Music

Professors: Robert K. Greenlee†, Mary Hunter, Chair; Cristle Collins Judd
Associate Professor: James W. McCalla
Assistant Professor: Vineet Shende
Visiting Assistant Professors: Shannon M. Chase, Anthony Perman
Senior Lecturer: Anthony F. Antolini
Lecturer: Frank Mauceri
Adjunct Lecturer: Christopher Watkinson
Director of the Bowdoin Concert Band: John Morneau
Director of Chamber Ensembles: Roland Vazquez
Senior Department Coordinator: Linda Marquis

Requirements for the Major in Music

The music major consists of ten academic courses and two performance credits. Most majors follow one of the tracks indicated in the “Sample Majors” listed below, but students are also invited to design a major to suit their own needs. No more than two 100-level courses in addition to Music 101, 131, and 151 may be counted toward the major, and two 300-level courses in addition to Music 451 are normally required of all majors. Honors work normally adds one extra course to the standard ten, and its second semester counts as the senior independent study.

The process for declaring the major is as follows: (1) The student consults with a member of the music faculty as early in the individual’s college career as possible. (2) Before declaring a major, the student proposes a list of courses that fulfill the major, or identifies a sample major to follow by submitting a list or sample major announcement to the music department chair or to another member of the department. (3) Upon departmental approval of the list of courses or the particular track, the major declaration is signed by the department chair. Subsequent alterations to this list of courses are possible only in consultation with the chair of the department or another member of the music faculty.

Sample Sequences of Courses for the Music Major

General Music Major

Music 101, 131 or 211, 151, 203, 302, and 451.

Four electives, including two 200-level courses and one 300-level course. One consecutive year of lessons on the same instrument; one consecutive year in the same ensemble.

Honors in music adds one advanced independent study to this list.

Music and Culture

Music 101 or 151, 131, 211; a total of five electives: two or three from the music department (including at least one at the 200 level); and two or three relevant and sequential courses from another department, including at least one at the 200 level; a 200-level independent study combining departmental and extra-departmental perspectives; one course numbered 355–358, and 451; and one full credit of a non-Western ensemble.

Composition

Music 101, 151, 203, 218 or 291, 243, one course numbered 250–259, 302, 361, 451, and one elective, plus the lessons and ensemble required for the general major, above.
Western Music History

Music 101, 131, 151, 203, one course numbered 250–259, 302, one course numbered 351–354, two electives (including at least one at the 200 level), 451; plus the lessons and ensemble required for the general major, above.

Requirements for the Minor in Music

The minor in music consists of six credits (five academic courses and one consecutive year of private lessons or one year of participation in a single ensemble). The five academic courses include 101 and any four others including at least two above the 100 level.

Introductory, Intermediate, and Advanced Courses


For the entry-level student. Explores the fundamental elements of music—form, harmony, melody, pitch, rhythm, texture, timbre—and teaches basic skills in reading and writing Western music notation for the purposes of reading, analyzing, and creating musical works.


Designed for students with some beginning experience in music theory and an ability to read music. Covers scales, keys, modes, intervals, and basic tonal harmony. Entrance to the course is determined by a placement exam or permission of the instructor. To ensure proper placement, students are expected to have taken the music placement examination prior to registering for Music 101.


Introduction to some major works and central issues in the canon of Western music, from the middle ages up to the present day. Includes some concert attendance and in-class demonstrations.


Explores the history of audio recording technology, aesthetic function of recording technique, modern applications of multitrack recording, and digital editing of sound created and captured in the acoustic arena. Topics will include the physics of sound, microphone form and function, audio mixing board topology, dynamic and modulation processors, studio design and construction, principles of analog to digital (ADA) conversion, and artistic choice as an audio engineer. One-half credit.

[111c,d - VPA. Rhythm!]

[113c,d - VPA. African Dance and Music. (Same as Africana Studies 113 and Dance 113.)]

[115c. Bodywork for Performers. (Same as Dance 115 and Theater 115.)]

Music 120 through 149 cover specific aspects of music history and literature, designed for students with little or no background in music. Course titles and contents may change every semester.
121c - VPA. History of Jazz I. Every other year. Fall 2009. JAMES MCCALLA.
A survey of jazz’s development from its African American roots in the late nineteenth century through the Swing Era of the 1930s and 1940s, and following the great Swing artists—e.g., Louis Armstrong, Duke Ellington, Billie Holiday, and Benny Goodman—through their later careers. Emphasis is on musical elements, but includes much attention to cultural and historical context through readings and videos. (Same as Africana Studies 121.)

122c - VPA. History of Jazz II. Every other year. Fall 2008. JAMES MCCALLA.
A survey of jazz’s development from the creation of bebop in the 1940s through the present day, e.g., from Charlie Parker and Dizzy Gillespie through such artists as Joshua Redman, James Carter, and the Art Ensemble of Chicago. Emphasis is on musical elements, but includes much attention to cultural and historical context through readings and videos. (Same as Africana Studies 122.)

125c,d - VPA. Music in the Arab World. Every other year. Fall 2009. MARY HUNTER.
A general survey of Arab music in North Africa and the Arabian Peninsula. An introduction to characteristic pan-Arab instruments, scales, rhythms and principles of musical construction, followed by considerations of selected folk, popular, classical, and religious traditions. Includes visits by Arab musicians working in the Boston area.

131c. Thinking and Writing about Music. Every other year. Spring 2009. MARY HUNTER.
Highly recommended for those considering majoring in music. An introduction to the academic study of music and the types of questions confronting music scholars today. Why do humans make music? In what ways are ideas communicated with musical sounds? How do musical preferences develop? How can we understand musical practices from different cultural and historical contexts? Introduces students to the disciplinary goals and methods of the numerous subfields of music scholarship, as well as the ways in which music scholarship contributes to a variety of interdisciplinary approaches and life outside of academia.

138c,d - IP, VPA. Music of the Caribbean. Fall 2008. ANTHONY PERMAN.
Surveys various musical traditions of the Caribbean, paying attention to the relation between sociohistorical context and artistic practice. Organized by geographic region, but addresses such larger issues as colonialism, nationalism, race, gender, and class. (Same as Africana Studies 138 and Latin American Studies 138.)

139c,d - IP, VPA. Music of South Asia. Every three years. Spring 2010. VINEET SHENDE.
A survey of the musical traditions of the Indian Subcontinent, with particular emphasis on the genres of North Indian (Hindustani) classical, South Indian (Karnatak) classical, and “Bollywood” film music. While historical and cultural factors are studied, focus is on musical construction concepts and processes. (Same as Asian Studies 139.)
Prerequisite: Music 61, 101, or 131, or permission of the instructor.

151c - VPA. Write Your Own Show Tune: Introductory Practicum in Tonal Music. Every year. Fall 2008. MARY HUNTER.
A largely practical, project-oriented course, for students with some basic experience in music. Students learn elementary tonal vocabulary through writing and performing their own songs, mostly in “Rodgers and Hammerstein” style. Chord writing and analysis, bass-line construction, text-setting, and basic keyboard skills are addressed. Small-group and individual lab sessions are scheduled separately.
Prerequisite: Music 101 or passing grade on the department’s music theory placement examination, or permission of instructor.
203c - VPA. **Tonal Analysis.** Every year. Spring 2009. **Cristle Judd.**

Through a survey of music from Bach to Beethoven, the student learns to recognize the basic processes and forms of tonal music, to read a score fluently, and to identify chords and modulations. Knowledge of scales and key signatures, as well as ability to read bass clef, are required.

Prerequisite: **Music 151** or permission of instructor.

211c - VPA. **Theory and Method in Ethnomusicology.** Every other year. Spring 2010. **The Department.**

An introduction to the principal theories and methods of ethnomusicology. Focuses on the foundational texts defining the cultural study of the world’s musics, drawing upon concepts and tools from both anthropology and musicology. Addresses issues regarding musical fieldwork, recording, and cultural analysis. Students engage in ethnomusicological field projects to put into practice what they study in the classroom.

Prerequisite: One course in music, or permission of the instructor.

212c - VPA. **Topics in Jazz History: Charles Mingus and Nina Simone.** Spring 2009. **James McCalla.**

The careers of composer/leader/bassist Charles Mingus (1922–1979) and singer/pianist Nina Simone (1933–2003) reflected similar concerns—the multifarious varieties of black music, the use of black musics as statements of racial pride, the openness toward many musical genres in their own work, the constant explorations, and not least the intense involvement in civil rights and their own explosive temperaments. At the same time, these two major artists were very different in their individual styles and in their life experiences. Studies the output of both Mingus and Simone in their relationship to jazz history and other musical genres, and in the context of the social movements of their time. Biographical and autobiographical readings as well as some secondary literature will complement the critical musical analysis.

(Same as **Africana Studies 212.**)

Prerequisite: **Music 121** or **122.**

218c - VPA. **Introduction to Electronic Music.** Every other year. Fall 2008. **Vineet Shende.**

Examination of the history and techniques of electronic and computer music. Topics include compositional aesthetics, recording technology, digital and analog synthesis, sampling, MIDI (Musical Instrument Digital Interface), and computer-assisted composition. Ends with a concert of student compositions.

Prerequisite: **Music 203.**

221c. **Improvisation.** Spring 2009. **Frank Mauceri.**

Do we understand improvised and composed music differently, and, if so, how? Investigates musical syntax in improvised settings and its consequences for the organization of time in music. Also considers the social functions and meanings of improvisation. Analysis draws from recordings, interviews, and writings in ethnomusicology, semiotics, and music theory. At the same time, students participate in regular improvisation workshops exploring vernacular musics, avant-garde open forms, and interactive electronics.

Prerequisite: **Music 151** or permission of the instructor.

226c - VPA. **Solitude, Society, Good, Evil, and Love: The Operas of Benjamin Britten.** Fall 2008. **James McCalla.**

Students read the original sources of the last four (Herman Melville, Henry James, William Shakespeare, and Thomas Mann) and consider the transformations and, in some cases, the refocusing necessary to move these works to the operatic stage.

Prerequisite: One course in music, or permission of the instructor.

[227c - VPA. Mozart’s Operas.]


An integrated study of song literature, singing style, and musicianship focusing on interpretation and analysis according to genre, form, literary theme, and conventions of performance. Examines an eclectic song repertory by preeminent composers and arrangers spanning centuries and continents such as Italian art song, Celtic folk song, German lied, vocal jazz ballad, contemporary American art song, operatic aria, and examples from musical theater. The central subject of archetypal romantic love characterizes the music under study. Topics include subtext and its musical manifestation, the relationship between imagery and text painting in musical settings of romantic poetry, songs of love and despair, and characters of love and their songs. Engages student in music listening, score reading and analysis, singing, song study, practice, and performance. Requires basic musicianship skills and some singing experience.


An introduction to the art of combining the elements of melody, harmony, rhythm, form, and orchestration to create cohesive and engaging music. Students learn techniques for generating and developing musical ideas through exercises and four main compositional assignments: a work for solo instrument, a theme and variations for solo instrument and piano, a song for voice and piano, and a multi-movement work for three to five instruments. Students also learn ways to discuss and critique their own and one another’s work. Ends with a concert of student compositions.

Prerequisite: Music 101 or permission of the instructor.


Explores the role music plays in several religious and spiritual contexts around the world. Explores the relationship between music and a range of epistemological systems incorporating religion, spirituality, philosophy, mythology, and cosmology. Aims to understand how music works in ritual settings, enacts normative social orders, and triggers altered states of being such as trance, spirit possession, and spiritual ecstasy. (Same as Anthropology 262.)

Prerequisite: One course in music or permission of the instructor.


An examination of selected vocal works by Josquin Des Prez, Palestrina, Monteverdi, Handel, and Bach, among others. A survey of the changing aesthetics of vocal music on either side of the “invention” of opera in 1600, and consideration of the relation between genre (motet, madrigal, opera, oratorio, mass) and text setting during this time.

Prerequisite: Music 151 or permission of the instructor.


A historical study of many of the principal works of Western classical music, with special attention to the processes of canon formation and the changes in the canon over time.

Prerequisite: Music 203.

[302c. Tonal Composition.]

[351c. Topics in Music History.]


Explores the ways in which music and emotion are connected in musical practice and experience. Students explore the role of music in heightened experiences such as trance and ecstasy, as well as the everyday emotional responses to performance. Students are introduced to the literature exploring these themes from music history, music theory, ethnomusicology, and anthropology in an effort to understand the fundamental role music plays in human experience.

Prerequisite: Three courses in music, or permission of the instructor.


An in-depth examination of factors to consider when writing for modern orchestral instruments. Students become familiar with all such instruments and arrange and transcribe works for ensembles such as string quartet, woodwind quartet, brass quintet, percussion ensemble, and full orchestra. Students also study scores by composers such as Brahms, Mahler, Ravel, Schoenberg, Stravinsky, and Takemitsu in order to further their knowledge of the techniques of instrumentation.

Prerequisite: Music 203, 243, or 302, or permission of the instructor.

401c–404c. Advanced Independent Study and Honors in Music. The Department.

451c. Senior Project in Music. Every spring. The Department.

All senior majors must take this course, which involves either a single semester of independent work or the second semester of an honors thesis. Students meet regularly with each other and at least one faculty member to discuss their work or readings relevant to all senior majors. Must be taken in the spring of the senior year. Open only to senior music majors.

PERFORMANCE STUDIES

Up to six credits of individual performance and ensemble courses together may be taken for graduation credit. Music 385 and 386 count as academic credits and are thus not included in this limitation. Lessons, large ensembles, chamber ensembles, and jazz ensembles may also be taken as non-credit courses.


The following provisions govern applied music lessons for credit:

1. Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. The first semester of study on the first instrument will be designated Music 285. The second and all subsequent semesters of credit lessons on the same instrument will be designated Music 286. The first semester of study on a different instrument will be designated Music 287. The second and all subsequent semesters of study on that second instrument will be designated Music 288. The number Music 289 is reserved for all semesters of study on a third instrument.
2. One-half credit, graded CR/D/F, may be granted for each semester of study. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes.

3. Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted.

4. Beginning with the second semester of lessons, students must perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit.

5. To receive credit for Individual Performance Studies, the student must complete an academic course in the music department (including Music 385) within the first year and a half of study, or by graduation, whichever comes first.

6. Students taking lessons for credit pay a fee of $467 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge.

7. Student Recitals. In most circumstances, a student is required to take Music 385–387 (see below) in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 385–387, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The student is expected to arrange for an accompanist (who must play for the audition) and pay any accompanist’s fees.

**385c–387c - VPA. Advanced Individual Performance Studies.** Every year.

Prerequisite: Music 286.

1. This option for private study is open only to students already advanced on their instruments. Students may take one or more semesters of this option. Music 386 may be repeated for credit. The first semester of study will be designated Music 385. The second and all subsequent semesters of private lessons on the same instrument will be designated Music 386. The number 387 is reserved for all semesters of study on a second instrument.

2. A full credit may be granted for each semester of study. To receive credit, students must register at the beginning of each semester of lessons in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes.

3. Admission is by departmental audition only. Students must audition with a member of the music department before signing up for this option. Subsequent semesters of advanced lessons on the same instrument do not require further auditions.

4. To receive credit for lessons, the student must perform a thirty- to forty-five-minute recital at the end of the semester. The student is expected to write program notes for this recital and other written work acceptable to the faculty advisor.
5. To receive credit, the student must have an advisor from the music department faculty, and be able to demonstrate to that faculty member that he or she understands the structure and/or context of the music. The letter grade will be determined jointly by the applied teacher and the faculty member after the recital.

6. Fees as with half-credit lessons.

Instructors for 2008–2009 include Julia Adams (viola), Annie Antonacos (piano), Christina Astrachan (voice), Naydene Bowder (piano and harpsichord), Christina Chute (cello), Ray Cornils (organ), Matt Fogg (jazz piano), Allen Graffam (trumpet), Steve Grover (drums), Molly Hahn (harp), Anita Jerosch (low brass), Timothy Johnson (voice), John Johnstone (classical guitar), David Joseph (bassoon), Stephen Kecskemethy (violin), Greg Loughman (electric bass), Frank Mauceri (jazz saxophone), Kathleen McNerney (oboe), Joyce Moulton (piano), Gilbert Peltola (saxophone and clarinet), Bonnie Scarpelli (voice), Krysia Tripp (flute), Scott Vaillancourt (tuba), and Gary Wittner (jazz guitar).

Ensemble Performance Studies. Every year.
The following provisions govern ensemble:
1. All ensembles are auditioned; returning students need not normally re-audition.
2. One-half credit may be granted for each semester of study. To receive credit, the student must register for the course in the Office of the Registrar.
3. Grading is Credit/D/Fail.
4. Ensembles meet regularly for a minimum of three hours weekly, inclusive of time without the ensemble director; ensemble directors establish appropriate attendance policies.
5. All ensembles require public performance.

[269c - VPA. Middle Eastern Ensemble.]
271c - VPA. Chamber Choir. Shannon Chase.
273c - VPA. Chorus. Anthony Antolini.
275c - VPA. Concert Band. John Morneau.
279c - VPA. Chamber Ensembles. Roland Vazquez.
281c - VPA. World Music Ensemble. Anthony Perman.
283c - VPA. Jazz Ensembles. Frank Mauceri.