

## SELECTED DESCRIPTIONS FOR 2007-2008 CONSERVATORY COURSES

Only courses not found in the *Conservatory Catalog 2006-2008* are included here. See the *Catalog* for all other course descriptions.

### CHAMBER MUSIC

#### *ES612: Advanced Chamber Music Seminar*

This course will offer in-depth study of string quartet repertoire, focusing on the work of one composer or works from a specific period. The class will be open to two string quartet ensembles, each of which will study a quartet in depth. The specific repertoire for study will be determined by the instructor, and will reflect works that are particularly “conversant” with each other. In addition to intensive coaching, the class will offer opportunities for the participants to develop skills in analytical and creative criticism. Each group will be expected to present a paper on stylistic, compositional, and interpretive aspects of the work they are studying. Permission of the instructor and Chamber Music Chair required. Satisfies Chamber Ensemble requirement.

### DALCROZE EURHYTHMICS

#### *DA503: Plastique Animé*

Plastique Animé is a course in musical analysis through action and movement. It applies the Dalcroze principles and methods of connecting sound and movement for the purpose of studying the form, character, and compositional elements of a musical work, giving it expression through movement and spatial design. This embodiment of a musical composition adds a powerful sensory experience to its understanding and interpretation. Students develop a musical understanding that is both emotional and physical. Weekly assignments include readings, writing, and analysis, as well as movement exercises. Final class performance. Prerequisite: DA401 or permission of instructors.

### EARLY MUSIC

#### *EM502: Viol Consorts from the Continent*

This survey class will explore sixteenth- and seventeenth-century repertoire for viols from Italy, France, and Germany, tracing its evolution from ornamented madrigals, through *ricercari*, *canzone*, and *fantasie* to early sonatas and suites with basso continuo. Some of the repertoire to be covered includes *A la dolce ombra* by Cipriano and embellished by Dalla Casa; works of Frescobaldi, Trabaci, and Merula; *fantasies* by Moulinié; and suites by Schein, J.M. Nicolai and others. The class will comprise a viol quartet, with continuo in the second semester.

#### *EM505: Early Seventeenth-Century Trio Sonatas*

Description not available.

#### *EM512: Chamber Music and Cantatas of Telemann*

Description not available.

#### *EM541: Topics in Performance Practice – Practical Musick*

This course will address a variety of performance issues relating to music of the late fifteenth and sixteenth centuries. Questions of instrumentation, ornamentation, pronunciation, articulation, bowings, tonguings and fingerings, *musica ficta*, proportions, temperaments, solmization, modal theory, and tempi will be explored in the context of the original notation, contemporary writings, and iconographical evidence, and applied to the works of Renaissance masters such as Josquin, Lassus, Senfl, Morales, and Byrd. Satisfies M.M. music history distribution requirement.

#### *EM551: Topics in Performance Practice – Music of J. S. Bach*

An in-depth study of the music that influenced Bach, from his forebears and the north German school of Buxtehude and Reinken to the music of Vivaldi and the French high Baroque. What was the music Bach admired? How did he assimilate these traditions and transform them into his unique style? Coursework will include listening, reading, and occasional chorale harmony exercises. Satisfies M.M. music history distribution requirement.

## **MIND/BODY**

### ***MB433: Understanding the Body and its Role in Performance***

The Body-Mind connection is fundamental for musicians. Playing a musical instrument is a combination of a physical execution of the body on the instrument and an emotional expression of the music being played. Peak performance can be achieved through exploring body-mind techniques which can be utilized for auditions, rehearsal, and performance, as well as general wellness. This course is designed to introduce musicians to basic anatomy and kinesiology from a body-mind perspective as it relates to performance and injury prevention, precipitating factors in musician injury, posture and positioning at musical instruments, strategies for practice habits to avoid injury, fitness, healthful habits for good nutrition, hearing loss prevention, and basic stress management techniques. Experiential sessions will include identifying muscles used during musical performance, stretching and strengthening exercises, movement exploration and observation, feedback on posture at the participant's instrument (including voice) and examination of fitness routines. Basic meditation techniques will be experienced. Satisfies M.M. Mind/Body distribution requirement.

### ***MB434: A Mind/Body Approach to Performance Preparation***

The mind-body connection is fundamental for musicians. Like athletes, our performances are greatly impacted by the health of our bodies and the focus of our minds. Musicians tend to concentrate primarily on musical preparation—neglecting the powerful mental and physical aspects of performance. Beyond practicing and traditional musical preparation, there are many ideas, skills and techniques that can enhance performance and promote general wellness. This course is designed to teach performers how to incorporate these mind-body skills into their preparation. Through lectures, experiential exercises and journal writing, participants explore ways to gain confidence, improve concentration, reduce stress and develop self-esteem. Basic stress-management techniques are covered, including breath work, mindfulness meditation, progressive relaxation, visualization, time management and dealing with negative self-talk. We will examine the impact of diet, exercise and sleep on the psyche. In addition, we will look at depression and some of the unhealthy coping strategies such as substance abuse and eating disorders. Satisfies M.M. Mind/Body distribution requirement.

### ***MB435: The Listening Course***

Why does one player or singer have such a rich sound while another struggles to develop resonance? Why can't some people sing in tune no matter how hard they practice? Why does foreign language pronunciation come so easily to some and not to others? Why do some people always seem to misunderstand the assignment? All of these issues are central for musicians and all depend on our individual patterns of listening.

The ability to listen well underlies all our music making and verbal communication. We need to be able to hear high frequencies at the top of our hearing range which are responsible for intonation in singing as well as clarity in spoken language. We need to be able to feel the low sounds resonating in our bodies and enriching our sound.

Based on Osteophonie, a unique study of listening, all the sounds we will make in class are simple and common to both musical and spoken language. The exercises are carefully structured and engaging, equally useful for singers and instrumentalists.

What can you expect from this course? A new listening which is more refined and conscious. A deeper awareness of the acoustic properties of sound itself. Tools for improving intonation and resonance. Assessment will be based on weekly journals, one paper, home practice, and attendance. Satisfies M.M. Mind/Body distribution requirement.

### ***MB436: Yoga and Pilates for Musicians***

Yoga is an ancient discipline meant to quiet the mind through the body. Using breathing techniques, meditation, and asanas, or yoga poses, participants will develop body awareness, improve posture, develop strength in the core and limbs, and develop a more flexible, healthy, and efficient body.

Pilates is a unique form of exercise designed to target the core stabilizing muscles of the body: the abdominals, the spinal muscles, and the buttocks. This method emphasizes the development of long, lean muscles and proper posture. Principles utilized in this technique include relaxation, concentration, control, centering, fluidity, precision, breathing, and stamina.

Good yoga practice and Pilates training have been shown to improve all aspects of musical performance. In this course, participants will be introduced to basic principles and practice of Yoga and Pilates as they relate to musician health. The course will provide didactic information, and participants will learn through journaling and experiential exercises. There will be 7 consecutive weeks of each discipline. Satisfies M.M. Mind/Body distribution requirement.

### **MAM**

#### ***MA502: Jazz Analysis: The Intersection of the Composed and the Spontaneous***

This is a new title for the class listed in the catalog as Jazz Composition for Performers.

#### ***MA503: Techniques of Jazz Composition and Arranging***

This class teaches compositional and arranging techniques. Students are required to compose and arrange music that demonstrates their understanding of the various techniques being taught in class. The specific areas of composition will include various concepts of form, traditional and non-traditional notation, and the use of linear and vertical structures in tonal and non-tonal music. The arranging component will teach and develop skills for arranging music of diverse instrumentation. The work of this class will be integrated with various MAM ensembles.

### **MUSIC HISTORY**

#### ***HI520: The Future of Classical Music***

**Note: Conductor Isaiah Jackson will be the instructor for this course**

With serialism and minimalism each having run their course, contemporary musical language now seems more fragmented than ever, while our most esteemed artists appear unable to resist the allure of a crossover CD. Indeed, we might well ask what role classical music now plays in a media-saturated society where art grapples daily with commerce. In order to discuss where classical music is headed, though, we should ask two preliminary questions: where does classical music currently stand, and how did we arrive at this point? Tracing its trajectory from 1900 to the present, our inquiries will cover not only the music itself, but also the philosophical and aesthetic forces that shape it and its audiences. Reading from pertinent sources, hearing a variety of musical examples, and meeting shapers of the new music, we will share reflections through class discussion and short critical essays. Satisfies music history distribution requirement for M.M. students.

### **VOICE**

#### ***VO532: Brahms Songs***

This class is an in-depth examination of the song literature and the life and times of Johannes Brahms. Particular attention is given to varying interpretations of the works, as well as to the poetry, special performance problems, and collaborative skills between singers and pianists. Pianists and singers are paired and assigned songs based on their level of skill and voice type. There will also be discussion about the history, the art, and the architecture of the time in which Brahms and his fellow composers lived.

#### ***VO533: Bach Arias***

Explore the cantata and oratorio literature at the heart of the oeuvre Johann Sebastian Bach. Arias with obbligato instruments and solo arias with basso continuo will form the core of study. Presentations by the instructors and class discussion of assigned readings from primary and secondary sources will inform our work as performers, and will provide the basis for the independent research and performance projects of each student. In a masterclass format, the class will focus on issues of Baroque style, ornamentation, language, rhetoric, and performance practice, with an emphasis on developing ensemble skills, and will culminate in a class performance at the end of the semester.

#### ***VO534: Twentieth- and Twenty-First-Century French Melodié***

The compositional styles and music of André Caplet, Gabriel Pierné, Erik Satie, Albert Roussel, and the composers of "Les Six," and such mid-20<sup>th</sup>-century French composers as André Jolivet and Olivier Messiaen will be explored, with an emphasis on the intimate connection between poetry and song. The course will culminate in a class performance of poetry and song. Open to both singers and collaborative pianists.