Colby

MUSIC

Chair, *Associate Professor Jonathan Hallstrom*
Professors Paul Machlin and Steven Saunders; Associate Professors Todd Borgerding, Jonathan Hallstrom, and Steven Nuss; Adjunct Assistant Professor Lily Funahashi; Visiting Faculty Fellow Ryan Dohoney.

The Colby Music Department integrates academic instruction in music with a broad range of performance opportunities. Both the music major and the music minor include Western music history, tonal and post-tonal analysis, and applied music, while allowing students flexibility to emphasize composition, theory, history, performance, or popular music. Course offerings range from music history and theory to musicianship, conducting, composition, world music, jazz history, and American popular music. Music students acquire a broad range of critical, analytical, and performing skills, preparing them for careers in higher education, performance, teaching, arts management, librarianship, and music technology, as well as fields outside music that demand abstract reasoning, aesthetic sensitivity, and analytical skill.

The Music Department is housed in the Bixler Art and Music Center, whose facilities include a 394-seat recital hall, a large band/orchestra rehearsal room, a state-of-the-art electronic music studio, classrooms, two seminar rooms, faculty offices, and practice rooms. Performances are scheduled in Given Auditorium and in Lorimer Chapel. In addition to its collection of books, scores, and performing editions, the art and music library includes a listening center, a large collection of CDs, DVDs, and other recordings, a computer cluster, scanning and digital sound-processing facilities, a seminar/study room, and resource materials for curricular and recreational needs.

Requirements for the Major in Music

Music 111, 181, 182, 241, 242, 281, 282, 341, and 493 or 494; two electives in music at the 200 level or higher; two semesters of lessons (both of which must be taken on the same instrument) 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 Minor in Music

Music 111, 181, 182; one semester of music history chosen from Music 241, 242, 341; two four-credit music courses at the 200 level or higher; two semesters of applied music (both of which must be taken on the same instrument). 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 (analysis, history, performance, or theory/composition). 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 or Music 181 fulfills the co-requisite for graded credit in Music 191 and 193. Fees for lessons, billed through the College business office, depend upon 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.

Course Offerings

MU091fjs Lessons: Noncredit (or January Program) 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

MU116j Introduction to the MIDI Studio Introduces techniques for creating music using the hardware and software affiliated with the Musical Instrument Digital Interface (MIDI), which is central to most modern electronic music production. Students will gain an understanding of what MIDI is and its purpose in contemporary music; learn the basic functions of electronic music studio software and hardware, including keyboards, synthesizers, sequencers, samplers, and effects processors; and use this knowledge both analytically and creatively in electronic music compositions. Students will spend at least four hours in the lab each week. Final works will be presented in a short concert. Formerly offered as Music 197A. *Prerequisite:* Some experience with written music is recommended. *Three credit hours.* **A** DE KLERK

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. *Three credit hours.* **A** BENISSAN

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

MU136f Tradition, Experiment, Action: America's Postwar Music, 1945-1970 The genres of composition and musical performance that manifest political or social concerns during the uneasy postwar years in America. Among repertoires to be examined are establishment concert music and the revolutionary experimental styles spawned in opposition to it; doo-wop and the evolution of rock and roll; jazz, soul, and Motown; the cultivated folk tradition; and musical theater and film. Part of the three-course Integrated Studies 136 cluster, "America in the Postwar World: 1945-1970." *Prerequisite:* Concurrent enrollment in American Studies 136 and History 136. (elect IS136.) *Four credit hours.* **A, U** MACHLIN

MU153fs Introduction to Music Theory An introductory survey of the main aspects of music theory and practice, including rhythm, intervals, scales and keys, melody, harmony, and form. Some music reading, creative writing, and analytical studies in various styles and periods are included. Primarily for students without extensive musical training; may be taken as preparation for Music 181. *Four credit hours.* **A** HALLSTROM

[MU157] Music in the Digital Age Examines trends and techniques in digital music composition from 1983 to the present with an emphasis on avant-garde works involving interactive multimedia. Students will learn to critically assess a wide range of music that integrates digital technology and to analyze it based on its structure as distinct from its representational meaning. Hands-on compositional exercises will introduce students to software tools for manipulating sounds and images, creating interactive multimedia performances. Culminates in a group project that will synthesize work in all three components of the cluster. Part of the three-course Integrated Studies 157 cluster, "Creating the Digital Age of Theater and Music, 1983-2010." *Prerequisite:* Concurrent enrollment in Computer Science 157 and Theater and Dance 157. (Elect IS157.) *Four credit hours.* **A**

MU181f Music Theory I The first course in a sequence exploring the language of music. Just as learning a foreign language involves mastering a variety of skills (listening, speaking, reading, and writing), becoming conversant in music 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, and seventh chords. Central attention to species counterpoint, all diatonic harmonies, and four-part writing. Introduction to composing in a variety of styles and to ear training and sight singing. Primarily for students with some prior musical training (see also Music 153). *Four credit hours.* **A** NUSS, SAUNDERS

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, composition, and keyboard harmony. Primarily for music majors and others with prior training in music. *Prerequisite:* Music 181. *Four credit hours.* NUSS

[MU184] Musicianship Required for music majors but open to all students who wish to broaden their musical knowledge and sharpen their ears. Assignments and tests are designed to reinforce aurally and physically (through extensive use of the piano) knowledge of the melodic and harmonic "grammar" of tonal music of the 17th though early 20th centuries covered in Music Theory I-III. Students will be expected to perform, construct, and improvise increasingly complex diatonic melodies and harmonizations, perform figured bass exercises, and demonstrate aural recognition of the principal formulae and elements of diatonic harmony. *Prerequisite:* Music 181. *Four credit hours.* **A**

MU191fs 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 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 contemporary music ensemble, a flute choir, 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 or 181 for graded credit (may be taken concurrently) and permission of the department.*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. Colby's largest choral ensemble, its repertoire includes unaccompanied works of the 18th through 20th centuries by European and American composers as well as major works for chorus and orchestra. Tours and exchange concerts are arranged. Enrollment, open to all students, is through auditions early in the fall semester. MACHLIN

Collegium Musicum. Early music ensembles, performing music from before 1750. Groups include the Collegium Chamber Singers (a small choir of about 16 performers) and the Collegium Chamber Players (an instrumental ensemble). Instrumentalists (strings and winds) should contact instructor; enrollment for singers is through auditions early in the fall semester. BORGERDING

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. HALLSTROM

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 *One credit hour.* FACULTY

MU198s Musical Culture in Performance: Steel Band An introduction to the repertoire and playing techniques of the steel band, including historical and cultural information about the instrument and its contribution to the indigenous music of Trinidad, known as Calypso. *Prerequisite:* While extensive formal musical training is not required, students should have at least some experience playing and reading music (any instrument or style.) *Four credit hours.* GIBSON

[MU238] Burnt Biscuits and Green Onions: From Rhythm and Blues to Soul An examination of African-American popular song during the rhythm-and-blues era, from its origins in the 1930s and '40s in the blues, small band "jump blues," and black swing bands to its transformation into soul in the mid-1960s. A focus on analysis of the musical styles of individual musicians and groups as well as on a study of the way these styles analyze and comment on the culture(s) in which they are embedded.

Prerequisite: Music 111, 133, 153, or 181. *Four credit hours.* **A, U**

MU239s Mythologizing African-American Music in Film An examination of the depiction of African-American music-making in four categories of film with African-American subjects (biopic, documentary, fiction, and concert film) and of the use of African-American music in film soundtracks. In particular the social, political, racial, and commercial forces that give rise to the discrepancies between the ways in which making this music is presented on film (due to the assumptions and structures of an economically privileged dominant culture) and how it is actually made. *Prerequisite:* Music 111, 136, 153, or 181. *Four credit hours.* **U** MACHLIN

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.* DOHONEY

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

[MU252] Introduction to World Music While nearly every society in the world has music as an important part of life, its meaning varies widely. We will examine some of the ways music is integrated in different societies in the world, focusing on a variety of musical traditions in Indonesia, Asia, Africa, the Near East, and the Americas. Units cover religious ritual, art music, theater and poetry, and festival. Traditions covered include santeria, north Indian classical music, gamelan, gagaku, Beijing opera, samba, Native American pow-wow, 'oud art music, and many more. *Four credit hours.* **A, I**

MU254f Music of Meditation Study of music, ritual, and meditation in Rinzai Zen Buddhism, monastic Roman Catholicism, and Hinduism. Attention to ways communication and apprehension of sacred texts are affected by unique musical and meditative practices and ritual forms. Units include: (1) discussion of writings by Japanese, Indian, and Western philosophers, musicians, and theorists of language; (2) instruction in the three forms of ritual choreography and meditation techniques; (3) chant instruction and performance. Each unit concludes with a required public group performance scheduled outside regular class time. Willingness to engage in original research and participate in group chanting and meditation/contemplation exercises is essential. *Four credit hours.* **A** NUSS

[MU267] Contact Zone In her influential critical work *Imperial Eyes*, Mary Louise Pratt introduces the concept of "contact zone"—a site of interchange and tension among language, history, tradition, and authority that characterizes colonial and postcolonial cultures. Pratt's concept is a framework for an examination of a perfect example of the contact zone: the Gandhi Ashram in Kalimpong, India. Students serve as teachers at the ashram and use their experiences to reflect on the ethical, cultural, and political implications of the school's unique, music-centered educational approach in ways that consider an Indian way of reframing musical issues of globalization, appropriation, and ownership. Estimated cost: $2,800. *Three credit hours.* **A, I**

MU281f Music Theory III Analytical studies of advanced chromatic harmony and modulatory techniques in major works of the 19th century using composition assignments "in the style of" representative composers of the middle and late Romantic periods, analytical essays, and keyboard harmony and ear training assignments. An introduction to neo-Riemannian theory (triadic post-tonality) with applications to selected works of Brahms, Liszt, and Wagner. Students will learn to illustrate the logic of complex chromatic passages, explain their analyses in clear, discipline-specific prose, translate analytical thinking to actual composition, demonstrate advanced chromatic techniques at the keyboard, and develop a solid aural grasp of chromatic idioms. *Prerequisite:* Music 182. *Four credit hours.* NUSS

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

MU298s New York's Avant-gardes from Bebop to Punk Rock Examines the sonic landscape of New York City since 1945, and the relationship between urban geography and musical activity through avant-garde and experimental practices. Examples are drawn from bebop, free jazz, experimental, and electronic music, performance art, minimalism, disco, and punk rock. We will study these musics in relation to social spaces and institutions, such as the Kitchen, the Columbia-Princeton Electronic Music Center, the Eighth Street Artists Club, and CBGB. We will consider interpretations of this era as a "culture of spontaneity" split by an "uptown/downtown" divide as well as the debate over mass culture's transformation into high art. *Prerequisite:* Some musical experience helpful but not required. *Four credit hours.* **A** DOHONEY

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. Achievement of learning goals will be assessed based on performance on a midterm examination, an oral presentation (for which current presentation technology and methodology must be used), and a final research paper. *Prerequisite:* Music 111 and 182. *Four credit hours.* MACHLIN

[MU374] Conducting and Score Reading Basic conducting techniques and their application to stylistic interpretation, designed to develop the student's ability to read, rehearse, and perform a full instrumental or choral score with fluency and insight. Analysis and preparation of scores from different eras in music history, involving basic principles of score reduction for keyboard rendition. *Prerequisite:* Music 281. *Four credit hours.*

MU483f, 484s 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

MU493s Seminar: Bartok: Small, Medium, Large Analytical and historical scholarship will serve as the basis for the study and analysis of excerpts from Bartok's *Mikrokosmos*, the six string quartets, and the complete concerto for orchestra. Students will write short weekly summaries of assigned readings, make individual class presentations on assigned topics, complete one major work of original research on a topic agreed upon with the instructor, and sing and/or play short passages from assigned works. *Prerequisite:* Music 282. *Four credit hours.* NUSS

[MU494] Seminar: Theories of Heinrich Schenker An exploration of one of the most elegant and influential theories of tonal music, the ideas of the Austrian theorist Heinrich Schenker. Topics include Schenker's writings on harmony and counterpoint, his development of the controversial idea of the Ursatz or fundamental structure, analytical and graphing techniques, and recent extensions and critiques of Schenkerian theory. *Prerequisite:* Senior standing as a music major or minor. *Four credit hours.*