or Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

MUS 224/REL 224 Hildegard of Bingen*Fontijn, Elkins (Religion)*

NOT OFFERED IN 2009-10. This interdisciplinary course will focus on the music, dramatic productions, vision literature, and theology of the renowned twelfth-century abbess, Hildegard of Bingen. Attention will also be given to her scientific work on medicine, the manuscript illuminations of her visions, and the productions of her music popular today. *Students may register for either MUS 224 or REL 224 and credit will be granted accordingly.*

Prerequisite: None
Distribution: Arts, Music, Theatre, Film, Video or Religion, Ethics, and Moral Philosophy
Semester: N/O Unit: 1.0

MUS 225/325 Topics in World Music

Sholes

Topic for 2009-10: African Influence on Western Composers of the Nineteenth Century to the Present. In the nineteenth century, the European colonization of Africa and a fascination with the “exotic” resulted in the influence of African musics and cultures on composers and musicians of Europe and the United States. This influence has since deepened due to the ever-increasing facility of global travel and communication. Drawing on research by ethnomusicologists, Africanists, and music historians and theorists, this course examines African influences on a variety of musical works created in Europe or the United States from the nineteenth century on. We will focus on Verdi’s opera *Aida* (1871), the music of African American jazz “great” Duke Ellington; and the use of African rhythms by contemporary composer Györgi Ligeti. Students enrolled at the 300 level will be expected to include musical analysis in their final research papers.

Prerequisite: 225: None. 325: Permission of the instructor. Music majors must elect this course at the 300-level.
Distribution: Arts, Music, Theater, Film, Video
Semester: Spring Unit: 1.0

MUS 230 Opera: Its History, Music, and Drama

Matthews

This course offers a comprehensive chronological survey of the history and evolution of opera, from 1600 to the present time. Lectures will examine historical background, the sub-genres of operatic literature (opera seria, opera buffa, music drama), and complete operas by major composers representing a number of periods and styles (including Monteverdi, Mozart, Verdi, and Berg). We will also study librettos, relevant novels, and other source materials in order to establish connections between musical structure and dramatic expression. Two class meetings, with additional sessions required for viewing operas in their entirety.

Prerequisite: None
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

MUS 235/335 Topics in Instrumental Music

NOT OFFERED IN 2009-10. OFFERED IN 2010-11.

Prerequisite: None; majors must elect this course at the 335 level.
Distribution: Arts, Music, Theater, Film, Video
Semester: N/O. Offered in 2010-11. Unit: 1.0

MUS 240 Opera Workshop

Matthews

NOT OFFERED IN 2009-10. This course is appropriate for singers currently enrolled in voice lessons who wish to gain expertise in dramatic musical performance—i.e., the techniques that aid singing actors in the presentation of operatic repertory. All students will receive extensive musical and dramatic coaching, and will have the opportunity to perform a scene or aria in an informal presentation at the conclusion of Wintersession. Emphasis will be placed on researching of roles, character development, and actions appropriate to musical style, and the interaction of text, music, and movement. The class meets daily, and students are expected to study and rehearse individually and with other participants outside of class sessions. *Note: Students may take this course no more than three times. Not offered every year. Subject to Dean’s Office approval.*

Prerequisite or Corequisite: 199 in voice, with permission of 199 instructor
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

MUS 244 Tonal Counterpoint and Harmony

J. Johnson

A continuation of MUS 122, this course offers a basic study of two- and three-part counterpoint, with emphasis on its relationship to the harmony and melodic figuration of the seventeenth through nineteenth centuries. A review of the basic forms of tonal cadence structures and how these expand to produce the vast array of harmonic progressions typical of tonal music will be included, as well as comprehensive exercises in realizing figured-bass symbols. By the end of the semester, students will have completed a portfolio of two- and three-part exercises in counterpoint and a number of harmonizations of Bach chorale melodies in keyboard style, both with and without figured bass. A keyboard lab offers practice in playing assigned counterpoint exercises, cadence progressions, and figured bass in keyboard style.

Prerequisite: 122
Distribution: Arts, Music, Theatre, Film, Video
Semester: Spring Unit: 1.0

MUS 250 Research or Individual Study

Prerequisite: Open to qualified students by permission.
Distribution: None
Semester: Fall, Spring Unit: 1.0

MUS 250H Performing Ensembles for Credit

This course is open to qualified students by permission of the individual ensemble director. One-half unit of credit is granted for a full year (two consecutive semesters) of participation in any one of the department-sponsored ensembles, provided that the corequisite is success-

fully completed. A maximum of two units of credit toward the degree can be accumulated through 0.5 courses. Of the 32 units required for graduation, no more than four units in performing music may be counted toward the degree; thus students taking music lessons for credit during all four years at Wellesley cannot also receive degree credit via MUS 250H. *No credit will be given for this course unless both semesters are completed satisfactorily. MUS 250H is graded on a credit/noncredit basis.*

Corequisite: One academic music course per 0.5 credit earned.
Distribution: None
Semester: Fall, Spring Unit: 0.5

MUS 275 Computer Music: Synthesis Techniques and Compositional Practice

J. Johnson

An overview of the fundamental concepts, techniques, and literature of electronic and computer music. Topics include the technology of acoustic and digital musical instruments, MIDI programming, sound-synthesis techniques (frequency modulation, sampling, linear synthesis, waveshaping, etc.), and the history of electronic music. Students will undertake brief compositional exercises, and learn basic programming and related technical skills.

Prerequisite: None
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

MUS 276 American Popular Music: Cylinders to Soul to Cyberspace

Barzel

NOT OFFERED IN 2009-10. OFFERED IN 2010-11. In this course, we will consider the relationship between American popular music, American social movements, and the ever-changing methods and media used to record and play back musical sound. Through listening examples that correlate to significant cultural moments and developments in recording technology, the course will provide a dynamic exploration of Tin Pan Alley, rhythm and blues, rock, soul, funk, and other key genres of twentieth-century American popular music.

Prerequisite: None
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O. Offered in 2010-11. Unit: 1.0

MUS 299 Performing Music (advanced, with academic credit)

Staff

A one-hour private lesson per week. Students who have completed at least one year of MUS 199 are eligible for promotion to 299. A student wishing to enroll in MUS 299 is expected to demonstrate accomplishment distinctly beyond that of the MUS 199 student. Students are recommended for promotion by their instructors. A minimum of 10 hours of practice per week is expected. MUS 299 may be repeated without limit. One 200- or 300-level music course must be completed for each unit of credit granted for MUS 299. A music course already used to fulfill the requirement for MUS 199 may not be counted again for 299. One unit of credit is given for a full year of study. Not to be counted toward the major in music. For further information, including fees, see Performing Music: Private Instruction and Academic Credit. See also MUS 99, 199, and 344. *Except by special permission, no credit will be given for this course unless both semesters are completed satisfactorily. Mandatory credit/noncredit.*

Prerequisite: 199 and recommendation of instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall, Spring Unit: 1.0

MUS 300 Seminar: Studies in History, Theory, Analysis, Ethnomusicology

Offered in both semesters with two modules presented consecutively in each semester. Students may select any number or combination of the four topics offered each year. Open to music majors, minors, and other students with appropriate background.

Topic A: Exploring Bach's Cantatas

Graham

The 200-plus existing Bach cantatas constitute an enormously rich musical world and stand as one of the most remarkable achievements in Western music. Not only do they showcase Bach's extraordinary musical imagination, they offer the composer's interpretation of scripture, leading some to name him one of the greatest liturgical theologians of all time. This module will focus on the cantatas in their historical and biographical context, as well as on their literary, musical, aesthetic, and theological features. Particular emphasis will be placed on how Bach uses musical gesture and form to illuminate Lutheran texts. In addition to the sacred cantatas, a few of his secular cantatas will be explored, including BWV 211 ("Coffee Cantata") and BWV 208 ("Hunting Cantata").

Prerequisite: Open to music majors/minors and others with permission of the instructor.
Distribution: Arts, Music, Theater, Film, Video
Semester: Fall Unit: 0.5

Topic B: The Sacred and Profane: Religious and Mystical Themes in the Musical Avant-Garde

Russell

This course will explore the rich fabric of modern classical music by examining diverse compositional treatments of religious ideas. We will discuss a selection of twentieth- and twenty-first-century works that address religious and spiritual themes. Emphasis will be placed on theoretical and historical analysis and close examination of composers' stylistic and aesthetic choices. Works by such composers as Messiaen, Reich, Cage, Peter Maxwell Davies, Lee Hyla, and Claude Vivier will be discussed in detail. Live performances of some works will be followed by discussion with the performers about the process of learning avant-garde music and the role of this music in today's concert life.

Prerequisite: Open to music majors/minors and others with permission of the instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 0.5

Topic C: The Haunting Melody: Music, Emotion, and Subjectivity in Psychoanalysis and Neuroscience, 1900-2009

Johnson

What is music, and why is it so powerful? How does it incite intense emotions, conjure deep memories, and even trigger involuntary physical reactions? These questions have haunted musical thinkers for centuries, and have especially crystallized over the past century, with the development of contemporary psychology and neuroscience. This module will offer an intellectual history of psychoanalytic, psychological, and neuroscientific theories of music in the twentieth century, beginning with Freud's anxieties about music, Reik's writings on Mahler, and various psychoanalytic studies of Mozart, Beethoven, Schumann, and Wagner, and ending with current neurological research on music and emotion. We will also interrogate the complex philosophical dimensions of studying musical affect from a scientific perspective, especially given music's long historical relationship to notions of spirituality and transcendence.

Prerequisites: Open to music majors/minors and others with permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 0.5

Topic D. The Grain of the Voice

Brody

The performing voice has long been understood as an intense, corporeal presence and a medium of ethereal beauty. Vocal music and critical writing have played on this gamut, and the paradoxical effects of the singing voice have become thematic in Western musical discourse. We will begin with a set of listening/writing exercises aimed at developing a critical vocabulary for analyzing the "grain" of the voice--qualities that defy traditional modes of analysis--and their expressive values. We will also consider how vocal performance has been marshaled to represent thresholds of human identity in music and music criticism, with reference to diverse examples: vocalists such as Ethel Merman, Joni Mitchell, and Prince, and composers from Lully to Ligeti.

Prerequisites: Open to music majors/minors and others with permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 0.5

MUS 308 Conducting

Graham

Techniques of score preparation, score reading, baton technique, and rehearsal methods. The course will stress the development of aural and interpretive skills through class exercises, rehearsals, demonstrations of instruments, tutorials, and individual projects designed according to each student's level and interests.

Prerequisite: One from: 200, 201, 220, or 315, or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

MUS 315 Advanced Harmony

Tang

A study of chromatic harmony; including modulation, mode mixture, variation and development procedures such as harmonic and chromatic sequences, and the relationship between harmony and tonal form. Students will be introduced to basic Schenkerian terminology and modes of analysis. As a final project, students will present a notebook of excerpts, compiled from the classical literature, exemplifying each of the topics presented in class.

Prerequisite: 244 and either 313 or 201

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

MUS 344 Performance Workshop

Shapiro, with members of the Triple Helix

Piano Trio

As an adjunct to private lessons with a member of the College performance faculty, the Performance Workshop offers intensive study of advanced interpretation and performance. The program gives students the opportunity to perform frequently in an informal setting before fellow students and faculty, to receive constructive comment, and to discuss repertoire and interpretation. *This is the only credit course in performance that can be counted toward the music major.*

Prerequisite: A written recommendation from her instructor in Performing Music.

Corequisite: Students must complete both 200 and 201 by the end of the first year of 344. If enrolled in the course for a second year, an additional 200- or 300-level course must be completed. Permission to elect subsequent units is granted only to a student who has fulfilled all corequisite requirements and whose progress in 344 is judged excellent; a maximum of four units of MUS 344 may be counted toward the degree.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring Unit: 1.0

MUS 350 Research or Individual Study

Directed study in analysis, composition, orchestration, theory, ethnomusicology, or the history of music.

Prerequisite: Open to qualified juniors and seniors by permission.

Distribution: None

Semester: Fall, Spring Unit: 1.0

MUS 350H Research or Individual Study

Prerequisite: Open to qualified students by permission.

Distribution: None

Semester: Fall, Spring Unit: 0.5

MUS 360 Senior Thesis Research

Prerequisite: By permission of the department. See Academic Distinctions.

Distribution: None

Semester: Fall, Spring

Unit: 1.0

MUS 370 Senior Thesis

Prerequisite: 360 and permission of department.

Distribution: None

Semester: Fall, Spring

Unit: 1.0

Requirements for the Major

The Music major is a program of at least 10 units. The normal sequence of courses for the major is: MUS 122, 244, 200 and 201 (history and analysis), 315, and a total of two semesters of 300 (of which there are four modular units per year). Also required are three additional elected units of 200- or 300-level work. Students who declare a music major in 2006-07 and after will also be required to participate in their choice of the department performing music ensembles for at least one academic year (i.e., two semesters). The study of composition (213/313) is highly recommended for majors.

The music department does not ordinarily allow courses taken credit/noncredit to count toward the major.

Students interested in majoring in music are strongly encouraged to begin the theory sequence with 122 in the fall semester of the first year. This allows them to enroll in the spring-term offering of 244, which is the prerequisite for 200 and the courses that follow sequentially. Starting on this sequence immediately affords the option of taking a wider variety of elective music courses in the junior and senior years, and also makes it easier for those studying abroad to complete the major comfortably. Students who plan to undertake graduate study in Western music history or theory are advised that knowledge of both German and French (beyond the introductory level) is essential, and proficiency in Italian highly desirable. Also of value are studies in European history, literature, and art. Basic proficiency in European languages will also benefit students who plan to undertake graduate study in ethnomusicology, as will studies in a language (or languages) relevant to a research interest outside Western Europe. In addition, we suggest participating in Yanvalou or another non-Western music ensemble and taking related courses in anthropology and area studies.

Music majors are especially encouraged to develop musicianship through the acquisition of basic keyboard skills, and through ear training, private instruction in practical music, and involvement in the various performing organizations of the Department of Music.

Requirements for the Minor

The music minor is a program of at least five units. One unit must come from theory (120, 122, 213/313, or 244), and another from history (101, 200, 201, 209, 222/322, 223/[323], 224, 230, 235/335, 275, or 276). One of the five units may come from earning one credit through performing music lessons (199, 299) or through completing two years in an ensemble (250H). In order to shape a program to suit diverse musical interests, the student minoring in music should plan to select the remaining two or three courses in consultation with her chosen advisor in the process of declaring her music minor. Not more than one academic course taken credit/noncredit may be counted toward the minor.

Group instruction in basic keyboard skills, including keyboard harmony, sight-reading, ear training, and score reading, is provided free to all students enrolled in any music course (including 101 with the instructor's permission and if space is available), and to MUS 99 students with the written recommendation of their private instructor. Ensemble sight-reading instruction on a more advanced level is also available for pianists.

Honors

The department offers a choice of three programs for honors, all under the catalog numbers 360/370; honors students normally elect the two units in succession during the senior year. Eligibility for these programs requires a GPA of 3.5 in the major. Under Program I, the honors candidate carries out independent research leading to a written thesis and an oral examination. Under Program II, honors in composition, the 360 and 370 units culminate in a composition of substance and an oral examination on the honors work. Prerequisites for this program are 315 and distinguished work in 313. Program III, honors in performance, culminates in a recital, a lecture-demonstration, and an essay on some aspect of performance. The prerequisite for Program III is 344 in the junior year and evidence during that year, through public performance, of exceptional talent and accomplishment; 344 must then be continued in the senior year, but now as a component of the 360/370 sequence, and not for separate course credit.

Performing Music Instrument Collection

The music department owns 40 pianos (which include 28 Steinway grands, two Mason and Hamlin grands, and numerous Steinway up-rights), a Noack practice organ, a harp, a marimba, a jazz drum kit, and a wide assortment of modern orchestral instruments. In addition, an unusually fine collection of instruments appropriate to early music performance is available for use by students. These include a Dolmetsch clavichord, a virginal, three harpsichords, a positive organ, a fortepiano, an 1823 Clementi grand piano, a Gothic harp, a lute, eight violas da gamba, a Baroque violin, and an assortment of Renaissance and Baroque wind instruments.

Of particular interest is the Charles Benton Fisk meantone organ (completed 1981) in Houghton Memorial Chapel, which is America's first major instrument constructed after seventeenth-century German prototypes. The chapel also houses a three-manual Aeolian-Skinner pipe organ. Galen Stone Tower contains a 32-bell carillon.

Performance Workshop (MUS 344)

The Performance Workshop will be directed in 2009-10 by Professor Shapiro with the members her ensemble, the Triple Helix Piano Trio.

It offers advanced students an opportunity to perform frequently in an informal setting before fellow students and faculty, to discuss repertoire and interpretation, and to receive constructive comments.

Private Instruction

The department offers private instruction in voice, piano, fortepiano, organ, harpsichord, harp, violin, Baroque violin, fiddle, viola, violoncello, double bass, viola da gamba, flute (Baroque and modern), oboe, clarinet, bassoon, trumpet, French horn, trombone, tuba, recorder, lute, classical guitar, saxophone, percussion, and marimba; and private jazz instruction in piano, violin, bass, saxophone, flute, percussion, and voice. We will make every attempt to accommodate students wishing private instruction in instruments not currently taught.

All students planning to enroll for music lessons must take the music theory placement test. Information concerning auditions and course requirements for noncredit and credit study is given above under listings for MUS 99, 199, 299, and 344. Except for 344, auditions and the Placement Test are ordinarily given at the start of the first semester.

There is no charge for performing music to students enrolled in 199, 299, or 344 who: 1) have demonstrated financial need as determined by the Wellesley College Financial Aid Office; 2) are receiving financial aid from Wellesley College; and 3) are taking the normal length of lesson (45 minutes at the 199 level, one hour at the 299 level). All other 199 and 299 students, while still given the full length lesson, are charged an annual fee of \$988 (calculated as the rate for one half-hour lesson per week of the academic year). Students who contract for performing music instruction under MUS 99 are charged \$988 for one half-hour lesson per week through both semesters, and may register for 45-minute or hour lessons for an additional charge. A fee of \$35 per year is charged to performing music students for the use of a practice studio. The fee for the use of a practice studio for fortepiano, harpsichord, and organ is \$45.

Music lessons at Wellesley involve a full-year commitment: lesson contracts are binding for the entire school year. Performing music fees are payable by September 30; no refunds will be made thereafter.

For purposes of placement, the music theory placement test is given before classes start in the fall semester. All students registered for MUS 111, 111X, 122, or private instruction in 99 or 199 are required to take the test.

Arrangements for lessons are made at the department office during Orientation of the first week of the semester. Students may begin private study in 99 (but not 199 or 299) at the start of the second semester, if space permits.

Academic Credit and Corequisites for MUS 199 and 299

Credit for performing music at the 199 and 299 levels is granted only for study with the department's performance faculty, not with outside instructors; the final decision for acceptance is based on the student's audition. One unit of credit is granted for a full year (two semesters) of study in either 199 or 299; except by special permission, both semesters must be satisfactorily completed before credit can be counted toward the degree. While music performance courses (99, 199, 299, 344) may be repeated without limit, no more than four units of credit in these courses may be counted toward the Wellesley degree. More than one course in performing music for credit can be taken simultaneously only by special permission of the department.

An additional music course must be elected as a corequisite for each unit of credit in performing music. If a student must take MUS 111 or 111X as a result of the placement test, this course counts as the corequisite for the year.

The department's MUS 199 and 299 offerings are made possible by the Estate of Elsa Graefe Whitney '18.

Group Instruction

Group instruction in classical guitar, percussion, viola da gamba, Renaissance wind instruments, and voice is available for a fee of \$300 per year.

Performing Organizations

The following organizations, all directed by faculty members, are vital extensions of the academic program of the Department of Music.

The Wellesley College Choir

The College Choir, consisting of approximately 50 singers, has a rich history of dedication to great choral literature and inspiring performances. Endowed funds provide for annual collaborative concerts with men's choirs from such institutions as the Miami University of Ohio, Harvard, and Cornell. The choir regularly commissions and premieres new compositions as well as performs a great variety of repertoire for women's chorus. In addition to staging local performances of works for choir and orchestra and singing at annual college events throughout the year, the choir tours both nationally and internationally. Auditions are held during Orientation.

The Wellesley College Chamber Singers

A select ensemble of 12 to 16 vocalists, the Chamber Singers perform concerts on and off campus. The Chamber Singers are often invited to perform with local instrumental ensembles, on professional concert series, and as part of choral festivals. Specializing in music for women's voices, the repertoire ranges from medieval to contemporary literature.

Choral Scholars

As part of the Choral Program, students may audition to join the Choral Scholars. Open to all students and effective for the full academic year, those awarded the scholarships are singers and conductors who have a serious interest in choral music. The recipients will be expected to: participate in one or more of the choral ensembles; serve as section leaders and/or assistant conductors; meet weekly as a group for coaching and research; take voice or conducting lessons. Applications are available at the start of the fall semester.

The Collegium Musicum

The Wellesley College Collegium Musicum specializes in the performance of Western music from the Middle Ages to the early nineteenth century. This ensemble of singers and instrumentalists is open to Wellesley College students, faculty, staff, and members of the local community. The Collegium is also frequently joined by guest artists, who enrich the ensemble for special projects. Members of the Collegium enjoy the use of an extensive collection of historical instruments. Separate consort instruction is available in viola da gamba and Renaissance wind instruments for both beginning and advanced players on a fee basis (\$300 for the 2009-10 academic year).

The Brandeis-Wellesley Orchestra

The Orchestra is comprised of students, faculty, staff, and associates of Wellesley College and Brandeis University. Uniting the high standard of excellence associated with these institutions, the Orchestra is dedicated to bringing inspiring performances of the great orchestral literature—past and present—to a new generation of musicians and audiences. The Orchestra gives four to five concerts a year; one concert features the winners of the annual Concerto Competition, which is open to students taking lessons and participating in department ensembles. Two-hour rehearsals are held on Tuesday evenings at Brandeis and Thursday evenings at Wellesley, and shuttle buses are provided. Membership is based on auditions held at the start of each semester.

The Chamber Music Society

The Chamber Music Society offers an opportunity for small ensembles to explore the chamber music repertoire of the last three centuries. A number of groups, which include singers and players of strings, winds, and keyboards, rehearse independently and also meet weekly with a faculty coach at no cost. Throughout the year, players present formal and informal recitals. Entrance is by audition.

Wellesley BlueJazz

Wellesley BlueJazz is a faculty-directed jazz ensemble of a dozen-odd students. Rehearsals encourage the development of fluency in jazz improvisation; previous jazz experience is not required. The ensemble performs several times each year and presents joint concerts with ensembles from Wellesley and other area colleges. Workshops on jazz improvisation with visiting guest artists are also offered. Auditions are held at the beginning of each year.

Yanvalou Drumming and Dance Ensemble

Yanvalou, an ensemble that explores the traditional musics of Africa and the Caribbean, offers participants the opportunity to perform with authentic instruments, and to experience a variety of cultures through their musics. In collaboration with its dance troupe, Yanvalou presents several concerts during each academic year.