

The School of Liberal Arts

Music

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Professors

John H. Baron, Ph.D., Brandeis (L.R. Schawe and W. Schawe '16 Memorial Professor)

Anthony M. Cummings, Ph.D., Princeton

Barbara M. Jazwinski, Ph.D., City University of New York (V. Beer Professor) (Chair)

Faina Lushtak, Dipl., Tchaikovsky State Conservatory, Moscow (Downman Chair in the Performing Arts)

Associate Professors

B. Michael Howard, M.Mus.Ed., Southern Mississippi (A.L. Mintz '48 '51 and L.B. Mintz '55 '67 Professor)

John J. Joyce Jr., Ph.D., Tulane

Assistant Professors

Javier León, Ph.D., Texas, Austin

Tae Hong Park, Ph.D., Princeton

C. Leonard Raybon, D.M.A., LSU

Visiting Instructors

Paul Botelho, Composition/Music Science and Technology

John Dobry, Theory/Composition

John Doheny, Jazz Studies

Stella Baty Landis, Music History

BACHELOR OF ARTS IN MUSIC

The Bachelor of Arts degree program in music develops academic competence in the fundamental historical, anthropological, and

theoretical aspects of music. The B.A. degree in music consists of at least 36 credits, as follows: 4 semesters of musicology (MUSC 141, 142, 241, 242); 4 semesters of music theory (MUSC 151, 152, 201, 202); 4 semesters of musicianship laboratory (APMS 109, 110, 209, 210); and 8 credits of music electives (any MUSC or APMS courses at or above the 200-level).

MINOR IN MUSIC

A minor in music consists of at least 18 credits, as follows: 2 semesters of musicology (MUSC 141, 142); 2 semesters of music theory (MUSC 151, 152); 2 semesters of musicianship laboratory (APMS 109, 110); and 4 credits of music electives (any MUSC or APMS courses at or above the 200-level).

BACHELOR OF FINE ARTS IN MUSICAL COMPOSITION OR MUSICAL PERFORMANCE

The B.F.A. degree program in musical composition or in musical performance elaborates upon the fundamental academic competencies developed in the B.A. degree program with additional course work in the creative or performing aspects of music. The B.F.A. in musical composition or in musical performance consists of 50 to 53 credits as follows: 4 semesters of musicology (MUSC 141, 142, 241, and 242); 4 semesters of music theory (MUSC 151, 152, 201, and 202); 4 semesters of musicianship laboratory (APMS 109, 110, 209, and 210); and 22 to 25 additional specialty credits approved by the students private instructor and the chair of the department (*recommended for composers*: APMS 217 four times, APMS 221 in composition four times, APMS 321 in composition twice, APMS 423 in composition twice, and one course from APMS 302, 404, or 495; *recommended for performers*: APMS 217 four times, APMS 221 four times in the appropriate performance medium, APMS 321 twice in the appropriate performance medium, and APMS 423 twice in the appropriate performance medium). In addition, performance majors present junior (30-minute) and senior (60-minute) recitals, and majors in composition present a senior (60-minute) recital. Students are officially admitted to the B.F.A. program only upon successful completion of the core academic curriculum (MUSC 141, 142, 151, 152, 201, 202, 241, and 242, and APMS 109, 110, 209, and 210) and the approval of their principal instructor and the chair of the department.

BACHELOR OF FINE ARTS IN MUSICAL THEATRE

The major in musical theatre is a comprehensive, interdisciplinary, 57-credit program in music, theatre, and dance, consisting of the following courses: MUSC 151, MUSC 152, MUSC 245, MUSC 332, APMS 109, APMS 110, APMS 217-04 eight times, APMS 221 (Voice) four times, APMS 321 (Private Intermediate Voice) twice, and APMS 423 (Private Advanced Voice and Senior Recital Preparation) twice, Theatre 210 (Fundamentals of Acting), Theatre 334 (Theatre Production and Design I), either Theatre 204 or Theatre 304 (Theatre Practicum), and 10 credits worth of coursework in dance from among the following courses: Dance 181, 182, 193, 194, 195, 196, 197, 198, 296, 380, 382, 395, 480, 482, and 495. In addition, students must perform junior (30-minute) and senior (60-minute) recitals.

BACHELOR OF FINE ARTS IN JAZZ STUDIES

The major in jazz studies is a comprehensive 61-credit major program consisting of the following courses: MUSC 151, MUSC 152, MUSC 153, MUSC 230, MUSC 241, MUSC 242, MUSC 334, MUSC 490, APMS 109, APMS 110, APMS 217-06 four times, APMS 221 (Instrument) twice, APMS 321 (Instrument) twice, APMS 423 (Advanced Instrument), twice, APMS 350 twice, APMS 351. Eight credits of music electives drawn from the following list: MUSC 142, MUSC 201, MUSC 202, APMS 495.

BACHELOR OF SCIENCE IN MUSIC SCIENCE AND TECHNOLOGY

The objectives of this multidisciplinary program, offered in conjunction with the School of Engineering, include the development of innovative approaches to the scientific and artistic study of music media.

Prerequisites: MUSC 100 level theory knowledge. Satisfactory entrance level composition/performance skills. Competitive science/math scores on SAT/ACT.

For information contact Professor Tae Hong Park: park@tulane.edu

Freshman Year

Fall Semester (18 credits)

APMS 109 Musicianship Lab I (1)

MUSC 151 Harmony (3)

APMS 221 Music Composition/Performance (2)

ENGL 101 Writing (4)

MATH 121 Calculus I (4)

PHYS 131 General Physics I and Lab (4)

Spring Semester (17 credits)

APMS 110 Musicianship Lab II (1)

MUSC 152 Advanced Harmony (3)

APMS 221 Music Composition /Performance (2)

CPSC 101 Software Design and Programming (3)

MATH 122 Calculus II (4)

PHYS 132 General Physics II and Lab (4)

Sophomore Year

Fall Semester (19 credits)

APMS 209 Musicianship Lab III (1)

MUSC 201 Tonal Theory (3)

ELEN 201 Electric Circuits I (3)

CPSC 102 Object Oriented Design and Programming (4)

MATH 221 Calculus III (4)

Foreign Language (4)

Spring Semester (16 credits)

APMS 210 Musicianship Lab IV (1)

MUSC 202 20th Century Music (3)

ELEN 202 Electric Circuits II (3)

ELEN 204 Electric Engineering Lab I (2)

MATH 224 Introduction to Applied Mathematics (4)

or MATH 424 Ordinary Differential Equations (3)

Humanities/Social Science Distribution (3)

Junior Year*Fall Semester (17 credits)**Fall Semester*

MUSC 230 Computer Applications in Music (3)

MUSC 242 World Musics (3)

MUSC 442/642 Algorithmic and Computer Music Composition (3)

ELEN 303 Electronics (3)

ELEN 391 Electrical Engineering Lab II (2)

Humanities/Social Science Distribution (3)

Spring Semester (16 credits)

MUSC 441/641 Music Performance Systems (3)

ELEN 220 Signals and Systems I (3)

MATH 301 Probability and Statistics (3)

CPEN 341 Microcomputer Interfacing (4)

Humanities/Social Science Distribution (3)

Senior Year*Fall Semester (18 credits)*

MUSC 440/640 Music and Digital Signal Processing (3)

MUSC 491/ELEN Senior Design Project I (3)

ELEN 321 Signals and Systems II (3)

MATH 309 Linear Algebra (3)

MUSC 4XX/ELEN Elective (3)

Humanities/Social Science Distribution (3)

Spring Semester (15 credits)

MUSC 492/ELEN Senior Design Project II (3)

MUSC 4XX/ELEN Elective (3)

MUSC 4XX/ELEN Elective (3)

MUSC 4XX/ELEN Elective (3)

MUSC 4XX/ELEN Elective (3)

Total (136 credits)

MUSIC SCIENCE AND TECHNOLOGY MINOR

The minor in Music Science and Technology is designed to provide both a broad overview for students interested in this subject as well as impart specific knowledge and skills to pursue future study or work in the field.

CPSC 102 Object Oriented Design and Programming (4)

ELEN 201 Electric Circuits I (3)

ELEN 220 Signals and Systems I (3)

MATH 217 Discrete Mathematics (3)

MUSC 151 Harmony (3)

MUSC 230 Introduction to Computer Applications in Music (3)

MUSC 440/640 Music and Digital Signal Processing (3)

Total (23 credits)

DEPARTMENTAL REGULATIONS

Any student enrolled as an undergraduate in Tulane College, Newcomb College, or the Schools of Architecture, Business, or Engineering may take any course in the music department for which s/he meets the prerequisite. All instruction in applied music is given as private lessons, with the exception of beginning students (voice, guitar, and piano) who are assigned to a voice, guitar, or piano class. Students registering for the first time are assigned to an instructor after consultation and/or an audition. Graduating seniors are not permitted to begin the study of a new instrument or voice.

All students registering in theory for the first time are examined in the fundamentals of music, including notation, sight-reading, scales, intervals, meter and rhythm, and dictation to determine their placement in either MUSC 100 or 151.

SCHEDULE OF FEES FOR APPLIED MUSIC

Applied-music courses, for credit, are open to all fulltime students. Students should register either on the web (www.tulane.edu/~music) or in person (Brandt v. B. Dixon

Performing Arts Center, Room 100), no later than the first week of each semester. Voice and instruments: one 50 minute lesson per week. Guitar Class, Piano Class, or Voice Class: limited enrollment, two 50 minute classes per week.

A fee is charged for private lessons as well as classes. Rates are assessed for the semester. Lessons may be discontinued for sufficient reason; however, refunds are not granted after two lessons. As space permits, any full-time student following a regular course in any full-time undergraduate program at Tulane, or the Schools of Architecture, Business, or Engineering may take private instruction in voice or instruments at the charges indicated for music students.

COURSES (HISTORY, ANTHROPOLOGY, AND THEORY OF MUSIC)

MUSC 100 Fundamentals of Theory (3)

Staff. Basic course in the elements of music. Both semesters.

MUSC 101 Fundamentals of Theory II: Songwriting (3)

Staff. Prerequisite: MUSC 100 or approval of instructor. The focus of this course involves writing songs and acquiring basic skills in arranging.

MUSC 105 The Art of Listening (3)

Staff. A course designed to increase the listener's perception and enjoyment of music employing masterworks of the European classical tradition. Both semesters.

MUSC 106 Survey of European Art Music (3)

Staff. A chronological survey of masterworks of the European classical tradition. For non-majors. Both semesters.

MUSC 141 History of European Art Music to 1750 (3)

Prof. Baron, Prof. Cummings, Prof. Joyce. Corequisites or prerequisites: MUSC 151 and APMS 109 (or their equivalent), or permission of instructor. First semester. Primarily for music majors and minors.

MUSC 142 History of European Art Music Since 1750 (3)

Prof. Baron, Prof. Joyce. Corequisites: MUSC 152 and APMS 110 (or their equivalent), or permission of instructor. Prerequisites: MUSC 151 and APMS 109 (or their equivalent), or permission of instructor. Second semester. Primarily for music majors and minors.

MUSC 151 Harmony (3)

Prof. Jazwinski, Prof. Botelho. Corequisite: APMS 109. Prerequisite: successful completion of a diagnostic examination administered to students prior to their enrolling in MUSC 151. The study of diatonic and secondary chord structures and progressions with written exercises and analysis of music from the common practice period. Basic musicianship laboratory. First semester.

MUSC 152 Advanced Harmony (3)

Prof. Jazwinski, Prof. Botelho. Corequisite: APMS 110. Prerequisites: MUSC 151 and APMS 109. Chromatic harmony and modulation, written exercises using expanded harmonic vocabulary. Formal analysis of classic period works. Advanced musicianship laboratory. Second semester.

MUSC 153 Jazz Theory (3)

Staff. Prerequisites: MUSC 100 or equivalent or approval of instructor. This course will be an intense study of jazz harmony and its application. The course is designed for music majors and minors as well as for non majors who have a firm grasp of music fundamentals.

MUSC 189 Music in New Orleans (3)

Prof. Baron. Summer Session. A survey of the various types of New Orleans music during the 19th and 20th centuries: jazz, ragtime, sentimental piano and vocal music, dance music, ethnic music, and religious music.

MUSC 201 Tonal Analysis: 18th-19th Centuries (3)

Prof. Jazwinski, Prof. Botelho. Corequisite: APMS 209. Prerequisites: MUSC 152 and APMS 110, or by examination. An in-depth study of harmonic, contrapuntal, rhythmic, and formal procedures in representative works selected from the Baroque through the Romantic periods. Expanding and applying analytical skills learned in 151 and 152 to entire compositions. First semester.

MUSC 202 20th-Century Theory (3)

Prof. Jazwinski, Prof. Botelho. Corequisite: APMS 210. Prerequisites: MUSC 201 and APMS 209. Analysis of works by Debussy, Stravinsky, Bartok, Hindemith, Schoenberg, Webern, Berg, Lutoslawski, *etc.* Writing skills based on 20th-century melodic and harmonic principles. Second semester.

MUSC 205 Orchestral Music (3)

Staff. The development of music for orchestra from Bach to Mahler. Listening, reading, and written reports. First semester.

MUSC 229 History of American Popular Music (3)

Prof. Joyce. This is a survey history of American popular music from pre-Civil War Minstrelsy to MTV. The course is intended for the general student body, with no musical prerequisites required. Lectures integrate an in-depth discussion of the music itself, generously illustrated by recordings, with a solid presentation of the music's historical and cultural context. Major topics include the multicultural roots of American popular musics, the parallel development of four separate "streams" of popular music (an urban mainstream and three rural sub streams), the increasing tendency of these separate streams to interact to create new popular styles, and the function of the music industry in the dissemination of popular musical styles.

MUSC 230 Introduction to Computer Applications in Music (3)

Staff. Prerequisites: MUSC 152 and APMS 110 and approval of instructor. An introduction to the critical role of computers in the music field today. As a survey of computer tools and techniques, this course will include applied work with notation, MIDI, digital sound-editing and multi-media software.

MUSC 231 Electronic Music History: Music and Technology (3)

Staff. This course will involve an examination of the electronic music repertoire with a focus on both the music and technology. We will learn about the history of electronic music through philosophies, aesthetics, and technologies that have been and are being used today.

MUSC 241 American Musics (3)

Prof. Joyce. Corequisites: MUSC 201 and APMS 209 (or their equivalent), or permission of instructor. Prerequisites: MUSC 152 and APMS 110 (or their equivalent), or permission of instructor. First semester. A chronological survey of music in the United States from the Pilgrims to jazz and rock. The course traces the widely varied paths taken by music in America and shows how the three spheres of folk, popular, and classical music have continually interacted to form a variegated whole. Lectures move from genre to genre, placing each in its historical and sociological order. Primarily for music majors and minors.

MUSC 242 World Musics (3)

Prof. León. Corequisites: MUSC 202 and APMS 210 (or their equivalent), or permission of instructor. Prerequisites: MUSC 201

and APMS 209 (or their equivalent), or permission of instructor. Second semester. An overview of the field of ethnomusicology and the types of issues and concerns that have guided the research of world music within that field. A number of selected musical case studies from Asia, the Middle East, Africa and the Americas that illuminate the differences and similarities between Western musics and their counterparts in other parts of the world. Particular interest will be given to the way in which cultural, social, and religious beliefs have informed stylistic, performance practice, and aesthetic development in other parts of the world as a means of reflecting about the same types of connections in Western music. Primarily for music majors and minors.

MUSC 245 Introduction to Opera (3)

Prof. Baron. Course includes lectures concerning the nature of opera and also a historical outline of the development of opera in Europe. Emphasis is then placed on viewing a number of complete operas, which will be screened on laser discs.

MUSC 280 Introduction to Music Business (3)

Staff. This course prepares students for operational and administrative as well as creative and technical positions within the music and entertainment industry.

MUSC 330 Music Cultures of the World (3)

Prof. León. A survey of music in different societies throughout the world with assignments and readings in music other than Western art music. The lectures explain how to listen to this music and consider systematically the function of music in societies ranging from Australian Aborigines, to Indian classical musicians, to urban popular music in Latin America. Primarily for non majors.

MUSC 331 Musics of Latin America (3)

Prof. León. This course will provide a survey of Latin American music and culture. The content of the course will change on a rotating basis each fall term. Topics include: Caribbean; Andean Countries; Mexico and Central America. Course may be repeated for credit provided a different topic is covered.

MUSC 332 Musical Theatre in America (3)

Prof. Joyce. A survey of vernacular theatre music in America from its European roots in opera buffa, ballad opera, and operetta through the jazz and rock developments of the sixties.

MUSC 333 Jewish Music (3)

Prof. Baron. Survey of Jewish liturgical music from Biblical times to the present, and of Jewish popular, theatre, and folk music. Emphasis on European, Israeli, Sephardic, and American traditions. Same as JWST 333.

MUSC 334 History of Jazz (3)

Prof. Joyce. Development of jazz as a cultural, sociological phenomenon, and survey of jazz styles. Both semesters.

MUSC 335 Music in Contemporary Society (3)

Prof. Joyce. An introduction to the music of the contemporary world as it interacts with social, political, and cultural processes that distinguish the 20th century. Examines the full spectrum of modern musical styles (classical, jazz, popular, folk, rock) as they have adapted to the mass communications technology of the present day.

MUSC 337 Studies in the Great Composers (3)

Staff. The music of selected great composers is studied in depth against the background of their careers and times: African-American master composers; Bach; Beethoven; master Broadway and Tin Pan Alley composers; master composers of Italian opera; Mozart; or Wagner.

MUSC 341 Russian Music (3)

Prof. Baron. The history of 19th- and 20th-century Russian music with special emphasis on Tchaikovsky, Prokofiev, and Shostakovich.

MUSC 388 Writing Practicum (1)

Staff. Corequisite: three-credit departmental course. Prerequisite: successful completion of the First-Year Writing Requirement. Fulfills the college intensive-writing requirement.

MUSC 440 Music and Digital Signal Processing (3)

Prof. Park. This course will introduce the student to the breadth and depth of signal processing used in musical applications. The course will cover fundamentals of signal processing and familiarize the student with classic computer music theories as well as state-of-the-art topics for sound synthesis, analysis, and composition. Students will work in Matlab, or their preferred language. No prior experience with Matlab is required. Same as MUSC 640.

MUSC 441 Music Performance Systems (3)

Prof. Park. This course is a HCI (Human Computer Interface)-based course with a concentration in musical applications. The course will be hands-on, writing code, building circuits with conjunction of microcontrollers and sensors. Same as MUSC 641.

MUSC 442 Algorithmic and Computer Music Composition (3)

Prof. Park. This course will be an exploration of computer music composition using various available techniques and state-of-the-art tools. This will be a hands-on course with compositional exercises and projects, working in our digital studio, and producing a concert at the end of the term. Same as MUSC 642.

MUSC 456, 457 Internship Studies (1-3, 1-3)

Department chair. Prerequisites: approval of instructor and department chair. Qualified junior and senior majors may receive credit for work in musical institutions in the community, such as recording studios, the New Orleans Opera Association, the Louisiana Philharmonic Orchestra, and the like; this is to be accompanied by an academic component. Registration is administered by the Office Manager in the Department of Music, Brandt v. B. Dixon Performing Arts Center, Room 10. Only one internship may be completed per semester. Note: A maximum of three credits may be earned in one or two courses.

MUSC 490 Introduction to New Orleans Jazz (3)

Prof. Joyce. This course is designed to provide an historical introduction to the origins, idiomatic coalescence, and early development of New Orleans jazz.

MUSC H491, H492 Independent Studies (3, 3)

Staff. For qualified students in any of the fields of music.

MUSC H493, H494 Seminar (3, 3)

Staff. Special problems in music.

MUSC 495 Special Topics in Musicology (3)

Prof. Baron, Prof. Cummings, Prof. Joyce, Prof. Léon.

MUSC H499-H500 Honors Thesis (3, 3 or 4)

Staff. For senior honors candidates in any field.

MUSC 640 Music and Digital Signal Processing (3)

See MUSC 440 for course description.

MUSC 641 Music Performance System (3)

See MUSC 441 for course description.

MUSC 642 Algorithmic and Computer Music Composition (3)

See MUSC 442 for course description.

APPLIED-MUSIC COURSES

(Musical Composition and Musical Performance)

Applied-music courses for credit are open to all full-time students in Tulane College, Newcomb College, and the Schools of Architecture, Business, or Engineering, on a first-come, first-served basis. See “Departmental Regulations”, above.

APMS 109 Musicianship Laboratory I (1)

Staff. Corequisite: MUSC 151. Basic musicianship laboratory.

APMS 110 Musicianship Laboratory II (1)

Staff. Corequisite: MUSC 152. Prerequisites: MUSC 151 and APMS 109. Advanced musicianship laboratory.

APMS 209 Musicianship Laboratory III (1)

Staff. Corequisite: MUSC 201. Prerequisites: MUSC 152 and APMS 110, or by examination. Expanding and applying basic musicianship skill to complete musical works.

APMS 210 Musicianship Laboratory IV (1)

Staff. Corequisite: MUSC 202. Prerequisites: MUSC 201 and APMS 209, or by examination. Writing and aural skills based on 20th century melodic, rhythmic, and harmonic principles.

APMS 217 Musical Ensemble (1)

Staff. May be taken no more than four times (Section 04 eight times for Musical Theatre majors). Ensemble courses are open, for credit, to all students of the University. The sections are elective.

APMS 217 Section 01 Choral Ensemble. By audition.

APMS 217 Section 02 Instrumental Ensemble.

Instructor approval.

APMS 217 Section 03 Band.

Instructor approval.

APMS 217 Section 04 Musical Theatre Workshop.

Instructor approval.

APMS 217 Section 05 Orchestra. By audition.

APMS 217 Section 06 Jazz Ensemble.

Instructor approval.

APMS 217 Section 07 Vocal Ensemble.

Instructor approval.

APMS 217 Section 10 Drum Ensemble.

Instructor approval.

APMS 217 Section 11 Chamber Ensemble.

Instructor approval.

APMS 217 Section 12 Chamber Ensemble.

Instructor approval.

APMS 217 Section 13 Harp Ensemble.

Instructor approval.

APMS 217 Section 14 Guitar Ensemble.

Instructor approval.

APMS 221 Voice, Instrument, or Composition (2)

Staff. May be taken no more than four times. One 50-minute private lesson per week (2 credits). Students assigned to guitar, piano or voice class meet for two 50-minute classes each week (2 credits); all beginners must start with a class.

APMS 302 18th-Century Counterpoint (3)

Prof. Bennett, Prof. Baron, Prof. Jazwinski. Prerequisite: MUSC 152. Eighteenth-century counterpoint. Principles of canonic and fugal composition in the style of J.S. Bach. Analysis of pertinent compositions. Sight singing and dictation.

APMS 313, 314 Techniques of Instrumental Conducting (1, 1)

Staff. Prerequisites: MUSC 151, 152, 201, and 202, or approval of instructor.

APMS 321 Private Intermediate Voice, Instrument, or Composition (2)

Staff. May be taken no more than twice by music majors. May be taken up to four times by non-music majors. Applied music at the intermediate level. One 50-minute private lesson per week.

APMS 333 Music for Film (3)

Staff. Prerequisites: MUSC 202 and 230 or approval of instructor. This course provides both critical analysis of music and sound for film as well as practical approaches to the medium. Students will complete several music for film projects, such as scoring original music for a scene from a silent film.

APMS 350 Jazz Improvisation (3)

Staff. Students will work with instructors individually and in small groups to develop the ability to logically respond to the harmonic, melodic, rhythmic, and formal implications inherent in specific types of musical material. Students will also examine compositional techniques characteristic of the jazz idiom.

APMS 351 Jazz Arrangements (3)

Staff. Students will work with the instructors individually and in small groups to develop the ability to understand the challenges involved in the process of creating jazz arrangements. Student will focus on the concepts of music notation characteristic of the jazz idiom and on the idiomatic writing for instruments. They will also examine the sound characteristics of individual instruments, the mixtures, and the crucial issues of balance within the ensembles.

APMS 404 Orchestration (3)

Prof. Jazwinski, Prof. Botelho. The instruments of the orchestra; their construction, ranges, and playing techniques; methods of effective instrumental writing; the mechanics of reading and writing a score. Written exercises, analysis of scores, study of recorded performances and live demonstrations.

APMS 423 Private Advanced Voice, Instrument, or Composition and Recital Preparation (3)

Staff. Open to music majors only. May be taken no more than twice. One 50-minute lesson per week. One half-recital required for performance majors at the junior level. One full recital required for both composition and performance majors at the senior level.

APMS 495 Special Topics in Music Theory (3)

Prof. Jazwinski, Prof. Botelho.