MUSIC DEPARTMENT

Co-Chairs, Assistant Professor Lily Funahashi and Associate Professor Steven Nuss
Professor Steven Saunders; Associate Professors Jonathan Hallstrom and Steven Nuss; Assistant Professors Lily Funahashi and Natalie Zelensky

Requirements for the Major in Music

Music 111, 181, 182, 241, 242, 252 or 262, 281, 282, 341, and 493 or 494; two four-credit electives in music at the 200 level or higher; two semesters of applied lessons (both of which must be taken on the same instrument and for credit); and two semesters of ensemble participation.

The point scale for retention of the major applies to all courses in music. No requirement for the major may be taken satisfactory/unsatisfactory.

Requirements for the Major in Music-Interdisciplinary Computation

Music 111, 181, 182, 282, and 491 or 492 (in collaboration with computer science); one 200-level or higher music elective that has a computational or digital focus; two semesters of applied lessons (both of which must be taken on the same instrument and for credit); Computer Science 151, 231, 251; two of 351, 365, or other approved 300- or 400-level courses.

The point scale for retention of the major applies to all courses in music and computer science. No requirement for the major may be taken satisfactory/unsatisfactory.

A student may elect only one of the majors offered by the Music Department.

Requirements for the Minor in Music

Music 111, 181, 182; one semester of music history chosen from Music 241, 242, 252, 341; two four-credit music courses at the 200 level or higher; two semesters of applied lessons (both of which must be taken on the same instrument and for credit); and one semester of ensemble participation. The College does not subsidize the cost of lessons for minors. For additional information concerning applied music options, refer to the statement below.

Honors in Music

An honors program is available to students majoring in music who have a 3.25 overall grade point average and a 3.50 average in the major. In addition to fulfilling the requirements for the music major, honors students must take one additional course in music, approved by the department, at the 300 level or above; they must also complete the honors sequence (Music 483, 484) in one of four areas (theory/analysis, history/culture, performance, or composition/theory). During the second semester of the junior year, students seeking admission to the honors program submit a formal proposal outlining their proposed research or creative project to the department for approval.

Applied Music

Private lessons in voice and a variety of instruments are available, with or without academic credit (see Music 091, 191). Music 153, 154, or 181 fulfills the corequisite for graded credit in Music 191 and 193. Fees for lessons, billed through the College business office, depend on the number of credits elected; consult the Music Department for specific charges. By electing any applied music, the student incurs a responsibility for the appropriate fee. Students electing Music 091 or 191 or taking extracurricular instruction must consult the applied music coordinator. Individual lessons/times are scheduled in consultation with the appropriate applied music associate.

Instruction in applied music is also available in January and may satisfy a January Program requirement; no academic credit for applied music may be earned in January. Music majors, beginning in the first semester of their sophomore year, are eligible for six semesters of subsidized instruction in applied music (Music 191 for two credits) in the instrument of their choice provided they continue to make satisfactory progress in the major. Majors in good standing are also eligible for an additional four semesters of subsidized instruction on a second instrument; however, the College will not fund more than two instruments per semester. Subsidies are not available for noncredit lessons.

Course Offerings

MU091fjs  Music Lessons: Noncredit or JP  Noncredit instruction in voice and instruments for qualified students. Regular offerings include violin, viola, violoncello, piano, voice, flute, guitar (classical, American traditional, and jazz), and selected brass and woodwind instruments. One 30- or 60-minute lesson weekly in fall and spring; two 45-minute lessons weekly in January. For an application (required) and additional information concerning fees and scheduling, see the Music Department secretary.  Noncredit  FACULTY
MU093fs  Applied Music: Ensemble, Noncredit  Noncredit participation in musical ensembles sponsored by the Music Department. See description for Music 193.  Noncredit.  FACULTY

MU111fs  Introduction to Music  An exploration and celebration of the art of listening. Develops techniques and vocabulary for critical listening, emphasizing student listening to a range of musical works in a variety of styles. Surveys the history of Western art music from the Middle Ages to the present, emphasizing the relationship between music as a historical and cultural artifact and as an object of aesthetic delight. Special attention to the structure of musical works, their place in Western culture and history, and the ways in which sounding music reflects the beliefs and values of those who made (and make) it. No previous musical experience is assumed.  Four credit hours.  A. SAUNDERS

MU114j  Jazz Improvisation  Basic jazz theory and improvisation, including melody-, scalar-, modal-, and chord-based improvisation. Introduction to arranging for jazz groups and interactions between soloists and background musicians; jazz style and performance practices. Includes semiprivate instruction and performances in large groups and smaller combos. Listening assignments include jazz greats. Instrumentalists and vocalists welcome. Prerequisite: Ability to sing or play major scales.  Three credit hours.  A. THOMAS

[MU116]  Introduction to the MIDI Studio  Students will learn basic Musical Instrument Digital Interface (MIDI) and digital audio techniques primarily using the Ableton Live software program in the Colby electronic music studio. Topics include sequencing, synthesis, sampling, and audio processing. We will listen to classics of electronic music as well as current works. Each week students will create a piece of electronic music that will be played for the entire class. Final compositions will be played for an audience. Prerequisite: Knowledge of basic musical concepts such as pitch, rhythm, and time signature is assumed.  Three credit hours.  A. HALLSTROM, NUSS

MU118j  African Music  An introduction to the music of Africa, an integral and defining aspect of the culture of Africa. Hands-on experience with various instruments (e.g., drums, rattles, bells), as well as singing and dancing, to provide important insights into the cultures of Africa. Various African music themes will be explored through films and recordings. Culminates in a final performance by the class. Nongraded.  Three credit hours.  A. BENISSAN

MU120f  Exploring Music and Gender  Explores the rich intersection between music and gender, providing students with an introduction to seminal topics in the field. Students will hone their listening skills and develop the necessary vocabulary with which to analyze, discuss, and write intelligently about music. They will explore a range of scholarly approaches to analyzing music and gender and learn to write essays of varying lengths and styles. Students will also be walked through the steps of writing a research paper, from navigating online resources to crafting solid arguments, writing persuasively, and organizing a coherent essay.  Four credit hours.  A, W1. ZELENSKY

MU121j  Entartete (Degenerate) Musik  "Degenerate Music" was the term Nazis applied to any music influenced by jazz, the avant-garde, or written by composers of Jewish descent. This music was banned, its composers driven into exile and/or murdered in concentration camps, creating a lost generation that altered the direction of 20th-century musical development. Now there is a worldwide effort to find a historical place for these artists, and this course contributes to that effort. Topics include German anti-Semitism, anti-Semitic thought in works of Wagner, Nazi racial laws targeting Jewish musicians, official agencies and cultural policies, performers and composers as victims and survivors.  Three credit hours.  A, I. SILVER

MU153fs  Introduction to Music Theory through Composition  An introduction to the fundamental elements of music theory through analysis and composition. Students will learn to compose pieces in a variety of styles by effectively manipulating rhythm, intervals, scales and keys, melody, harmony, and form. Primarily for students without extensive musical training. May be taken as preparation for Music 181. Students cannot receive credit for both this course and Music 154.  Four credit hours.  A. HALLSTROM

[MU154]  Introduction to Music Theory through Improvisation  An introduction to the fundamental elements of music theory through improvisation. Students will learn about rhythm, intervals, scales, keys, melody, and harmony and how to use them in jazz improvisation. While designed for students without extensive musical training, does require basic music reading skills. May be taken as preparation for Music 181. Credit cannot be earned for both this course and Music 153. Prerequisite: Ability to read music.  Four credit hours.  A. HALLSTROM, NUSS

MU181f  Music Theory I  The first in a sequence exploring the language and composition of Western tonal music. Just as learning a foreign language involves mastering a variety of skills, becoming musically conversant requires the ability to hear, notate, analyze, compose, and perform. Assures that students are fluent in the elements and structure of music, including intervals, scales, triads, seventh chords, basic counterpoint, harmony, and keyboard-style writing. Students compose in a variety of styles and study ear training and sight singing. Concludes with a public recital of student works. Primarily for students with some prior musical training (see also Music 153 and 154).  Four credit hours.  A. HALLSTROM, NUSS

MU182s  Music Theory II  A continuation of Music Theory I that further refines students' command of diatonic harmony and counterpoint and introduces modulation and other important aspects of chromatic harmony. Includes regular work in ear training, studies of musical form,
and several composition projects. Concludes with a public recital of student works. Primarily for music majors and others with prior training in music. Prerequisite: Music 181. Four credit hours. NUSS

MU191fs  Music Lessons: Credit  Instruction in voice and instruments for qualified students. Regular offerings include violin, viola, violoncello, piano, voice, flute, guitar (classical, American traditional, and jazz), selected brass and woodwind instruments, and African drums. The student's performance in the course will be evaluated by faculty jury at the end of the semester. For additional information concerning fees, scheduling, and related matters, see the Music Department secretary. May be repeated for additional credit. Prerequisite: Music 153, 154, or 181 (may be taken concurrently). One or two credit hours. FACULTY

MU193fs  Applied Music: Ensemble for Credit  Credit for participation in musical ensembles sponsored by the Music Department. In addition to the large ensembles listed below, the department frequently offers a flute choir, vocal ensemble, a guitar ensemble, a trumpet choir, a string ensemble (master class), and small chamber music groups. Interested students should consult the department for additional information before registering. May be repeated for credit. Prerequisite: Music 153, 154, or 181 for graded credit (may be taken concurrently). One credit hour.

African Drumming. Performance of music from various African cultures, with hands-on experience with various instruments, including drums, rattles, and bells, and exposure to several traditions of African singing and dancing. The group presents concerts on campus and throughout the state of Maine. BENISSAN

Chorale. Sings music of major styles and periods of the choral canon, folk music, world music, American music, and new compositions. Performs concerts each semester and also for formal College functions and the annual Carols and Lights celebration. Also collaborates with the Colby Symphony Orchestra in a performance of a major work for orchestra and chorus. Enrollment is confirmed through non-competitive auditions at the beginning of each semester. PERRY

Collegium. A vocal and instrumental ensemble devoted to the performance of a wide range of musical styles and genres ranging from traditional choral music, rock/pop songs, a cappella ensembles, world music, jazz, and new works. Performs frequently in concert, for various College functions, and off campus. Enrollment is confirmed through non-competitive auditions at the beginning of each semester. PARK

Jazz Band. Presents a standard big band setup, performing swing, Latin jazz, funk, soul, R & B, and bebop styles for concert, tour, and college functions. Brass, wind, and percussion players by audition. THOMAS

Orchestra. A symphony orchestra composed of students, local amateurs, and professionals. Performs four concerts per year of works spanning the entire range of major symphonic literature. Noncompetitive auditions are held at the beginning of each semester. PERRY

Wind Ensemble. Each semester the ensemble presents a concert of works drawn from standard literature, symphonic works, movie music, marches, etc. Open to all interested brass, wind, and percussion players without audition. THOMAS

MU213s  Introduction to Computer Music  Can music be expressed in quantifiable terms and still retain the non-quantifiable magic that affects us in such powerful ways? We attempt to answer this question by examining the ways composers of computer music have used synthesis techniques, top-down design, algorithmic music generation, and real-time interactivity to create musically meaningful output. Students learn how to describe musical processes as algorithms and to use those algorithms to assist in creating their own compositions. Composition and sound design are explored using the graphical music programming language Max and other audio manipulation and sequencing applications. Four credit hours. A. HALLSTROM

MU218j  Seeing, Then Hearing: Graphic Design for the Music Industry  While it may seem counterintuitive, visual attraction is a central concern in the business of music. Getting music to the attention of the widest possible audience demands an increasingly refined, international visual fluency. We will look at and listen to well-known releases with an eye to the differences in the visual publicity and packaging in the European, Asian, and American markets for albums by Katy Perry, the Rolling Stones, Kanye West, and Kiss. Students will use readings in world and art history, ethnomusicology, and cultural theory, and hands-on work with Adobe Photoshop to formulate and debate answers to a number of complex multicultural design problems. Previously listed as Music 297J. Three credit hours. A. JEE

MU222s  Maine’s Musical Soundscapes: Ethnography of Maine  What are the musical cultures outside of Colby and what are the communities making this music? We will engage this question through direct interaction and observation of Maine’s ethnic and racial communities. Students will learn ethnographic field methods and take field trips to conduct interviews at sites that make up the rich tapestry of Maine’s soundscape, including Waterville establishments and Penobscot, Lebanese, Somali, Russian, and French-Canadian communities (the group under study will rotate on a yearly basis). Students will present their findings in the form of a documentary film. Four credit hours. A. ZELENSKY

MU234s  From Rockabilly Kings to Lady Gaga: A History of Rock ‘n’ Roll  A survey of rock music, from its roots in country and blues to the postmodern eclecticism of Lady Gaga. Rock music will be considered in relation to race, sex, gender, drugs, technology, marketing, and politics to better understand its powerful position in constructing, challenging, and reinforcing various positions of identity. Students will learn to discuss the musical characteristics of a work, identify its genre and era of composition, and contextualize it within a broader...
MU241f  Music History I: Middle Ages to the Early Baroque Period  An exploration of Western art music from c. 800 to c. 1700, including principal genres from the Middle Ages (chant, organum, motet, chanson), Renaissance (mass, motet, madrigal), and the 17th century (opera, instrumental music). Focuses on compositional concepts and processes, historical music theories, institutional patronage, and the connections between music and such areas as theology, philosophy, and the visual arts. Students develop analytical and writing skills through listening, writing, and analysis. Prerequisite: Music 111 and 181.  Four credit hours.  ZELENSKY

MU242s  Music History II: High Baroque to the Dawn of Romanticism  Focuses on music of the High Baroque, Classical, and early Romantic periods, including works of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Chopin, and Schumann. Students develop critical, analytical, and listening tools for dealing with these repertoires and hone their bibliographic, oral, and written skills. Theoretical issues include the relationship between musical structure and cultural context, music's relationship to literature and the visual arts, tonality, music and drama, and aesthetics. Prerequisite: Music 111 and 181.  Four credit hours.  SAUNDERS

MU252f  Introduction to World Music  Examines a range of classical, traditional, and contemporary musics from areas as diverse as India, West Africa, the Caribbean, Eastern Europe, and the Middle East. Each unit engages a broader sociocultural issue to enable students to think more deeply and critically about music, with students exploring such topics as music and Apartheid, the Arab Spring, and the appropriation of "world" music by Western musicians. Students perform music in class, including the basics of West African drumming patterns, salsa dance steps, and singing Bulgarian folk songs. A number of guests will perform. No prior musical experience necessary. Open to first-year students.  Four credit hours.  A, I.  ZELENSKY

MU261s  Topics in Theater Performance: The Musical as Dramatic Literature  Listed as Theater and Dance 261.  Four credit hours.  A.  OLDHAM

MU262s  Music in Life, Music as Culture: Introduction to Ethnomusicology  Provides students with a theoretical and methodological introduction to ethnomusicology, a discipline that is rooted in exploring music not merely as an aesthetic object, but as a cultural force that reflects and shapes our everyday lives. Topics include music and medicine, migration, war, ethnicity, sexuality, and spirituality. Topics will be explored through a close reading of seminal texts and an examination of relevant theory. Students will also learn the fundamentals of conducting ethnographic fieldwork through attending a religious ceremony, attending a concert, and scrutinizing the soundscapes of Colby's campus.  Four credit hours.  A, I.  ZELENSKY

MU275s  Cultured Tough Guys: Samurai Devotion, Music, Poetry, and Art  Generally known as the warrior class of medieval and early modern Japan, the samurai have a long history in the Western imagination. Famous Japanese warrior movies of the 1950s and 60s, more modern images of crafty ninjas, and characterizations in Western media most often present the samurai men and women as one-dimensional automatons ready to fight and die at a moment's notice for their superior's cause. Experiential learning activities (including Zen chanting and meditation), historical readings, music performances, recordings, and films present a more refined view of the samurai that highlights their elegant contributions to every aspect of the visual, literary, and musical arts of Japan.  Four credit hours.  A, I.  NUSS

MU281f  Music Theory III  A continuation of Music Theory II, covering advanced chromatic harmony and modulatory techniques, counterpoint, and tonal analysis. Students will learn principles of Schenkerian analysis, including the concepts of composing-out, structural levels, harmonic degrees (or Stufen), melodic fluency, linear progressions, compound melody, and the middleground transformations. Attention to Schenker's early ideas about melody, harmony, and counterpoint; his development of the idea of the Ursatz or fundamental structure; his analytical and graphing techniques; and recent developments in Schenkerian theory. Prerequisite: Music 182.  Four credit hours.  SAUNDERS

MU282s  Music Theory IV  Post-tonal harmony and contemporary analytical techniques. Primarily for music majors. Prerequisite: Music 281.  Four credit hours.  HALLSTROM

MU341f  Music History III: Music of the 19th and 20th Centuries  An overview of 19th- and 20th-century music with a focus on the evolution of musical styles and the manner in which they have been impacted by concurrent artistic, cultural, and political events. Students will acquire a fundamental knowledge of those composers considered to have had a significant impact on music from the late 19th century...
to the present and their position within the larger sociocultural milieu. Prerequisite: Music 111 and 182. Four credit hours.

HALLSTROM

MU483f Honors Research I Substantial original research or completion of a major creative project under faculty supervision, culminating in a written paper and/or a public presentation. Prerequisite: 3.25 overall grade point average, 3.5 major average at the end of the junior year, and permission of the department. Three credit hours. FACULTY

MU491f, 492s Independent Study Individual topics in areas where the student has demonstrated the interest and competence necessary for independent work. Primarily for senior music majors. Prerequisite: Permission of the department. One to four credit hours. FACULTY

MU493f Seminar: Igor Stravinsky's The Rite of Spring An examination of this 20th-century masterpiece from three perspectives: 1) as a severe test of a conductor's ability to master its rhythmic and gestural challenges; 2) as a harmonic and melodic "puzzle", hotly debated in articles by two contemporary music theorists; 3) as Stravinsky's self-confessed inspiration for, or "sibling relationship" with, his Three Japanese Lyrics, a miniature work for voice and chamber ensemble. Students will learn to play and conduct substantial portions of the Rite and to use advanced music-theoretical approaches for demonstrating the work's remarkable formal, melodic, and harmonic complexity. Prerequisite: Music 252 or 262, and senior standing. Four credit hours. NUSS