

Music

The major and minor in music are administered by the Department of Music: Professors Greenbaum, Laderach (*chair*), Litterick, Schipull, Spratlan, Steigerwalt; Associate Professor Sanford; Assistant Professor Omojola (Five College Ethnomusicologist); Lecturers Adams (Director of Choral Ensembles), Benjamin (Director of Instrumental Ensembles), Cahn-Lipman; Visiting Lecturers Cobb, Eisenstein (Five College Early Music Director), Felipe (Interim Director of Choral Ensembles); Performance Instructors Andrade, Cobb, de Fremery, Gionfriddo (Director of Jazz Ensembles), Hale, Malek.

Contact Persons

Michèle Scanlon, *senior administrative assistant*
Linda Laderach, *chair*

Music Department Web Site

<http://www.mtholyoke.edu/acad/music/>

The Department of Music regards the study of music as an artistic discipline that has an essential role in liberal arts education. Through courses in music history, theory, performance, and composition, the department encourages the development of the individual by allowing each student to explore her creative, intellectual, and critical abilities.

The music major is designed for students with a wide range of interests, backgrounds, and career goals. It is intended to provide a broad and varied acquaintance with the history, theory, and literature of music as well as to develop skills in performance, analysis, and synthesis. The inclusiveness of the major derives from the philosophy that the integration of thinking about and performing music fosters musical awareness and critical perception.

Requirements for the Major

In order to declare a major, students must have already completed one course that leads to the major, Music 100 or 231.

Credits

- A minimum of 32 credits in classroom courses and 8 credits in ensemble and performance studies

Courses

- Music 231, Theory I; 232, Theory II; 233, Theory III
- Music 281, History of Western Music I; 282, History of Western Music II
- Music 334, Music Analysis
- Music 371, Topics in Music
- A 4-credit 300-level elective in history, theory, ethnomusicology, performance, or composition
- Performance requirements:
 - Two semesters of individual performance study, one of which must be at the 200 level
 - One additional semester at the 200 or 300 level in individual performance study, conducting, ethnomusicology, or composition
 - 2 credits in ensemble performance

Other

- If a 4-credit course in ethnomusicology is not selected to fulfill the 300-level classroom elective or the third semester of individual performance study, then an additional ethnomusicology classroom course at the 200 level is required.
- Demonstration of a level of keyboard proficiency that permits the reading of elementary keyboard repertory
- Independent study (295, 395) is encouraged but may not be counted toward the major. A student wishing to pursue independent study that might lead to honors is encouraged to begin in the second semester of her junior year.
- Approval of the department chair is required for initial declaration of the major.

Students considering a music major are advised to study a keyboard instrument while completing required work in the department at the 100 and 200 levels.

For information on exemption procedures for any requirement, contact the Department of Music.

Requirements for a Special Major with a Music Component

Courses

- Music 231, Theory I; Music 232, Theory II
- Music 281, History of Western Music I; Music 282, History of Western Music II
- Two courses at the 300 level, chosen from among those offered in theory, history, ethnomusicology, composition, and/or performance
- Approval of the department chair is required for initial declaration of the special major with a music component. Students are required to have a music department faculty member among their advisors.

Requirements for the Minor

In order to declare a minor, students must have already completed one course that leads to the minor, Music 100 or 231.

Credits

- A minimum of 20 credits above the 100 level

Courses

- Music 231, Theory I; Music 232, Theory II
- Either Music 281, History of Western Music I or 282, History of Western Music II
- 8 additional credits at or above the 200 level (excluding 295 and 395), including at least one 4-credit 300-level course in music theory, history, ethnomusicology, performance, or composition.
- Approval of the department chair is required for initial declaration of the minor.

If 200-level individual performance study is to be counted toward the minor, two semesters

must be taken consecutively in the same instrument or in voice.

First-Year Students

Introductory classes in fundamentals, music history and literature, composition, and performance are offered for students with little or no experience; those with more experience may be able to exempt prerequisites and enter directly into the music theory or music history course sequence.

A first-year student interested in a music major or minor should take or exempt Music 100, Basic Musicianship, so that she may enroll in Music 231 by the spring semester of her first year. First-year students may also take 102, Music and Technology; 110, Transgressive Music (first-year seminar); 115, Introduction to Composition; 226, World Music; Individual Performance Instruction, or Ensembles.

Music Exemption Exams

Students who demonstrate a thorough knowledge of the rudiments of music will be exempted from the Music 100 prerequisite for certain courses and from the Music 100 requirement associated with individual performance studies (please see below). For information on exemption from other courses, please contact the department.

Teacher Licensure

Students interested in pursuing licensure in the field of music can combine their course work in music with a minor in education. In some instances course work in the major coincides with course work required for licensure; in other cases, it does not. Students wishing to pursue teacher licensure should consult the music department before the first semester. For information about the requirements for the minor in education, please consult "Teacher Licensure" in the Other Degree and Certificate Programs chapter and Ms. Bell in the psychology and education department. Licensure also requires a formal application as well as passing scores on the Massachusetts Test of Educator Licensure (MTEL) in both the literacy component and

the subject matter component. Copies of the test objectives for the MTEL are available in the music department and in the Department of Psychology and Education. Licensure application information and materials are available in the Department of Psychology and Education.

Course Offerings

100fs Basic Musicianship

Explores the ways in which sound is organized into musical structures. Topics include the physical properties of sound; the basic vocabulary of Western music (scales, key signatures, intervals, triads, rhythm, meter); and an introduction to musical form and analysis. Includes extensive practice in music reading, sight singing, ear training, and critical listening.

Meets Humanities I-A requirement

G. Steigerwalt

3 meetings (50 minutes), 2 labs (50 minutes); 4 credits

102s Music and Technology

It is now possible to record, manipulate, notate, and compose music with a variety of powerful and flexible tools using the personal computer. This course will focus on hands-on experience with various sorts of music software, including recording and editing, mixing, synthesis and midi interfaces, notation, and various instructional programs. In the process of experimenting with these tools and operating on their favorite musical styles, students will learn a good bit of notation, ear training, and rudimentary principles of arrangement and composition. Basic computer literacy (such as comfort with basic editing commands and the concept of keyboard shortcuts) is required.

Meets Humanities I-A requirement

R. Eisenstein

4 credits

*103 History of Jazz

This course will follow the origins and evolution of jazz from the late nineteenth century to the present, with emphases on prominent stylistic trends and significant individuals. Along with some analysis of the musical language jazz employs, the music will be examined in its relation to the social contexts that

helped produce and shape it. The ability to read music is not a requirement for this course.

Meets Humanities I-A requirement

D. Sanford

4 credits

*105f Music in the American Musical: The Golden Age

Have you ever wondered what the name of that marvelous melody was that you were humming? Could it be part of our heritage? "It's so familiar..." This course will focus on the "classic" genre of popular music - its form, structure, relationship to text, dramatic context, incidental usage, etc. - expressed in the great musicals of American tradition. Special emphasis will be directed to masterpieces of Kern, Porter, Gershwin, Rodgers, and Bernstein among others.

Meets Humanities I-A requirement

A. Bonde

4 credits

110f First-Year Seminar

Fall 2009

110f(01) Transgressive Music

(First-year seminar) The seminar will introduce and discuss various musical works and genres that fall under rock critic Ann Powers' definitions of "Violator Art," exploring them within the context of their wanton and disturbing appeal, as well as their often scandalous social impact. Topics will include the Second Viennese School, free jazz, protest music, punk rock, hip-hop, works such as J. S. Bach's "Cantata No. 179," Strauss's "Salome," Stravinsky's "Le Sacre du printemps," Billie Holiday's "Strange Fruit," George Crumb's "Black Angels," and artists such as Frank Zappa, Donna Summer, Prince, and Nirvana. (Students should be prepared for mature themes and some coarse language.)

Meets Humanities I-A requirement

D. Sanford

4 credits

**110(01) The Nine Symphonies of Beethoven: A Listening Survey*

(First-year seminar; writing-intensive course) Which symphony of Beethoven is your favorite and why? Have you listened to any

Beethoven symphony — and why not? This seminar offers the first-year student the unique opportunity of indulging herself (aurally) in the profound world of musical greatness rarely equaled. All nine Beethoven symphonies will be listened to in class with critical commentary by the teacher. Engaging discussion, review, and reading and writing assignments will all be part of the paramount focus in this seminar. No prior music experience is necessary.

Meets Humanities I-A requirement

A. Bonde

Prereq. fy or permission of instructor; 4 credits

**110(02) Music of Heroism, Protest, and Lament during the Second World War*

(First-year seminar) This seminar examines the artistic and social impact of the war on composers such as Stravinsky, Bartók, Shostakovich, Schoenberg, and Copland. The music under consideration includes a wide range of responses to the world conflict. Experience in reading music is not required.

Meets Humanities I-A requirement

L. Litterick

4 credits

115f Introduction to Composition

Introduces musical composition through the writing of original pieces, emphasizing twentieth-century techniques. Includes demonstrations of various musical instruments, readings of student compositions in class, and consideration of the “creative process.”

Meets Humanities I-A requirement

E. Benjamin

Prereq. Music 100 or permission of instructor; 4 credits

***166f Introduction to the Music of Africa**

This course concentrates on indigenous musical traditions from different parts of sub-Saharan Africa. Cross-cultural features as well as regional varieties are examined. A major objective of the course is to facilitate an understanding of the cultural contexts within which African musical practices derive their meaning and significance. The course discusses conceptual, behavioral and stylistic features of the music; the contexts and functions of performances; the interrelations of music and dance; the use of music in healing;

musical instruments and singing styles; and the social status of musicians.

Meets multicultural requirement; meets Humanities I-A requirement

O. Omojola

4 credits

200 Level

Following successful completion of 8 credits of performance study at the 100 level on one instrument, the student automatically advances to study at the 200 level, for which there are no credit limitations. Students enrolled in study at the 200 level must participate in at least one public performance per semester. Earlier entry into the 200 level is with permission of instructor.

***205 Music of the 1970s**

Remembered primarily as the decade when popular music demanded a reality check, the 1970s will be the framework for a critical and analytical survey of some of the more fertile developments and influential ideas that originated, flourished, and/or declined in that era. Topics will include minimalism, jazz-rock fusion, and the accompanying multiculturalism that informed the social, political, and economic conditions that bred these styles.

Meets Humanities I-A requirement

D. Sanford

Prereq. Music 100 or 103; 4 credits

215s Intermediate Composition

Students will explore a number of musical styles and approaches in the process of creating their own extended works, with the possibility of performances at the end of the semester.

Meets Humanities I-A requirement

D. Sanford

Prereq. Music 231 or permission of instructor; 4 credits

220f Music and Film

(Same as Film Studies 220) This course is for all who stay to the end of the credits, purchase soundtracks, and argue over who should have won the Oscar for Best Score, along with anyone else interested in the undervalued importance of music to the general effect of a motion picture. We will explore and discuss the myriad ways in which these

two media interact. The course will focus on classic scores by Herrmann, Morricone, and Williams, as well as the uses of existing music in films of Bergman and Kubrick.

Meets Humanities I-A requirement
D. Sanford

Prereq. Music 100 or 103 or 105 or permission of instructor; 4 credits

*226s World Music

(Writing-intensive course) This course is a survey of selected musical traditions from different parts of the world, including Africa, Indonesia, Indian, the Caribbean, and the United States. The course adopts an ethnomusicological approach that explains music as a cultural phenomenon, and explores the social and aesthetic significance of musical traditions within their respective historical and cultural contexts. It examines how musical traditions change over time, and how such changes reflect and relate to social and political changes within a given society. Weekly reading and listening assignments provide the basis for class discussions. Students are expected to undertake a final project in music ethnography.

Meets multicultural requirement; meets Humanities I-A requirement

O. Omojola
4 credits

*231fs Theory I

Studies basic diatonic theory, including triads and period forms. Includes part writing, analysis, ear training, and keyboard harmony.

Meets Humanities I-A requirement
L. Schipull, E. Benjamin

Prereq. Music 100; 4 credits

232f Theory II

This course provides continued study of diatonic theory, including seventh chords in all inversions and an introduction to chromatic theory. Includes part writing, analysis, ear training, and keyboard harmony.

Meets Humanities I-A requirement
L. Schipull

Prereq. Music 231; 4 credits

233s Theory III

This course provides a continued study of chromatic theory, including chromatically altered chords and modulations and an intro-

duction to form. Includes part writing, analysis, ear training, and keyboard harmony.

Meets Humanities I-A requirement
D. Sanford

Prereq. Music 232; 4 credits

*242s Conducting I

Fundamentals of conducting: gestures, rehearsal techniques, study of representative short scores, and practice leading primarily choral ensembles. Videotaping, class recital.

Does not meet a distribution requirement

K. Dunn
Prereq. Music 231, ensemble experience; 2 credits

281f History of Western Music I

(Writing-intensive course) The first half of a two-semester survey of Western music history, Music 281 examines the musical culture of Europe from the Middle Ages through the mid-eighteenth century, focusing on evolution of style and the changing roles of composers, performers, patrons, and audience.

Meets Humanities I-A requirement
R. Eisenstein

Prereq. Music 100 or permission of instructor; 4 credits

282s History of Western Music II

(Writing-intensive course) The completion of the survey of Western music history begun in Music 281, Music 282 examines the musical culture of Europe from the late eighteenth century through the first decades of the twentieth century, continuing the focus on evolution of style and the changing roles of composers, performers, patrons, and audience.

Meets Humanities I-A requirement
L. Schipull

Prereq. Music 231 or permission of instructor; 4 credits

300 Level

Usually taken only in the senior year. Students may advance to the 300 level of performance studies upon completion of 232, one history course at the 200 level, recommendation of the instructor, and permission of the department chair. Four credits are granted for each semester of performance study at the 300 level. Students enrolled in one semester of

study at the 300 level will be required to prepare a half-recital or its equivalent. Students enrolled in a full year of study at the 300 level must prepare one full recital program or its equivalent. ("Equivalent": two half-recitals, or one-half recital plus other significant public performance.) More detailed information on performance study at the 300 level is available from the Department of Music office.

315s Advanced Composition

The student will compose extended works involving larger media and/or performing forces. The course meets with Music 215 for classroom discussion.

Meets Humanities I-A requirement

D. Sanford

Prereq. Music 215 and 231; may be repeated for credit; 4 credits

334s Music Analysis

The course begins with a study of musical forms frequently encountered in Western art music and some analytic techniques appropriate to them. The course concludes with topics of selected interest, including the application of various analytic approaches to a single piece of music.

Meets Humanities I-A requirement

L. Spratlan

Prereq. Music 232 or permission of instructor; 4 credits

*341fs Conducting II

This course is a continuation of Conducting I, with opportunities to lead instrumental as well as vocal ensembles in class. Includes baton technique, preparation of longer works, and class recital and/or independent projects.

Does not meet a distribution requirement

E. Benjamin, M. Bartley

Prereq. Music 242; 2 credits

371f Topics in Music: Analytical Studies in World Music

This seminar is designed to increase familiarity with and facility in the use of primary materials for musicological/ethnomusicological and/or theoretical research, as well as in the critical evaluation of published scholarship. Engagement with a shared topic at the outset of the semester provides the context

from which each student fashions an independent project. Oral presentations are integral to the course, with a major paper as the final requirement.

(Writing-intensive course) The main focus of this course is to facilitate a culturally sensitive analytical engagement of musical traditions from different parts of the world. The course surveys some of the theoretical and methodological issues that have shaped the field of ethnomusicology and influenced the study of musical traditions, and examines musical examples from different parts of the world, including Africa, Asia, and Latin America. Emphasis will be on understanding musical structures as defined in specific traditions, and the ways in which musical performances/compositions relate to and are shaped by factors emanating from the cultural environment in which they are situated.

Meets Humanities I-A requirement

O. Omojola

Prereq. Music 282 and 232 or permission of instructor; 4 credits

Performance Studies

Official registration for all performance courses may only be done on ISIS after successful completion of the audition process during the registration period designated for academic courses. All performance study is for academic credit. (See Music 100 requirement below.)

The Department of Music offers private instruction in performance studies at three levels for areas listed. Students studying privately are encouraged to elect the 50-minute lesson but may, at their own option or when advised by the instructor, enroll for the 30-minute lesson.

All students wishing to enroll in performance studies for the first time must sign up for an audition at the start of classes. At the audition students should be prepared to demonstrate, at minimum, an upper elementary level of proficiency on the instrument they wish to study. The department does not offer performance instruction to beginners except in the cases of (a) music majors, and (b) students wishing to study instruments not frequently encountered as options for study

prior to entering Mount Holyoke (e.g., voice, harpsichord, organ).

Students are required to study with Mount Holyoke performance faculty if the instrument they wish to study is offered by the department. Enrollment is limited according to teacher availability, and permission of the instructor is required. Please consult the department for more information on placement policies and for audition dates and times.

Applied music fees, grants-in-aid, and fee exemptions are described in the Tuition and Fees chapter.

Music 100 Requirement

Because the Department of Music believes students enrolled in individual performance studies should have a thorough knowledge of the rudiments of music, *successful completion of, or exemption from, Music 100 must occur within the first two semesters of performance study, regardless of whether a student is enrolled at Mount Holyoke or another Five College institution.*

Please note that the Music 100 Exemption Examination is in two parts; if the student passes the written portion but not the aural one, she will receive a provisional exemption. The student, in consultation with her teachers, is expected to improve her aural skills so she will pass the aural section of the examination by the next advising period.

100 Level

Successful completion of, or exemption from, Music 100 allows up to 8 academic credits of individual performance study on one instrument at the 100 level.

Ensemble Performance Studies

Enrollment in any large or small ensemble is by audition only.

151fs Individual Performance Study

Performance study - individual instruction.

- (A) Piano—G. Steigerwalt, M. Gionfriddo, E. Malek, S. Dennis
- (B) Voice—M. Spratlan, S. Andrade, C. Cobb
- (C) Flute—A. Greenbaum, A. Hale

- (D) Oboe
- (E) Clarinet
- (F) Saxophone—T. Levine
- (G) Bassoon
- (H) French Horn—J. Jeffries
- (I) Trumpet
- (J) Trombone—S. Pemrick
- (K) Tuba
- (M) Percussion—G. Caputo
- (N) Harpsichord—L. Schipull
- (O) Organ—L. Schipull
- (P) Harp—T. Alterman
- (Q) Guitar—P. de Fremery
- (R) Violin—L. Laderach, R. Gorevic
- (S) Viola—L. Laderach, R. Gorevic
- (T) Cello—K. Cahn-Lipman
- (U) String Bass—Y. Suzuki
- (V) Recorders/Early Winds—E. Samuels
- (W) Loud Winds—D. Stillman
- (X) Lute—R. Castellano
- (Y) Early Strings—A. Robbins

Does not meet a distribution requirement

Prereq. enrollment is by audition only for new students. Exemption from or enrollment in Music 100 required after initial semester of study; enrollment is limited according to teacher availability. Lesson fee—see Tuition and Fees in catalog. No refund of fee after 10th academic day of class.; 1-2 credits

251fs Individual Performance Instruction

Performance study - individual instruction. Same section numbers as above.

Does not meet a distribution requirement

Prereq. 8 credits of 100-level performance or permission of instructor; enrollment is limited according to teacher availability. Lesson fee—see Tuition and Fees in catalog. No refund of fee after 10th academic day of class.; 1-2 credits

351fs Individual Performance Study

Performance study - individual instruction. Same section numbers as above.

Does not meet a distribution requirement

Prereq. permission of instructor, Music 232, one 200-level history course, demonstration of prior public performance; Note: continuation of studies at the 300 level depends on evaluation by the instructor and is not automatic. Lesson fee—see Tuition and Fees in catalog. No refunds after 10th academic day of class.; 4 credits

Instrumental Ensembles

Enrollment in instrumental ensembles may be limited according to teacher availability. Permission of instructor is required.

143fs Chamber Music

Study and perform representative chamber works for varying combinations of instruments.

Fall 2009

143f(A) Wind Ensembles

The department

Prereq. enrollment is by audition only for new students or previous study; 1 rehearsal (2 hours); 1 credit

143f(B) String Ensembles

K. Cahn-Lipman, L. Laderach

Prereq. enrollment is by audition only for new students or previous study in the ensemble; 1 rehearsal (2 hours); 1 credit

143f(C) Piano Ensembles

E. Malek, G. Steigerwalt

Prereq. enrollment is by audition only; 1 rehearsal (2 hours); 1 credit

143f(D) Mixed Ensembles

The department

Prereq. enrollment is by audition only or previous study in the ensemble; 1 rehearsal (2 hours); 1 credit

143f(E) Brass Ensembles

Chamber Music for brass instruments

J. Jeffries

Prereq. enrollment is by audition only; 1 credit

*143f(F) Klezmer Ensemble

This ensemble, composed of all instruments - including piano, strings, brass, and woodwinds - performs dance music of Eastern Europe. Students at all levels of experience will use their classical training to go beyond the printed page into the folk tradition, learning to play different modes of the tunes and employing "untraditional" techniques that are traditional in this unique folk music.

A. Greenbaum

Prereq. enrollment is by audition only or previous study in the ensemble; 1 credit

143f(G) Flute Choir

Study and perform music for flute ensembles.

A. Hale

Prereq. enrollment is by audition only or previous study in the ensemble; 1 credit

143f(H) Euridice Ensembles

Euridice Ensembles are groups of students and faculty who perform baroque and classical chamber music with attention to historical performance practice. Individual ensembles may include baroque trios, classical quartets, cantata groupings, etc., and are formed according to the needs and interest of students participating each semester. Singers, modern and early string, wind and keyboard players from the Five Colleges are invited to participate.

A. Robbins, L. Laderach, L. Schipull, R. Eisenstein

Prereq. enrollment is by audition only or previous study in the ensemble; 1 credit

Spring 2010

143s(A) Wind Ensembles

The department

Prereq. enrollment is by audition only for new students or previous study in the ensemble; 1 rehearsal (2 hours); 1 credit

143s(B) String Ensembles

K. Cahn-Lipman, L. Laderach

Prereq. enrollment is by audition only for new students or previous study in the ensemble; 1 rehearsal (2 hours); 1 credit

143s(C) Piano Ensembles

E. Malek, G. Steigerwalt

Prereq. enrollment is by audition only; 1 rehearsal (2 hours); 1 credit

143s(D) Mixed Ensembles

The department

Prereq. enrollment is by audition only or previous study in the ensemble; 1 rehearsal (2 hours); 1 credit

143s(E) Brass Ensembles

Chamber Music for brass instruments

J. Jeffries

Prereq. enrollment is by audition only; 1 credit

143s(F) Klezmer Ensemble

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A. Greenbaum

Prereq. enrollment is by audition only or previous study in the ensemble; 1 credit

143s(G) Flute Choir

A. Hale

Prereq. enrollment is by audition only or previous study in the ensemble; 1 rehearsal (2 hours); 1 credit

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A. Robbins, L. Laderach, L. Schipull, R. Eisenstein

Prereq. enrollment is by audition only or previous study in the ensemble; 1 credit

155fs Jazz Ensemble

155fs(A) Big Band

The Big Band is a mixed instrumental group open to beginning, intermediate, and advanced musicians. Students learn a variety of classic and contemporary swing, Latin, jazz, and pop standards. The group performs in concert twice a semester and occasionally off campus as well.

M. Gionfriddo

Prereq. enrollment is by audition only or previous participation in the ensemble; 1 credit

155fs(B) Vocal Jazz

The Vocal Jazz Ensemble is a select group of singers which performs classic and contemporary jazz vocal music. The group performs

in concert twice a semester and occasionally off campus as well. Solo opportunities also exist with the Big Band and Chamber Jazz Ensembles for students enrolled in Vocal Jazz.

M. Gionfriddo

Prereq. enrollment is by audition only; 1 rehearsal; limited enrollment; 1 credit

161fs West African Drumming Ensemble

This course will focus on learning by ear and playing the polyrhythmic traditional music of the peoples of southern Ghana, Togo and Benin, including sections of Adjogbo and Agbekor. All students will learn drum, rattle and bell parts, some songs and some dance steps as well. Non musicians are welcome, but practicing between classes is required. The group will perform in a workshop at the end of the semester.

Does not meet a distribution requirement

F. Conant

1 credit

191fs Mount Holyoke Orchestra

Registration for Mount Holyoke Orchestra will occur in September following auditions. Please contact the music department for more information.

Studies and presents a variety of orchestra repertoire on and off campus. Multiple opportunities to perform each semester.

Does not meet a distribution requirement

E. Benjamin

Prereq. enrollment is by audition only; 1 credit

255fs Chamber Jazz Ensemble

255fs(A) Chamber Jazz

A select instrumental combo open to more advanced jazz musicians with emphasis on complex forms such as Dixieland, bop, and fusion. Students also learn exercises and techniques that will aid them in solo improvisation.

M. Gionfriddo

Prereq. enrollment in Big Band or previous participation in the ensemble; 1 credit

261f Intermediate West African Drumming Ensemble

This course will focus on learning by ear and playing the polyrhythmic traditional music of the peoples of southern Ghana, Togo and Benin, including sections of Adjogbo and Agbekor. All students will learn drum, rattle and

