

# Music

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

## Contact Persons

Michèle Scanlon, *senior administrative assistant*

Linda Laderach, *chair, spring*  
Gary Steigerwalt, *chair, fall*

## Music Department Website

<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, including 12 at the 300 level, 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 in the spring semester of her first year. First-year students may also take 102, Music and Technology; 103, History of Jazz; 110, First Year Seminar in Music; 229, African Popular 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*

*T. Ng, The department*

*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*

*M. Gionfriddo*

*4 credits*

### 103f 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*

### \*110f First-Year Seminar: 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*

### \*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*

*The department*

*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

### \*205f 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*

### 215f Composition I

Students will explore a number of musical styles and approaches, including twentieth century techniques, in the process of creating their own works. Students will read compositions in class, with the possibility of performances at the end of the semester.

*Meets Humanities I-A requirement*

*J. Noble*

*Prereq. Music 100; 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*

### 229f African Popular Music

(Speaking- and writing-intensive course) This course examines selected genres and their relationships to the political and social dynamics of their respective national origins. Regional examples like highlife, soukous, chimurenga, and Fela Anikulapo-Kuti's Afrobeat will provide the basis for assessing the significance of popular music as a creative response to the African colonial and postcolonial environment. The course also discusses African hip-hop music by exploring how indigenous cultural tropes have provided the basis for its local appropriation. Themes explored include music and identity; music, politics, and resistance; interaction of local and global elements; and political significance of musical nostalgia.

*Meets multicultural requirement; meets*

*Humanities I-A requirement*

*O. Omojola*

*4 credits*

### 231s Theory I

Studies two part counterpoint, four part harmony (part-writing, inversions, harmonization, figured bass and non-harmonic tones) and composition of simple period forms. Includes analysis, ear training, solfege, use of notation software and keyboard harmony.

*Meets Humanities I-A requirement*

*L. Schipull*

*Prereq. Music 100; 3 meetings; 2 labs; 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*

*D. Sanford*

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

*Meets Humanities I-A requirement*

*D. Sanford*

*Prereq. Music 232; 3 meetings; 2 labs; 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*

*T. Ng*

*Prereq. Music 231, ensemble experience; 2 credits*

**245f Psychology of Music**

(Same as Psychology 245) Every culture in the world has some form of music, but why did music evolve, and what function does it serve? In this course, we will explore the cognitive and neural processes that underlie music perception and production to ask the following questions: Does music have universal features that cross cultures? How does music convey emotion? What do infants know about music? Is music specifically human? And finally, what are the parallels between music and language? Through these questions, we hope to discover something about the origin of music and what makes it such an integral part of our daily lives.

*Meets Social Sciences III-A requirement*

*M. Breen*

*Prereq. 100 level course in Psychology or permission of instructor; Does not count towards the music major or minor or*

*distribution in Humanities. Formal music training not required.; 4 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. Litterick*

*Prereq. Music 231 or permission of instructor; 4 credits*

**300 Level**

**315s Composition II**

The student will compose extended works involving larger media and/or performing forces.

*Meets Humanities I-A requirement*

*D. Sanford*

*Prereq. Music 232 and 282; 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. Litterick*

*Prereq. Music 232 or permission of instructor; 4 credits*

**\*341f 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*

*The department*

*Prereq. Music 242; 2 credits*

**371f Topics in Music: Performance Practice of the Eighteenth and Nineteenth Centuries**

An investigation of performance practices of music from the late eighteenth century to the early nineteenth century using primary sources of authors and composers.

*Does not meet a distribution requirement*

*T. Ng*

*Prereq. Music 232, 281, or 282; 4 credits*

**Performance Studies**

Official registration for all performance courses may only be done on ISIS after successful completion of the audition process; at the audition students should be prepared to demonstrate their level of vocal or instrumental proficiency. 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.

Students will be placed according to the following order of priority: declared music majors and minors; first-, second-, and third-year students who demonstrate proficiency on their instrument at or above an upper elementary level, with order of placement determined by extent of experience and quality of performance; first-, second-, and third-year students who wish to begin their study of an instrument or voice, provided they enroll concurrently in Music 100 Basic Musicianship; fourth-year students, with order of placement determined by extent of experience and quality of performance. Sen-

ior beginners must enroll concurrently in Music 100 Basic Musicianship

*Students 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 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, *enrollment will be contingent on exemption from or concurrent enrollment in Music 100 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.

**151fs Individual Performance Study**

Performance study - individual instruction.

- (A) Piano—G. Steigerwalt, M. Gionfriddo, E. Malek, S. Dennis
- (B) Voice—M. Spratlan, C. Cobb, E. Ruby, B. Larimer
- (C) Flute—A. Greenbaum, A. Hale
- (D) Oboe—K. Lipkens
- (E) Clarinet—L. Sussman
- (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, M. Lach
  - (R) Violin—L. Laderach
  - (S) Viola—L. Laderach
  - (T) Cello—K. Cahn-Lipman
  - (U) String Bass—L. Lovell
  - (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. Permission of instructor. Exemption from or enrollment in Music 100 required for 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*

## 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.

**251fs Individual Performance Instruction**  
 Performance study - individual instruction. Same section numbers as above.  
*Does not meet a distribution requirement*

*Prereq. Permission of instructor ; 8 credits of 100-level performance; 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*

## 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.

**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 fee refund after 10th academic day of class.; 4 credits*

## Ensemble Performance Studies

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

## Instrumental Ensembles

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

## 143fs Chamber Music

*Fall 2011*

*143f(A) Wind Ensembles  
 J. Jeffries  
 Prereq. enrollment is by audition only for new students or previous study in the ensemble; 1 credit*

*143f(B) String Ensembles  
 K. Cahn-Lipman  
 Prereq. enrollment is by audition only for new students or previous study in the ensemble; 1*

*credit*

*143f(C) Piano Ensembles*

G. Steigerwalt, E. Malek

*Prereq. enrollment is by audition only; 1 credit*

*143f(D) Mixed Ensembles*

J. Jeffries

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

*143f(E) Brass Ensembles*

Chamber Music for brass instruments

J. Jeffries

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

R. Eisenstein

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

*Spring 2012*

*143s(A) Wind Ensembles*

J. Jeffries

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

*143s(B) String Ensembles*

L. Laderach, K. Cahn-Lipman

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

*143s(C) Piano Ensembles*

G. Steigerwalt, E. Malek

*Prereq. enrollment is by audition only; 1 credit*

*143s(D) Mixed Ensembles*

J. Jeffries, G. Steigerwalt

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

*143s(E) Brass Ensembles*

Chamber Music for brass instruments

J. Jeffries

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

*143s(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*

*143s(G) Flute Choir*

A. Hale

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

*143s(H) Euridice Ensembles*

Euridice Ensembles are groups of students and faculty who perform baroque and classical chamber music with attention to histori-

cal 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.

*R. Eisenstein, A. Robbins*

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

### **155fs Jazz Ensemble**

*Fall 2011*

#### *155f(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*

#### *155f(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*

*Spring 2012*

#### *155s(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*

#### *155s(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 Ensemble for students enrolled in Vocal Jazz.

*M. Gionfriddo*

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

### **161fs Beginning 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*

*Prereq. permission of instructor; 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*

*T. Ng, The department*

*Prereq. Permission of instructor; enrollment is by audition only; 1 credit*

### **255fs Chamber Jazz Ensemble**

*Fall 2011*

#### *255f(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*

*Spring 2012*

### **255s(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 Music 155 (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 bell parts, some songs, and some dance steps. Non-musicians are welcome; practice 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*

*Prereq. Music-161; 1 credit*

## **Choral Ensembles**

### **193fs Chorale**

Registration for Chorale will occur in September following auditions. Please contact the music department for more information. With varied repertoire, an intermediate-level women's choir providing excellent vocal training, occasional solo opportunities, and a structured sight-singing curriculum. Performs on and off campus, sometimes with men's choruses and orchestra. Previous ensemble experience is helpful, though not a prerequisite.

*Does not meet a distribution requirement*

*L. Pope*

*Prereq. enrollment is by audition only, permission of instructor required; 1 credit*

### **293fs Glee Club**

Registration for Glee Club will occur in September following auditions. Please contact the music department for more information.

A relatively advanced women's choir with a varied classical, contemporary, and folk-derived repertoire. Occasional collaborations with men's choruses and orchestra, sometimes involving long-distance travel. Previous ensemble experience (vocal or instrumental) and strong musicianship—including sight singing—are prerequisites.

*Does not meet a distribution requirement*

*L. Pope*

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

### **297fs Chamber Singers**

Highly select vocal ensemble drawn from Glee Club to perform original works for women's chorus, with emphasis on contemporary music.

*Does not meet a distribution requirement*

*L. Pope*

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

## **Independent Study**

### **295fs Independent Study**

*Does not meet a distribution requirement*

*The department*

*Prereq. soph; 1-4 credits*

### **395fs Independent Study**

*Does not meet a distribution requirement*

*The department*

*Prereq. jr, sr, permission of department; 1-8 credits*

## **The Five College Early Music Program**

The Five College Early Music Program provides educational and musical experience for those interested in the music of the Middle Ages, the Renaissance, and the baroque era. A faculty of distinguished performers and scholars provides practical and theoretical experience in performing early music. A collection of medieval, Renaissance, and baroque instruments is available to students for study and performance. Students are encouraged to participate actively in one or more of the performing groups that meet regularly with a coach; ensembles are organized at all levels of ability, from beginning to

advanced, to accommodate progress throughout a four-year academic program.

### 147fs Early Music Ensembles

#### Fall 2011

##### 147f(A) Collegium

Renaissance and baroque music for mixed voices

*R. Eisenstein*

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

##### 147f(B) Voces Feminae

Renaissance and baroque music for women's voices.

*C. Bell*

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

##### 147f(C) Instrumental Ensemble

Study and perform music for early strings, recorder, shawm, and other early music instruments from the medieval, renaissance and Baroque periods.

*A. Robbins, E. Samuels, D. Stillman*

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

##### 147f(D) Renaissance and Baroque Dance I

(Same as Dance 127) Sixteenth- through eighteenth-century European social dance, contemporary with the eras of Elizabeth I and Shakespeare in England, the Medicis in Italy, Louis XIV in France, and colonial America. The focus will be on learning the dances, supplemented by historical and social background, discussion of the original dance sources, and reconstruction techniques.

*N. Monahin, M. Pash*

*1 credit*

##### 147f(E) Seminar in Seventeenth-Century Song

This course is a repertory survey conducted in masterclass format. Each participant will learn and sing in class a song every week or two. English lute ayres, French airs de cour, Italian monodies, and later music up to and including Henry Purcell are included. There is a very limited but interesting selection of reading as well.

*R. Eisenstein*

*Prereq. enrollment is by audition only; limited*

*to six singers and three continuo players (keyboard, lute/guitar, and/or cello/gamba); 1 credit*

#### Spring 2012

##### 147s(A) Collegium

Renaissance and baroque music for mixed voices

*R. Eisenstein*

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

##### 147s(B) Voces Feminae

Renaissance and baroque music for women's voices.

*C. Bell*

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

##### 147s(C) Instrumental Ensemble

Study and perform music for early strings, recorder, shawm, and other early music instruments from the medieval, renaissance and Baroque periods.

*A. Robbins, E. Samuels, D. Stillman*

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

##### 147s(E) Seminar in Seventeenth-Century Song

This course is a repertory survey conducted in masterclass format. Each participant will learn and sing in class a song every week or two. English lute ayres, French airs de cour, Italian monodies, and later music up to and including Henry Purcell are included. There is a very limited but interesting selection of reading as well.

*R. Eisenstein*

*Prereq. enrollment is by audition only; limited to six singers and three continuo players (keyboard, lute/guitar, and/or cello/gamba); 1 credit*

##### 147s(F) Renaissance and Baroque Dance II

(Same as Dance 128) Continuation of Renaissance and Baroque Dance I. Sixteenth-through eighteenth-century European social dance, contemporary with the eras of Elizabeth I and Shakespeare in England, the Medicis in Italy, Louis XIV in France, and colonial America. The focus will be on learning the dances, supplemented by historical and social background, discussion of the

original dance sources, and reconstruction techniques.

*N. Monahin, M. Pash*

*Prereq. Music 147D, Dance 127, or permission of instructor; 1 credit*