

KALAMAZOO COLLEGE  
2018-2019 ACADEMIC CATALOG

## Music

Professors: Bothwell, Evans, Ludwa, Koehler (Chair), Moon, Schumaker

The music department seeks to cultivate an understanding of the language and history of music and to nurture artistic skill and musicianship. All music performance opportunities, both solo and ensemble, are available to majors and non-majors alike. Academic courses in music theory, music history, and practical musicianship combine with music performance to provide an integrated approach to the discipline.

The major or minor in music intensifies this integrated approach to create highly creative, analytical thinkers with self-discipline and independent organizational skills. They are welcomed by graduate schools and employers alike.

### Requirements for the Major in Music

#### Number of Units

Eleven units are required in addition to the prerequisite. AP credit accepted to meet prerequisite only.

#### Required Courses

*Prerequisite: MUSC 105 completed with a grade of C or above. This prerequisite may also be met by examination or an AP score of 4 or 5.*

MUSC 130, 135, and 235 Music Theory Sequence

MUSC 150 and 155 Music History Sequence

MUSC 148 Music of World Cultures

MUSC 490 Senior Seminar

#### Electives

Four elective courses in the student's focus area (see "About Focus Area" for more information) selected from:

Ensembles (at least one of the four electives *must* be an ensemble; see "About Music Ensembles" for more information)

Applied Music (see "About Applied Music" for more information)

MUSC 161, 162, or 163 Instrumental Methods

MUSC 165 Jazz Explorations

MUSC 205 Music and Identity (Sophomore Seminar)

MUSC 207 Listening Across Cultures (Sophomore Seminar)

MUSC 260 Conducting

MUSC 315 Sound and Culture in the Middle East

MUSC 320 Arts Entrepreneurship

MUSC 465 Music Education Seminar

#### Additional Expectations

In order to successfully complete the Music Major, students must also pass a comprehensive integrative exam (administered as part of the Senior Seminar), and demonstrate aural and basic keyboard proficiency (accomplished through labs attached to the three-course theory sequence). With permission of the department, limited transfer courses and coursework completed abroad may not count towards the Major. Majors who plan advanced music studies in graduate school or who aspire to professional careers are strongly encouraged to complete their senior individualized project in the department. Majors are also encouraged to participate in an ensemble beyond their one required unit, and to study applied music in each quarter of residency. With few exceptions, a full unit of applied music credited toward the Major must be achieved by the study in the same instrument. Musical performances on campus should be attended by Music Majors, including concerts by invited guests, by Music Department Faculty, and by fellow music students.

#### About Focus Areas

Music Majors and Minors, in consultation with their advisors, are encouraged to choose electives that combine to form a focused approach to a musical sub-discipline, such as - but certainly not limited to - Education, Performance, Jazz, Musicology, or Composition/Theory. Where appropriate, taking cognates in other fields (Business courses for those

interested in arts administration or Psychology courses for those interested in Education or Music Therapy, for example) can strengthen the experience of the Music Major.

In addition, Majors may consider incorporating three recommended programs available to all students at the College into their own musical K Plan:

1. The Career and Professional Development Cooperative Education & Internship Program.
2. Study Abroad: The University of Aberdeen in Scotland offers particularly robust opportunities for qualified students to continue actively making music while abroad. In addition, with sufficient advance consultation with music faculty and the CIP office, it may be possible to create opportunities to continue music at several other study abroad sites.
3. New York Arts Program: This domestic study away program offers an opportunity for qualified sophomore and junior student artists to live in New York City and work as interns with professional artists. The application process begins in late spring quarter for internships the following winter quarter. Information is available from campus faculty representative Andrew Koehler.

## Requirements for the Minor in Music

### Number of Units

A minimum of six units in addition to the prerequisite are required for the minor in music. AP credit accepted to meet prerequisite only.

### Required Courses

*Prerequisite: MUSC 105 completed with a grade of C or above. This prerequisite may also be met by examination or an AP score of 4 or 5.*

At least one unit from MUSC 130, 135, or 235 Music Theory Sequence

At least one unit from MUSC 148 World Music, MUSC 150, or 155 Music History Sequence

### Electives

Four elective courses in the student's focus area (See "About Focus Area" above for more information) selected from additional courses in the required list and/or:

Ensembles (See "About Music Ensembles" for more information)

Applied Music (See "About Applied Music" for more information)

MUSC 161, 162, or 163 Instrumental Methods

MUSC 165 Jazz Explorations

MUSC 205 Music and Identity (Sophomore Seminar)

MUSC 207 Listening Across Cultures (Sophomore Seminar)

MUSC 260 Conducting

MUSC 315 Sound and Culture in the Middle East

MUSC 320 Arts Entrepreneurship

MUSC 465 Music Education Seminar

### Additional Expectations

With permission from the department, limited transfer courses and coursework completed abroad may count toward the Minor. Music Minors are encouraged to participate in an ensemble and to study applied music in each quarter of residency. With few exceptions, each full unit of applied music credited toward the Minor must be achieved by study in the same instrument. Musical performances on campus should be attended by Music Minors, including concerts by invited guests, by Music Department Faculty, and by fellow music students.

## Music courses

### MUSC 100 Program Music: Stories in Sound

Program music is instrumental music influenced by an extra-musical source. In other words, the music contains a "program" or story. The program can be drawn from any source, but is usually taken from literature, myths, legends, landscapes, paintings, or personal dramas. Therefore, in addition to studying the music, this course will examine the extra-musical influences associated with the music. To further enhance your understanding and appreciation of this genre, you will produce

four programmatic works of your own by creating multimedia presentations using music and images in support of an original story or borrowed program. No prior training or experience in music is assumed or necessary, and the course is intended for non-majors. The cultivation of intelligent and perceptive responses to programmatic music will be the primary focus as we explore the many aspects of this genre, be they cultural, mechanical, or expressive.

### **MUSC 105 Introduction to Music**

Study of the language, power, and communicative properties of music in the Western tradition. Students will acquire basic skills in music literacy, theory, and aural comprehension. In addition, selected works, both popular and classical and ranging in time from the Middle Ages to the present, will be listened to and discussed with an emphasis on their musical style and cultural-social context. Class activities will include guest performances, concert attendance (on and off campus), and behind-the-scenes looks at what goes into making music. Students considering a major in Music should enroll in MUSC 105 in the winter quarter of their first year. No prior music reading or basic theory knowledge is expected. Advanced students may request to test out of MUSC-105; please consult the Department Chair.

### **MUSC 130 Western Music Theory and Analysis I**

Building upon the skills acquired in MUSC 105, students use two voice counterpoint as a gateway to fluency in writing complete four-part phrases in tonal harmony. They will discover how these principles of voice-leading and harmonic grammar form the foundation of historic and contemporary musical styles. Aural comprehension skills are acquired from the concurrent lab for the course.

*Prerequisite: MUSC-105 or permission*

### **MUSC 135 Western Music Theory and Analysis II**

Building upon the skills acquired in MUSC 130, students will study techniques of modulation, as well as expressive and coloristic devices leading to late 19th century chromaticism, leading into 20th century practices. These elements will be part of further study of popular and art song form, theme and variations, rondo and sonata. Class meetings will include both lecture and workshops. Coordinated aural comprehension skills are acquired from the concurrent lab for this course.

*Prerequisite: MUSC-130 or permission*

### **MUSC 148 Music of World Cultures**

Study of music of various cultures within their social contexts. The course includes folk, traditional, classical, and popular music from selected traditions in Africa, India, Asia, Europe, and the Americas. It presents music as an evolving process and the performance of music as an expression of individual and cultural identity. Using readings, discussions, guest lectures and performances, CDs, and films, the course provides a framework for comparison of musical cultures from different parts of the world. No music reading or basic theory knowledge required.

### **MUSC 150 Western Music Before 1750**

Study of the developments in musical style from the Middle Ages through the Baroque including sacred and secular music of Italy, Germany, France, England, and the Netherlands. Representative works from all topics will be presented in their stylistic and cultural contexts.

*Prerequisite: Music reading and basic theory knowledge is expected*

### **MUSC 155 Western Art Music After 1750**

A historical and textual survey of the music produced during the Classical, Romantic and Modern eras. Representative works - among the topics considered will be Lied, Opera, Symphony, Programmatic Music, Atonal and Serial Music - will be presented in their stylistic and cultural contexts.

*Prerequisite: Music reading and basic theory knowledge is expected*

### **MUSC 161 Beginning Band Methods: Brass**

Basic techniques of playing orchestra and band instruments; emphasis on understanding the principles and problems of playing brass. No music reading or basic theory knowledge is required.

### **MUSC 162 Beginning Band Methods: Woodwinds**

Basic techniques of playing orchestra and band instruments; emphasis on understanding the principles and problems of playing woodwinds. No music reading or basic theory knowledge is required.

### **MUSC 163 Instrumental Music Methods: Strings**

Basic techniques of playing the four orchestral stringed instruments. No music reading or basic theory knowledge is required.

### **MUSC 165 Jazz: A Creative and Cultural Exploration**

This course is intended to introduce students to the cultural context, instrumentation, theory, form, and analysis of jazz from its early West African roots to contemporary times. Emphasis will be placed on listening to various artists and styles. No music reading or basic theory knowledge is required.

### **MUSC 205/SEMN 256 Music and Identity**

Music serves multiple roles: a force for social transformation, a flag of resistance, a proclamation of cultural identity, a

catalyst for expressing emotion, an avenue to experiencing the sacred. Students will look at identity through the lens of contemporary and traditional American music and will consider how race, ethnicity, age, gender, national identity, and other factors express themselves in and are shaped by music. The ability to read music or understand basic music theory is not required; a love of music and an interest in American culture are essential. This course is a Shared Passages Sophomore Seminar.

*Prerequisite: Sophomores only*

### **MUSC 207/SEMN 210 Listening Across Cultures**

What does it mean to be a knowledgeable music listener? An expert listener? A native listener? Hip hop has its "heads," French opera has claqueurs, and Syrian tarab has the sammi'a (expert listeners), but is the act of listening the same across cultures, or is there something to the local perception of music that goes beyond style and genre? Questioning the adage that "Music is the universal language," this course will examine how people assign meaning and power to music. Analyzing music from around the world, we will attune our ears to the ways in which people across cultural borders conceptualize music, sound and the act of listening. No music reading or basic theory knowledge is required.

*Prerequisite: Sophomores Only*

### **MUSC 235 Music Theory & Analysis III**

Building upon the skills acquired in MUSC135, students will refine their facility with the extended tonal harmony of the late-19th and early 20th centuries through analysis and model composition in multiple styles, including jazz and popular music. Students will also explore post-tonal and non-common practice repertoires (including serialism, process music, spectralism, indeterminacy, electroacoustic music, rock and pop) through set theory and extended harmonic methods as well as analytic paradigms centered on rhythm and timbre. Coordinated aural comprehension skills are acquired from the concurrent lab for this course.

*Prerequisite: MUSC-135*

### **MUSC 260 Conducting**

A study of the general rudiments of ensemble conducting through an emphasis on the orchestral literature. After an introduction to critical score-reading concepts (analysis skills, transposition, special terms, historical background), the remainder of the course is dedicated to practical application, with students receiving weekly podium time in front of a small laboratory ensemble. Offered spring quarter, even years

*Prerequisite: MUSC-105 or permission*

### **MUSC 295 Social Transformation Through US Arts**

How have the arts stimulated and informed social transformation in America over the last 100 years? This interdisciplinary course will involve a brief period of individual research and discussion of student findings which forms the basis for an original performance-art piece incorporating spoken word, song, dance, and/or visual art to tell this story through an engaging final performance at the Arcus Center, a local high school, and a local non-profit targeting underserved populations who might benefit from the performance. Designed to accommodate students who enjoy creative activity in a variety of disciplines.

### **MUSC 310 Intellectual Flows of Black Music**

This course explores the histories of black music in the US and the broader African diaspora through the lens of music-making as intellectual practice. We examine the work of black musicians, critics, and scholars as both aesthetic statements and attempts to illuminate, interrogate and advance the philosophical and social issues of particular moments in history, and ultimately as ways of creating new possibilities for social life. Ranging across genres, topics covered include the African origins of American popular music, improvisation and experimentalism, music and faith, Afrofuturism, nationalism, sexuality and gender politics, blackface and 'blacksound', and issues of appropriation, ownership, and value.

*Prerequisite: Take a 100-level Music course*

### **MUSC/ANSO 315 Sound & Culture in the Middle East**

An introduction to the popular culture and cultural politics of the modern Middle East, as heard through the medium of sound. Exploring the varied soundscapes and musical cultures of the region, we will examine how sound shapes, reinforces, critiques, and transforms social life, from the local to the international level. Listening to music as both an aesthetic object and a site for the contestation of ideas, we will learn about the ways in which music is used to articulate an array of competing visions: of the nation, colony and post-colony; religion, gender, and sexuality; globalization, hybridity, and modernity.

*Prerequisite: MUSC-105, ANSO-103 or Instructor Permission*

### **MUSC 320 Arts Entrepreneurship**

A look at the relationship between art, artists, presenters, audience, and funding in the 21st Century. Explore themes of entrepreneurship through case studies of successful artistic ventures and investigate the lessons learned from failed arts organizations. This course will be centered around the discussions of what it means to be an artist in the 21st century, what will engage future audiences, and how students with art degrees will pursue viable careers in the arts. Concepts studied will

include but not be limited to: networking, non-profit leadership, organizational structure, non-linear career paths, fundraising, and audience engagement.

#### **MUSC 465 Music Education Seminar**

An examination of the philosophy, methods, and materials for teaching instrumental, vocal, and general music, K-12. The course is designed to prepare students for successful careers in music education. Topics include rehearsal techniques, budgeting time and money, classroom methods and management, developing and maintaining an inventory, recruitment strategies, library acquisition and management, and networking skills. As part of the course of study, each student will be assigned to a large ensemble to serve as an assistant to the director. Each student will also engage in off-campus classroom observation. Offered by request.

*Prerequisite: MUSC-105 or permission; junior or senior standing.*

#### **MUSC 490 Senior Seminar**

Upper-division course whose objective is to encourage integration and discovery of relationships between such areas as academics, performance, career development, the SIP, and careers in music. Research and analysis skills will be connected to contemporary issues in musical life, themes in music history, and alternative perspectives in style analysis.

*Prerequisite: MUSC-148, MUSC-150, MUSC-155, AND MUSC-235; junior or senior standing*

#### **MUSC 593 Senior Individualized Project**

Each program or department sets its own requirements for Senior Individualized Projects done in that department, including the range of acceptable projects, the required background of students doing projects, the format of the SIP, and the expected scope and depth of projects. See the Kalamazoo Curriculum -&gt; Senior Individualized Project section of the Academic Catalog for more details.

*Prerequisite: Permission of department and SIP supervisor required.*

## **About Music Ensembles**

All students at Kalamazoo College may participate in ensembles. Generally meeting twice a week for periods of an hour and a half, ensembles should not conflict with the regular course schedule. A student may earn up to 5 full units in music ensembles and applied music (See "About Applied Music") combined toward graduation; as many as three of those may be applied to the Major or Minor, and at least one unit of ensemble credit is required for the Major.

## **Music Ensembles**

#### **MUSC 200A College Singers**

The largest choral organization on campus emphasizing diverse repertoire and varied performance experiences, including a major performance each quarter.

*Prerequisite: Vocal evaluation*

#### **MUSC 200BI IS Chamber Choir**

#### **MUSC 200C Bach Festival Chorus**

Participation in the annual College Festival in conjunction with the Kalamazoo community.

*Prerequisite: Audition*

#### **MUSC 200D Symphonic Band**

Emphasizing a variety of music for brass, woodwinds, and percussion; ability to play a band instrument required. Previous band experience expected.

#### **MUSC 200F International Percussion Ensemble**

Performance and study of International percussion traditions from around the world. Students may choose to participate in West African drumming, Japanese Taiko, South Indian classical drumming (mridangam), Caribbean steel "pan" drumming, or marimba ensemble. One college concert is presented each quarter.

#### **MUSC 200G Jazz Band**

Performance of standard and contemporary jazz arrangements for band and/or small combo; music reading required, but no previous improvisational or jazz band experience needed.

*Prerequisite: Audition*

#### **MUSC 200H Kalamazoo Philharmonia**

A full symphonic orchestra that rehearses once weekly and performs at least one full program each quarter. Philharmonia members include community members and professional leaders in addition to students. Registered students also are required to participate in additional sectional rehearsals. Proficient string, wind, brass, and percussion players are invited to audition;

previous experience is preferred.

*Prerequisite: Audition*

**MUSC 200I Improvisation Workshop**

For the inquisitive musician who desires to learn the why and how of jazz improvisation, theory, and composition, juxtaposed with intimate jazz ensemble playing with emphasis on improvisation.

**MUSC 200J Accompanying**

Performance opportunities open to advanced keyboardists by audition.

**MUSC 200K Pit Orchestra**

Offered during quarters in which the Theatre Department presents a musical

**MUSC 200L Bayati Ensemble (middle Eastern Music)**

The Bayati Ensemble is a joint student-community chamber orchestra that performs a range of musical styles from Arabic, Kurdish, Turkish, and related traditions. Some proficiency on an instrument/voice is assumed, but no audition is required. Interested students should speak with the instructors or attend the first rehearsal.

## About Applied Music

Professional performers and teachers from the community join with the regular faculty of Kalamazoo College to teach individual lessons for a wide range of instruments and voice. These courses are open to all students, regardless of level, and each accrues 1/5 unit per quarter of participation. A student may earn up to 5 full units in music ensembles (see "About Music Ensembles") and applied music combined toward graduation; as many as three of those may be applied to the Major or Minor. With few exceptions, each full unit of applied music credit toward the Major or Minor must be achieved by study in the same instrument.

At the end of each quarter, every student taking applied music must play a hearing before a group of music faculty members. Attendance at two performance area classes and the applied music recital each quarter is also required of students enrolled in applied music.

Upon the recommendation of the instructor, very advanced students may present a department-sponsored recital.

An extra fee is charged for applied music instruction. Please see the section of the catalog entitled "Policies: Expenses, Refund Policies, Fees" for more information.

## Applied Music courses

**MUSC 201 Chamber Music**

Instrumental and/or vocal ensembles arranged with the music faculty. Offered by request.

**MUSC 210 Group Guitar Fundamentals**

**MUSC 213 Group Music Production Fundamentals**

**MUSC 214 Music Production**

*Prerequisite: MUSC-213 or MUSC-214 or Permission*

**MUSC 221 Composition**

**MUSC 221J Jazz Arranging and Composition**

**MUSC 222 Piano**

**MUSC 222J Jazz Piano**

**MUSC 224 Harp**

**MUSC 225 Organ**

**MUSC 230 Voice**

**MUSC 230J Jazz Voice**

**MUSC 240 Viola**

**MUSC 240A Violin**

**MUSC 241 Cello**

**MUSC 242 String Bass**

**MUSC 242J Jazz Bass**  
**MUSC 243 Guitar**  
**MUSC 243J Jazz Guitar**  
**MUSC 250 Clarinet**  
**MUSC 252 Flute**  
**MUSC 253 Oboe**  
**MUSC 254 Bassoon**  
**MUSC 255 Saxophone**  
**MUSC 261 Advanced Conducting**  
*Prerequisite: MUSC-260*  
**MUSC 270 Trumpet**  
**MUSC 271 Trombone**  
**MUSC 272 French Horn**  
**MUSC 273 Tuba**  
**MUSC 274 Euphonium**  
**MUSC 280 Percussion**

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