

# University of Rochester

## COLLEGE MUSIC DEPARTMENT

### Course Description

#### **MUR 100 Experiencing Music.**

A new approach to "music appreciation" that could be offered only at the U of R, with its extraordinary musical resources, including nearly 800 concerts and recitals per year, a professional-quality recording studio, and the largest academic music library in the New World. This enjoyable course celebrates the "ears-on" experience of various aspects of musical performance and assumes no previous technical training in music. Participants will develop listening skills through the enjoyment of live musical presentations, in-class performances, discussions with the performers and living composers and guided listening sessions. Students will attend some rehearsals and concerts, including at least one Rochester Philharmonic concert at the Eastman Theatre. , Web sites and other technological media will also be used in lieu of text. (Alternate Spring Semesters)

#### **MUR 101 Elements of Music.**

A course for the student with no previous musical experience. Topics covered include notation, intervals, chords, and other basic concepts of tonal harmony, with application to the study of a wide range of styles including popular idioms. Students should not be able to read music. Prerequisite for MUR 111. (Fall and Spring)

#### **MUR 103 Musical Adventures: Too Hip a Trip to Miss.**

Bach to Coolio--and lots of stops in between--this course will explore the wonderful world of music. We'll fill our backpack with a few essentials for our journey: some musical vocabulary and grammar. We'll explore questions such as, "What is music?" and "Why humans make it?" We'll find out what one another of us think is musically "mint" and musically "gross" and why. We'll explore the interesting world of musical sounds and style Chicago, and Harlem. From concert halls to church halls; from beer halls to dance halls, we'll go in search of music. We'll meet Dukes and Counts and Princes and Queens, royal and otherwise. And because everyone has some spirit of invention, we may even try our hand at a little musical creation. No prerequisites. (Spring only)

#### **MUR 109 Musicianship I: Literacy Skills.**

This course introduces students to basic musicianship skills. The course begins with exercises in pitch matching and basic interval recognition and progresses toward other skills, such as singing simple melodies at sight, sight-reading various rhythmic patterns, and dictating simple melodies and chord progressions. We recommend that prospective music majors, especially those with prior singing experience, skip this course and begin with MUR 113. (Fall and Spring) (1 credit)

#### **MUR 110 Introduction to Music Theory.**

Basic concepts of music theory, addressing students with some musical experience in an instrument or voice, but little or no music theory. Scales, keys, intervals, chords, basic part-writing, and other fundamental aspects of musical structure. Some ear training and aural skills. Prerequisite: The ability to read music, preferably in both treble and bass clefs. Students who have completed MUR 101 should NOT register for MUR 110. (Fall )

#### **MUR 111 Theory I.**

The first in a four-course sequence. Deals with basic elements of harmony, voice-leading, and analysis. Part-writing in chorale style teaches elementary aspects of tonal theory. Prospective music majors should begin their theory requirement with this course. Prerequisites: MUR 101, 110 or permission of instructor (placement test). (Fall only)

#### **MUR 112 Theory II.**

Continuation of MUR 111. This course continues with chorale and keyboard-style harmony exercises, but also introduces chromaticism, modulation, and analysis of form and phrase structure. Prerequisite: MUR 111. (Spring only)

#### **MUR 113 Musicianship II.**

This course develops basic musicianship skills with an emphasis of diatonic sight-singing, rhythmic sight-reading, and dictation of diatonic melodies and chord progressions. The exercises and in-class activities are similar to MUR 109 but at a more advanced level. (Fall and Spring) (1 credit)

#### **MUR 114 Musicianship III.**

Continuation of MUR 113 with an increased emphasis on chrom- aticism, especially simple modulation and mode mixture. The course puts emphasis on ensemble singing and aural analysis. Prerequisites: MUR 113 or permission of theory coordinator. (Fall and Spring) (1 credit)

#### **MUR 115 Musicianship IV.**

Continuation of MUR 114 with greater emphasis on chromaticism and aural analysis. Prerequisite: MUR 114. (Fall and Spring) (1 credit)

#### **MUR 116 Keyboard Skills I.**

Introduces students to the keyboard as a vehicle for broader musical development. Covers basic piano technique, sight-reading of simple chord progressions, realization of figured bass, and basic improvisation. No prior keyboard training required. Permission of instructor required. (Fall and Spring) (2 credits)

**Note: Courses are 4 credits unless noted otherwise.**

**MUR 117 Keyboard Skills II.**

Continuation of MUR 116. Students completing this course fulfill the piano proficiency for the music major. Prerequisite: MUR 116 or permission of instructor. (Fall and Spring) (2 credits)

**MUR 118 Beginning Piano for Non-Music Majors I.**

Elective course for non-music majors from River Campus with no previous keyboard instruction and cannot read music. The course will include technique, fundamental skills, and repertoire. \*note: limited seating due to keyboard availability, no additional students taken once the sessions are full. Classes on ESM campus. See ESM website for info on start date, cancellations, etc; <http://www.esm.rochester.edu/classpiano/> (Fall only) (2 credits)

**MUR 119 Beginning Piano for Non-Music Majors II.**

Continuation of MUR 118. \*see note above (Fall only) (2 credits)

**MUR 120 Symphony and the Conductor.**

Offering the student glimpses into the world of standard orchestral performance as well as an overview of the *métier* of the orchestra conductor. In addition to the ability to read music, knowledge of basic music theory, participants must have a love for and active interest in symphonic music and the process of its preparation and performance. In addition to class lectures, students will visit orchestral rehearsals off-and on-campus, view rehearsal and performance videos, enjoy interactions with local conductors, arts managers, orchestral musicians, and also attend orchestra concerts. Prerequisite: MUR 111 or Permission of Instructor (Alternate Spring Semesters only)

**MUR 121 World Music.**

Engaging an extraordinary diversity of sound, this course explores some of the world's major traditions of musical performance, including classical, ritual, and ceremonial music from around the globe. Through weekly reading and listening assignments, we will study musical sound structures within a variety of social, political, and religious contexts, investigating relationships between music, people, and place. In addition to well-known modes of music making, we will look at many fascinating but less familiar forms of musical expression, such as aboriginal pop music from Australia, the throat-singing traditions of Tuva and Mongolia, and the freedom songs of South Africa. The course will culminate in a semester-long final project. No prerequisites.

**MUR 122 History of Jazz.**

This study of Jazz, as an American musical art form, will be structured around the lives and music of jazz musicians, across a range of instrumental, vocal, and ensemble genres. Course focuses on jazz titans, those individuals and musical groups distinguished by their seminal and permanent influences, such as Louis Armstrong, Miles Davis, or Coleman Hawkins or shorter intense careers, such as Charlie Parker. Blues, ragtime, swing, bebop, cool, progressive, and free jazz are landmark terms. And finally, study of the musical history will be enhanced by considerations from sociological, linguistic, and philosophical perspectives. The instructional format includes lectures, discussion and intense emphasis on listening. This course is designed for students with little or no musical training; simple technical, musical vocabulary and concepts will be provided. Reading, listening assignments, brief written assignments and two exams. No prerequisites. (Fall Only)

**MUR 123 Music of Black Americans.**

The course will study the Black American Christian musical beginnings and includes forms of worship, early musical practices, the Spiritual, evolution of Gospel. An examination of ante-bellum musical activities follows including secular song types, character of the folk music with respect to poetic and musical form, language and themes. Attention will be given to significant literary and aesthetic developments, especially during the Harlem Renaissance and the poetry of several writers of that era will be surveyed. The course will treat Blues, its origins evolution through the 1940s. Surveys of classical music forms from the 18th to mid-20th century; music of the theater from minstrelsy to Broadway; precursors of jazz, the syncopated dance orchestra and brass bands; early jazz to bebop round out the course offerings. (Spring only)

**MUR 124 Signed Sealed & Delivered: Deals & Innovations that Changed the Music Industry Forever.**

A look at the historical deals and innovations that have impacted the music business between 1877 to present. From ground breaking inventions to brilliant marketing initiatives to hushed back-room deals, this course will expose the key moments where the record industry changed forever, both for good and bad. (2 credits)

**MUR 125 History of Rock Music.**

This course will explore the history of rock music, emphasizing primarily the period between 1955 and 1990. The periods preceding (1900-1955) and following (1990-present) will also be considered to a limited extent. Discussion and reading will focus mostly on the music, identifying a wide variety of rock-music styles within the historical context of the development, transformation, and interaction of pop styles of these decades in general. Issues of technological development, social, political, and cultural context, race and gender, and music-business practices will also be considered. No prerequisites: Knowledge of technical musical terms and ability to read music are NOT required for this course. (Spring)

**MUR 126 Opera.**

A small number of representative operas will be used to highlight the history of this controversial 400-year old art form and its creators, performers, and audiences. Drama, music, staging, spectacle, and dance will be examined as components of production. Divas welcome. Prerequisite: ability to read music.

**MUR 127 The Blues.**

See online course description for REL 151.

**MUR 128 Women and Music.**

This course will focus primarily on women composers but will also include material on women as performers, patrons, and consumers, as well as consideration of the role that gender plays in the experience of music. No prerequisite.

**MUR 130 The Beatles, the British Invasion, and Psychedelia.**

The history of the Beatles career and music is explored in the context of the band's stylistic development, as well as against the backdrop of social, cultural, technical, and music-business events and issues of the 1950s, 60s and 70s. No background in music theory or ability to play a musical instrument is required.

**MUR 131 Rock Music in the 1970's**

This course will survey rock music in the 1970s, paying special attention to ways in which 70s styles developed out of 60s styles. Artists considered will include Jimi Hendrix, Cream, Yes, Led Zeppelin, The Who, The Allman Brothers, The Eagles, Black Sabbath, The Cars, Tom Petty, The Sex Pistols and Elvis Costello, plus many more. No previous musical training required.

**MUR 133 Musical Theater Workshop.**

Intensive practical experience with scene-and-song work in the repertory of popular musical theater genres. Weekly rehearsals and critique sessions, with emphasis on characterization, technical skills, sub-textual dimensions, and stylistic considerations. Some reading assignments, but emphasis is on the preparation for performance. Initial and concluding videotaping of "audition piece." Prerequisite: One year of voice instruction; permission of instructor (by audition). (Spring only)

**MUR 134 Styles & Genres: Introduction to Music History.**

An introduction to the history of Western classical music from the Middle Ages to the present, with emphasis on recognition of the chief stylistic characteristics and understanding of major genres of each period. Prerequisite: MUR 112 or permission of instructor. (Fall or Spring semester)

**MUR 135A American Musical Theater**

A historical and critical survey of the Broadway musical, with a focus on its so-called Golden Age (from Oklahoma! to Cabaret). Weekly listening, reading, and video assignments with analysis of dramaturgy, lyric and musical forms, process of adaptation and production, modes of performance. Prerequisite: ability to read music or strong background/interest in musical theater. (Alternate Spring semesters)

**MUR 135B Sondheim and the Modern Musical Theater**

A historical and critical survey of the American musical theater from roughly 1960 to the present, as reflected principally in the works of composer/lyricist Stephen Sondheim and/or producer/director Harold Prince. Analysis of lyrics, musical forms and idioms, process of adaptation and production, modes of performance. Although prior completion of MUR 135A is recommended, students with a strong background in musical theater will be admitted as well. (Fall, alternate years)

**MUR 136 Shakespeare and Music.**

Music is inextricably woven into the plays of Shakespeare, and those plays have inspired composers for hundreds of years. The course investigates the musical world of Shakespeare's day, the specific uses of music within his plays, their revivals, and the musical representation of Shakespearean themes by later composers, including Mendelssohn, Tchaikovsky, Verdi and Britten. No prerequisites.

**MUR 137 Thinking About Music**

Everyone knows that music can elicit a wide variety of emotions. But whether classical or jazz, punk, rock, or gospel, music also communicates countless other meanings, denoting aspects of race, religion, gender, culture, and politics. This course will explore various ways of thinking about musical meaning. After first building a musical vocabulary, we will discuss many kinds of music in different contexts, including classical and popular music, Broadway and opera, film scores, music videos, advertisements, and religious and nonwestern traditions.

**MUR 139 Judaism and its Music**

See online course description for REL 217

**MUR 145 High Voltage: Heavy Metal Music and its History.**

Behind the screaming guitars, thundering pulse, and soaring vocals of heavy metal music lies an impressive history of censorship, rebellion, and redemption. In this course, students will study both the musical structure and the fascinating social/cultural history of hard rock and metal through reading, listening, discussion, and analysis. Over 40 years of hard rock and metal trends will be discussed-- Sabbath to Stryper to Slipknot-- and several guest musicians and lecturers will complement the course materials with performances and anecdotes. Students will demonstrate their knowledge through listening quizzes, three full-length exams, writing assignments, and a comprehensive final project. No prerequisites.

**MUR 161 Broadcasting in the Digital Age.**

A descriptive and critical analysis of the nature of electronic mass media, broadcast practices and impact. Historical development of mass media institutions and role of media in society, including evaluation of news, government regulation, economics, emerging technologies, and audience dynamics, as well as decision-making and organizational aspects of the broadcast industry. Designed to provide a broad, rigorous orientation for understanding basic elements of media production as well as skills training in reporting, writing, editing, delivery and production of broadcast media. (Spring only)

**MUR 162 Music and the Mind.**

See online course description for 6TH 260. (Spring only)

**MUR 201 Basic Jazz Theory & Improv I.**

Rudiments of jazz, including chord and scale spellings, chord scale relationships, jazz/pop chord symbol nomenclature, basic forms, chord substitutions, piano voicing; strong emphasis on ear training and vocalization and transcription from records of jazz solos. Prerequisite: MUR 111 or permission of the instructor. (Fall only) (2 credits)

**MUR 202 Basic Jazz Theory & Improv II.**

Continuation of MUR 201. Prerequisite: MUR 201 or permission of the instructor. (Spring only) (2 credits)

**MUR 211 Theory III.**

Continuation of MUR 112. Focuses on analysis of large forms, such as sonata, rondo, and song forms. Includes advanced study of chromatic harmony and modulation to remote keys. Prerequisite: MUR 112. (Fall only)

**MUR 212 Theory IV.**

Continuation of MUR 211. Explores the theoretical and aesthetic principles of twentieth-century music, especially in relation to earlier compositional procedures. Introduces basic post-tonal theory, including set-class analysis, transformational theory, and serial techniques. Prerequisite: MUR 211. (Spring only)

**MUR 214B Topics in Music Theory: Analysis of Popular Music.**

Many people love pop music for its simplicity, but this course will reveal that pop music can often be surprisingly complex in the ways it projects structure and creates musical relationships. Many dimensions of pop music will be analyzed, including harmony, melody, rhythm and meter, texture, form, recording technique, and text-music relationships. Prerequisites: MUR 112.

**MUR 221 History of Western Music to 1600.**

Survey of Western classical music through 1600, including the investigation of style, genre, transmission, contemporary theory, patronage, cultural context and meaning, etc. Workshops deal with topics such as transcription and performance practice. Prerequisite: Completion of or current enrollment in MUR 111. For sophomores and above. (Fall) (5 credits)

**MUR 222 History of Western Music ca. 1600 through 1750.**

Survey of Western classical music from ca. 1600 to the mid-eighteenth century, with emphasis on the stylistic, generic, and performance innovations of the period; opera receives special attention. Workshops investigate specific problems posed by notation, performance, ethics, and so on. Prerequisite: MUR 221, completion or current enrollment in MUR 112. (Spring) (5 credits)

**MUR 223 History of Western Music 1750-1850.**

The history of western art music from approximately 1730-1850, with an emphasis on analysis of the masterpieces of tonal music and their relationship to society and other arts. Lectures with extensive listening, reading, and analysis. Prerequisite: MUR 222, MUR 212. (Fall) (5 credits)

**MUR 224 History of Western Music: 1850-Present.**

The history of western art music from approximately 1850 through the present, with an emphasis on the changing meaning of "New Music" and its role in society. Analysis of post-Wagnerian tonal music and non-tonal alternatives. Lectures, with extensive listening and reading, as well as analytical assignments. Prerequisite: MUR 223, MUR 212. (Spring) (5 credits)

**MUR 233 Advanced Musical Theater Workshop.**

Continuation of MUR 133. Prerequisite: MUR 133 and permission of the instructor. (Spring only)

**MUR 234/434 Music Analysis: The Beatles**

This course is designed for upper-level undergraduate music majors and graduate students in music. We will analyze the music of the Beatles in detail, focusing on issues of form, harmony, textural coordination/stratification, lyrics, instrumentation, rhythm/meter, and production. River Campus students should have completed MUR 211, and Eastman students have completed TH 201. Prerequisite: MUR 211, TH 201, or the equivalent.

**MUR 235/435 Progressive Rock in the 1970s.**

This seminar course is designed for graduate and advanced undergraduate students in music who have a strong background in music history and music analysis. We will closely examine the music of the progressive rock bands of the 1970s, with emphasis on Yes, Genesis, King Crimson, Emerson Lake & Palmer, and Gentle Giant. Students will transcribe passages, closely analyze the music, and consider the music in terms of issues of form, texture, harmony, melody, instrumentation, as well in relation to a variety of music-historical and aesthetic contexts. By permission of instructor only. (Fall of Spring)

**MUR 236/436 Music, Ethnography, and HIV/AIDS**

Addressing the devastating effects of HIV/AIDS in the United States, United Kingdom, Tanzania, Zimbabwe, Uganda, Haiti, and elsewhere, this uniquely interdisciplinary course will incorporate insights from the fields of public health, medical anthropology, and ethnomusicology. Studying the HIV/AIDS epidemic through the lens of musical expression, we will ask how individuals and communities affected by HIV/AIDS have mobilized musical sound in response to the disease. Topics addressed within the class will include musical representations of HIV/AIDS within queer communities; the use of music in public health campaigns to raise awareness about the disease; and the mobilization of musical performance within grassroots support groups for individuals affected by HIV/AIDS.

Instructor permission required to join course; please describe your interest in studying music, ethnography, and HIV/AIDS, as well as any relevant coursework you have completed music, anthropology, public health, African Studies, gender studies, or any other related field.

# **Ensembles & Lessons**

(Note: Auditions required)

## **MUR 150 Women's Chorus.**

The Women's Glee Club, a group of students, alumni, faculty, staff and community members, performs a wide variety of music. Joint concerts with the Men's Glee Club and various instrumental groups within the college are regularly programmed. To join, simply register for the class. Auditions will be held during the first class. (Fall and Spring) (1 credit)

## **MUR 151 Men's Glee Club.**

The Men's Glee Club continues the century-old tradition of singing at the University of Rochester. This group of students, faculty, staff and community members performs a wide repertoire of music. The men's and women's glee clubs regularly combine with various instrumental group to perform large oratorio style works. To join, simply register for the class. Auditions will be held during the first class. (Fall and Spring) (1 credit)

## **MUR 152 Chamber Singers.**

Chamber Singers is a select 28-to 32-member ensemble which performs a cappella and chamber music from the 14th to the 21st centuries. The group is as comfortable singing jazz as performing Renaissance motets. All members of the undergraduate and graduate student body are welcome to audition for the ensemble. Auditions are held every semester. (Fall and Spring) (1 credit)

## **MUR 153 Symphony Orchestra.**

URSO (University of Rochester Symphony Orchestra) is a university-civic orchestra whose members are selected from both UR student body and greater Rochester community. The orchestra has been a vital part of Rochester's cultural community for over 52 years. Membership is granted by the music director through auditions, which occur prior to the first scheduled rehearsal of each season. Other auditions may be held as needed throughout the season. Visit the Music Department website for more info. (Fall and Spring) (1 credit)

## **MUR 154 Chamber Orchestra.**

URCO (University of Rochester Chamber Orchestra) draws its membership primarily from UR's River Campus student body. Membership is limited and is granted by the music director through competitive auditions, which occur prior to the first scheduled rehearsal of each season. Auditions may be held as needed during the academic year. Additional info on music dept website/ensembles (Fall and Spring) (1 credit)

## **MUR 155 Chamber Ensembles.**

The chamber music program facilitates formation and coaching of serious advanced chamber ensembles. Admission by permission of the Director. (Fall and Spring) (1 credit)

## **MUR 156 Wind Symphony.**

Wind Symphony draws its membership primarily from the student body on River Campus and performs music of various styles, genres, and eras. Membership by audition only. One rehearsal per week; Expected individual practice. At least four concerts per academic year. May also be some off-campus performances locally and on tour. Attendance required at all rehearsals, dress rehearsals, and concerts, unless excused in advance by conductor. (Fall and Spring) (1 credit)

## **MUR 157 Jazz Ensemble.**

The Jazz Ensemble is open by audition to all U of R community, performing a wide variety of music. Occasional guests artists and clinicians. (Fall and Spring) (1 credit)

## **MUR 158 Gospel Choir.**

One rehearsal per week. Two concerts per semester. In addition, there may be off-campus performances in local colleges, churches, and other venues in the greater-Rochester community. The Gospel Choir performs a varied repertoire of sacred music -- spirituals, hymns, traditional and contemporary Gospel, music of the praise-and-worship genre. Students may register for credit or simply sing as choir participants. (Fall and Spring) (1 credit)

## **MUR 159 Gamelan Ensemble.**

The Eastman Gamelan performs traditional ceremonial music and new-style music (keybar) from Bali and also new compositions for Gamelan. (Fall and Spring) (1 credit)

## **MUR 160 Advanced Piano Study.**

Weekly one-hour private studio instruction with our artist-in-residence, Ms. Zora Mihailovich. Comparable to ESM PA 160, with occasional master classes, group workshops and coaching. Course is designed for advanced students to develop their abilities for piano performance by learning new repertoire, improving piano skills/technique and learning how to practice efficiently. Repertoire will be selected based on individual student's level and will include pieces of different styles and characters. (Fall and Spring) (4 credits)

## **MUR 165 Mbira Ensemble**

See online course description for 6ENS216. Beginner and Intermediate levels. (Fall and Spring) (1 credit)

**MUR 168 WEST AFRICAN DRUMMING INTRO**

Led by Master Drummer Fana Bangoura, the West African Drumming Ensemble is dedicated to the dynamic percussive traditions of Guinea. The ensemble combines the iconic djembe hand drum with a trio of drums played with sticks, known as dunun, sangban, and kenkeni. The powerful, multi-part relationships established by this trio of drums provide a rhythmic foundation for the ensemble, enabling djembe players to develop technique in executing both accompaniment and solo parts. Drawing upon his experience as a soloist with the internationally acclaimed groups Les Percussions de Guinée and Les Ballets Africains, Fana engages ensemble players with a wide repertory of music from various regions of Guinea, including the rhythms of the Susu, Malinke, and Baga language groups.

**MUR 168 WEST AFRICAN DRUMMING ADVANCED**

In this course, students will work on expanding their repertory of rhythms from Guinea, West Africa, and on improving their playing technique on the djembe, dunun, sangban, and kenkeni. In particular, we will concentrate on learning extended solo sequences for the djembe, and more advanced arrangements played on the dunun, sangban, and kenkeni. Students will also work on developing skills specific to performance, adding choreographed onstage movement to complement their drumming. Pre-requisite: At least one semester of previous enrollment in the Intro West African Percussion Ensemble

**MUR 170 Brass Choir.**

Brass Choir is a 35-45 member ensemble dedicated to performing quality brass music at a high level while fostering a spirit of community among brass players on the RC. Open to experienced trumpet, horn, trombone, euphonium, and tuba players. (Fall and Spring) (1 credit)

**MUR 175 Percussion Ensemble.**

A serious contemporary ensemble that performs works from the standard percussion ensemble repertoire and occasionally the less standard and brand new compositions for this genre. Some of the composers whose repertoire we have performed in the past consist of Rouse, Beck, Cowell, Peck, Cage, and Hollinden. Prior experience in percussion, the ability to read music and an audition is required. (Fall and Spring) (1 credit)

**MUR 180 Rock Repertory Ensemble.**

The Rock Repertory Ensemble is devoted to performing accurate versions of songs from the rock music repertory, with selections ranging from the early 1950s to the present day. The class is open to guitarists, bassists, drummers, keyboard players, and singers, with consideration given to winds players depending on repertory for a given semester. Students must audition for the RRE at the beginning of each term; a sign-up sheet will be posted in the Music Department. (Fall and Spring) (1 credit)