

Music

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Professors

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

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

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

Associate Professors

Anthony M. Cummings, M.F.A., Ph.D., Princeton (Chair)

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

Assistant Professors

John J. Joyce Jr., M.Mus., North Texas State, M.A., Ph.D., Tulane

Gayle M. Murchison, M.Mus., Hartford, M.Phil., Ph.D., Yale

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 (classical guitar, classical piano, or voice) 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 (classical guitar, classical piano, or voice) 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, majors in guitar, piano, and voice perform junior (30-minute) and senior (60-minute) recitals, and majors in composition perform 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.

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 guitar students (who are assigned to a guitar class), beginning piano students (who are assigned to a piano class), and beginning voice students (who are assigned to a voice 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 in Brandt v.B. Dixon Performing Arts Center, Room 102, no later than the first week of each semester. Piano, voice, guitar, or other instruments: one 1-hour lesson per week. Guitar Class, Piano Class, or Voice Class, limited enrollment: 2 one-hour classes per week.

A fee is charged for private lessons. Rates are assessed for the semester. Lessons may be discontinued for sufficient reason; however, refunds are not granted after two lessons. Music majors who successfully complete the B.F.A. in the composition, guitar, piano, voice, or musical theatre programs may apply upon graduating for a refund of the fees charged for private lessons during the junior and senior year (*i.e.*, the two semesters of APMS 321 and the two semesters of APMS 423) that are taken with the head of the pertinent program, or with other permanent faculty in that program. As space permits, any full-time student following a regular course in any undergraduate program in Tulane College, Newcomb College, or the Schools of Architecture, Business, or Engineering may take private instruction in voice, guitar, piano, or other 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 105 The Art of Listening (3)

Staff. A course designed to increase the listeners perception and enjoyment of music. Both semesters.

MUSC 109 Introduction to Popular Musics (3)

Ms. Murchison. Survey course focusing on the development of popular music styles since World War II.

MUSC 141 History of European Art Music to 1800 (3)

Mr. Baron, Mr. Cummings, Mr. Joyce, Ms. Murchison. Pre- or corequisites: MUSC 151 and APMS 109 (or their equivalent), or permission of instructor. First semester.

MUSC 142 History of European Art Music Since 1800 (3)

Mr. Baron, Mr. Joyce. Prerequisites: MUSC 151 and APMS 109 (or their equivalent), or permission of instructor; corequisites: MUSC 152 and APMS 110 (or their equivalent), or permission of instructor. Second semester.

MUSC 151 Harmony (3)

Ms. Jazwinski. Prerequisite: successful completion of a diagnostic examination administered to students prior to their enrolling in MUSC 151. Corequisite: APMS 109. 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)

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

MUSC 189 Music in New Orleans (3)

Mr. Baron. 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)

Ms. Jazwinski. Prerequisites: MUSC 152 and APMS 110, or by examination. Corequisite: APMS 209. 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)

Ms. Jazwinski. Prerequisites: MUSC 201 and APMS 209. Corequisite: APMS 210. Analysis of works by Debussy, Stravinsky, Bartok, Hindemith, Schoenberg, Webern, Dallapiccola, *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 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 241 American Musics (3)

Mr. Joyce, Ms. Murchison. Prerequisites: MUSC 152 and APMS 110 (or their equivalent), or permission of instructor; corequisites: MUSC 201 and APMS 209 (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.

MUSC 242 World Musics (3)

Staff. Prerequisites: MUSC 201 and APMS 209 (or their equivalent), or permission of instructor; corequisites: MUSC 202 and APMS 210 (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, Latin America 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.

MUSC 245 Introduction to Opera (3)

Mr. Monachino. 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 330 Music Cultures of the World (3)

Staff. 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 as music and consider systematically the function of music in society. Primarily for non majors.

MUSC 332 Musical Theatre in America (3)

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

MUSC 333 Jewish Music (3)

Mr. 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.

MUSC 334 History of Jazz (3)

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

MUSC 335 Music in Contemporary Society (3)

Mr. 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)

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

MUSC 388 Writing Practicum (1)

Staff. Writing practicum. Fulfills the college writing requirement.

MUSC 411 Chamber Music (3)

Staff.

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 102. Only one internship may be completed per semester. Note: A maximum of three credits may be earned in one or two courses.

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)

Mr. Baron, Mr. Cummings, Mr. Joyce, Ms. Murchison, Mr. LÈon.

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

Staff. For senior honors candidates in any field.

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. Prerequisites: MUSC 151 and APMS 109; corequisite: MUSC 152. Advanced musicianship laboratory.

APMS 203, 204 Band and Orchestral Instruments (1, 1)

Staff. One hour lesson with a minimum of six hours practice weekly. Fundamentals of the techniques of each instrument and study of approved methods of teaching the instrument.

APMS 209 Musicianship Laboratory III (1)

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

APMS 210 Musicianship Laboratory IV (1)

Staff. Prerequisites: MUSC 201 and APMS 209, or by examination; corequisite: MUSC 202. 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 08 Guitar and Piano Accompaniment of Vocalists.

Instructor approval.

APMS 217 Section 09 Rock Ensemble.

Instructor approval.

APMS 221 Voice, Instrument, or Composition (1-2)

Staff. May be taken no more than four times. One hour private lesson with a minimum of six hours of practice weekly (2 credits). Students assigned to guitar, piano or voice class meet for two one-hour lessons each week (1 credit); all beginners must start with a class.

APMS 302 18th-Century Counterpoint (3)

Mr. Baron, Ms. 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. Applied music at the intermediate level. Fifty-minute private lesson, with a minimum of six hours of practice weekly.

APMS 404 Orchestration (3)

Ms. Jazwinski. 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. May be taken no more than twice. One hour lesson per week. Minimum of 12 hours practice. 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 450 Materials and Pedagogy of Piano (3)

Ms. Lushtak. First semester, alternate years.

APMS 495 Special Topics in Music Theory (3)

Ms. Jazwinski.