

MUSIC FOR SOCIAL IMPACT

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St. Olaf is already distinctive among top music programs because musicians at the College can study and perform at a high level without pursuing a major in music performance. This major exists to support the many musicians at St. Olaf whose strengths lie in traditions that may not rely on notational literacy or that may not involve European classical instruments. And whereas other music majors focus primarily on developing proficiency in music performance for the sake of becoming a better performer, this major anchors the study of music in a performance-oriented commitment to community engaged learning, asking the question, "how can we develop and deploy our musical gifts to address the needs of underserved communities?"

Drawing on St. Olaf's longstanding tradition of service learning and academic civic engagement, students in this major will learn to think critically about music's ability to foster connection, strengthen community, and effect reparative justice. Balancing studies in music performance, music theory, musicology, and civic engagement, students will develop habits of critical inquiry as well as deep appreciation for a variety of musical approaches to community building and repair. Students will also develop skills as performers, composers, listeners, and writers, and will apply those skills in the service of a purpose inclusive of - but ultimately broader than - self-improvement.

This major embraces students with backgrounds in diverse musical traditions. The major's offerings introduce students to European music theory as a springboard for developing a more thorough theoretical appreciation of a number of musical traditions. Level one offerings in both music theory and musicology support students in developing critical thinking skills about how musicians use music to create meaning and communicate with audiences. Level two offerings explore the global contexts for local music and encourage students to apply their developing skills through community engagement. Level three offerings, including a capstone course through which students will collaborate with community partners on projects defined by those partners.

Students may not double major with Music for Social Impact (B.A.) and any other music major (B.A. or B.M.)

Admission to the Music for Social Impact Major

Students generally apply for entrance into the music major in the spring of their first year of studies at St. Olaf. A complete application for the major includes a brief statement of purpose and evidence of musicianship, which may take the form of a video, an audio recording, a score, or live performance. Current St. Olaf students should contact the Music Department office by March 1 of their first year for more information.

Keyboard/Guitar Proficiency

All Music for Social Impact majors must demonstrate keyboard or guitar proficiency at a level specified for the major/instrument, and it is recommended that students complete proficiency by the end of the sophomore year. Students may demonstrate proficiency

through successful completion of piano or guitar classes, or by examination. More information

Music Ensembles

All full-time students are eligible to audition for membership in any of these musical ensembles. Participation in these ensembles fulfills ensemble graduation requirements for music majors.

Vocal Ensembles

St. Olaf Choir, Chapel Choir, St. Olaf Cantorei, Chamber Singers, Manitou Singers, Viking Chorus

Instrumental Ensembles

St. Olaf Band, Norseman Band, St. Olaf Orchestra, St. Olaf Philharmonia, Collegium Musicum, Jazz Ensembles, Handbell Choirs

Additional opportunities for ensemble performance include Collegiate Chorale, Horn Club, Percussion Ensemble, Trombone Choir, Tuba-Euphonium Ensemble, and Lars Skjervheim Spelemannslag (Norwegian Hardanger Fiddle group). Participation in these ensembles does not fulfill graduation requirements for music majors.

Intended Learning Outcomes for the Major Distinction

The Music Department does not offer departmental distinction. Students may be eligible for membership in Pi Kappa Lambda, the music honor society.

Requirements

Admission to the Music for Social Impact Major

- By application and interview
- Perform live audition or submit recording to demonstrate musicianship
- Music Theory evaluation and keyboard/guitar skills screening

Requirements for the Major

Code	Title	Credits
OLE Core Requirements for the Bachelor of Arts Degree ¹		
Choose two from the following:		2.00
MUSIC 112	Introduction to Musicianship	
MUSIC 114	Musicianship: Tonality	
MUSIC 212	Chromatic Musicianship and Form	
MUSIC 214	Post-Tonal Musicianship	
Choose one from the following (keyboard or guitar studies) or lessons:		0.25
MUSIC 161	Piano Class I (0.25) ²	
MUSIC 162	Piano Class II (0.25) ²	
MUSIC 165	Guitar Techniques (0.25)	
MUSIC 261	Piano Class III (0.25)	
MUSIC 262	Piano Class IV (0.25)	

MUSIC 270	Advanced Keyboard Skills	
MUSIC 141	Introduction to Musicology	1.00
MUSIC 237	Local and Global Musicking	1.00
MUSIC 245	Music and Social Justice	1.00
One 300-level music elective		1.00
Two additional credits from 200- or 300-level music electives w/ACE component		2.00
Performance Studies		1.50
6 semesters (0.25 each) - 4 in the same instrument		
Official Ensemble Participation		
4 semesters		
Required Performances ³		
2 solo performances on a St. Olaf Student Recital		
Required Recital Attendance ⁴		
10 recitals per semester on or off campus with a minimum of 60		
MUSIC - Capstone Course - Music for Social Impact (proposal coming Fall 2025 - open to the junior and senior cohorts and other music majors - offered every other year)		1.00
Total:		10.75

1

See the Bachelor of Arts General Education requirements (OLE Core)

2

By successfully completing Keyboard Proficiency Exam Level II, a student is exempt from MUSIC 161 and MUSIC 162 (see Keyboard Proficiency Requirements)

3

See Performance Requirements for Music Majors (required performances)

4

See music handbook (required recital attendance)

Students may not double major in Music for Social Impact (B.A.) and any other music major (B.A. or B.M.)

Courses

MUSIC 112: Introduction to Musicianship

First-semester music majors begin formal musicianship studies. Students perform basic melodies and rhythms at sight, and notate dictations of basic rhythms, melodies and harmonic progressions. Students also analyze and compose Western tonal music employing the rubrics of rhythm and meter, pitch, intervals, scales, tertian chords, inversions, harmonic progression, and SATB voice leading. Offered annually in the fall semester. Does not count toward B.A. music major or any B.M. music major.

Prerequisite: concurrent registration in MUSIC 161 is strongly encouraged.

MUSIC 114: Musicianship: Tonality

First-semester music majors begin formal musicianship studies. Students perform rhythms and melodies at sight. Students also analyze and compose Western tonal music that employs non-dominant seventh chords, applied chords, sequences, modulations, and small forms. These topics are closely integrated into melodic and harmonic dictations. Class meets four times weekly. Offered annually. **Prerequisite:** MUSIC 112. Concurrent registration in MUSIC 162 is strongly encouraged.

MUSIC 130: The Music Spectrum

Designed for students with little or no background in music, this hands-on course presents the fundamental materials of music through creative keyboard experiences, music listening, music reading, and aural and visual analysis. Students gain a basic introduction to the piano and to music notation and music theory. Offered during January Term. Does not count toward B.A. music major or any B.M. music major.

MUSIC 134: Rock Music: Style and Context

This course explores the history and evolution of rock music from rhythm and blues through the present. In addition to covering stylistic trends and significant artists, emphasis is placed on the analysis of rock styles and on the social contexts in which rock music has been and continues to be performed and received. No formal training in music is necessary. Offered during summer. Does not count toward B.A. music major or any B.M. music major.

MUSIC 135: Race in 20th Century Music

This course examines how race influences 20th century music. Students study a representative body of music from both popular and art music traditions, learn the basic elements of music and critical listening skills. Offered annually. Does not count toward B.A. music major or any B.M. music major.

MUSIC 141: Introduction to Musicology

This course introduces students to the study of music in cultural and historical perspective. Students explore a broad array of classical and vernacular traditions from throughout the world with the goal of formulating and answering questions about music's nature and about its use by people in diverse times and places. Students also develop essential skills for thinking and writing critically about music-related subjects. Counts toward BA music major and all BM majors. Offered every fall and spring semester.

MUSIC 148: Contemporary Styles Voice Class

Contemporary Styles Voice Class is open to all students regardless of music background and will focus on singing techniques utilized in contemporary music. Students will develop healthy techniques for breathing and vocalizing in the three core singing techniques used in all contemporary genres: belt, mix, and legit. Students will choose their own repertoire from any style, including but not limited to: pop, jazz, rock, blues, country, R&B, gospel, contemporary music theater, hip hop, etc. Offered annually in the spring. Counts toward musical theater concentration.

MUSIC 161: Piano Class I (0.25)

For music majors with little or no prior keyboard experience, this course introduces basic keyboard patterns and technical foundations, applied music theory, harmonization and transposition, and playing by ear. Development of sight playing skill is a central focus. Class sessions include reading, ensemble playing, performance, skill development and drill, and structured improvisation. Offered annually in the fall semester. Concurrent registration in MUSIC 112 is strongly encouraged.

Prerequisite: declared music major.

MUSIC 162: Piano Class II (0.25)

In this continuation of MUSIC 161, students further develop their reading fluency and technical skill, and work with more advanced harmonic idioms. Class activities include harmonization and transposition, score reading, performance, by-ear playing, and improvisation. A grade of B- or higher satisfies Piano Proficiency Level 2 requirements. Offered annually in the spring semester. Concurrent registration in MUSIC 114 is strongly encouraged.

Prerequisite: MUSIC 161, completion of Piano Proficiency Level 1, or audition placement.

MUSIC 164: Voice Class (0.25)

Through group instruction, students encounter the fundamentals of singing and an introduction to song literature. In-class performance is required. May be repeated once. Offered each semester.

MUSIC 165: Guitar Techniques (0.25)

Students learn the basics of guitar playing as well as how to teach guitar classes. Course topics include: learning to play guitar at a basic level; tuning and maintaining a guitar; common performance issues and possible solutions; best practices for teaching class guitar; materials, methods and assessments for teaching guitar classes; the guitar as a tool for composition; technology for teaching, learning or composing for guitar. Required for BM music education majors. Others may register if space allows. Offered annually in fall semester.

Prerequisite: declared music education major.

MUSIC 166: Brass Techniques (0.25)

Students learn basic performance practice on core instruments in each instrument family. Additional topics include: common performance issues and their possible solution; Best Practices in teaching and learning core instruments of the family; and technology for teaching, learning, or composing for instruments as appropriate. Offered annually in the spring semester.

Prerequisite: declared music education or composition major or permission of the instructor.

MUSIC 167: Percussion Techniques (0.25)

Students learn basic performance practice on core instruments in each instrument family. Additional topics include: common performance issues and their possible solution; Best Practices in teaching and learning core instruments of the family; and technology for teaching, learning, or composing for instruments as appropriate. Offered annually in the spring semester.

Prerequisite: declared music education or composition major or permission of the instructor.

MUSIC 168: String Techniques (0.25)

Students learn basic performance practice on core instruments in each instrument family. Additional topics include: common performance issues and their possible solution; Best Practices in teaching and learning core instruments of the family; and technology for teaching, learning, or composing for instruments as appropriate. Offered annually in the fall semester.

Prerequisite: declared music education or composition major or permission of the instructor.

MUSIC 169: Woodwind Techniques (0.25)

Students learn basic performance practice on core instruments in each instrument family. Additional topics include: common performance issues and their possible solution; Best Practices in teaching and learning core instruments of the family; and technology for teaching, learning, or composing for instruments as appropriate. Offered annually in the fall semester.

Prerequisite: declared music education or composition major or permission of the instructor.

MUSIC 170: Introduction to Kodály Pedagogy (0.25)

This course introduces students to philosophical, methodological, and pedagogical principles developed by 20th-century composer and ethnomusicologist Zoltán Kodály. Students actively engage in aural skills training, movement, instrumental, and creative work. In-depth readings and discussions of historical foundations of the Kodály-inspired movement challenge students to critically examine its Euro-centric roots and subsequent connections to 21st-century topics in music. This course is open to music majors and non-majors. Offered periodically.

Prerequisite: MUSIC 112 or MUSIC 114 or permission of the instructor.

MUSIC 212: Chromatic Musicianship and Form

Second-semester music majors continue formal musicianship studies. Students perform advanced rhythms and increasingly chromatic melodies at sight. Students analyze and compose Western tonal music that employs modal mixture, Neapolitan chords, augmented-sixth chords, and remote modulations, all of which are closely integrated into melodic and harmonic dictations. Students analyze the principle movement-length forms. Class meets four times weekly. Offered annually in the fall semester.

Prerequisite: MUSIC 114.

MUSIC 214: Post-Tonal Musicianship

Music majors continue formal musicianship studies. Students analyze and compose Western art music in styles from 1875 to the present, including late-nineteenth-century chromaticism, serialism and set theory, impressionism and neoclassicism, and blues and jazz styles. Performance and dictation studies follow these topics closely, including an introduction to jazz improvisation. Class meets four times weekly. Offered annually.

Prerequisite: MUSIC 114.

MUSIC 221: Instrumental Literature and Arranging

The music found in rehearsal folders plays a pivotal role in shaping the curricular focus of a school band or orchestra. This class helps students develop skills in assessing, selecting, and creating high-quality music literature appropriate for instructing instrumental ensembles in elementary and secondary schools. A comprehensive review of recommended published repertoire culminates in programming projects. Additionally, students acquire the technical craft and artistic sensibilities needed to create successful arrangements for instrumental ensembles. Counts toward BA music major and all BM majors. Required for BM music instrumental education majors. Offered alternate years in the fall semester.

Prerequisite: MUSIC 114.

MUSIC 223: Composition I

Students are introduced to a number of compositional techniques and apply them in creating original works of music and hearing them performed. Participants listen to important 20th- and 21st-century compositions, and discuss current trends in music, the changing role of the composer in society, and practical composition issues. Offered each semester.

Prerequisite: MUSIC 114, or permission of instructor.

MUSIC 225: Music in the Electronic Medium

This course is a hands-on study of the science, aesthetics, history and current practices of electronic music. Creative projects include work with MIDI synthesizers and sequencers, as well as digital sampling and software synthesis. Offered alternate years during January Term. Also counts toward media studies concentration.

Prerequisite: sophomore standing or above.

MUSIC 226: Coding Music

Most music encountered today is either processed by computer or created entirely digitally. This course provides an introduction to the creation of computer music using programming languages and emphasizing object-oriented programming. Students develop skills in abstract and quantitative reasoning in a musical context. They develop their ability to recognize and employ musical patterns and structures in creating new pieces of music. Topics include digital synthesis, timbral design, live coding, and intonation. Offered alternate years.

Prerequisite: a basic knowledge of musical theory or notation is helpful but not necessary.

MUSIC 227: Practicing for Musical Success

The musical product is an artistic expression; acquiring the skills necessary to make good music depends on the performer's analytical thinking and good time management - also, at times, imagination. This performance-based course will help students develop good practice management skills, working with several strategies and techniques that may enable them to better discern and achieve their musical objectives. Offered periodically during January Term.

Prerequisite: permission of instructor.

MUSIC 229: Jazz Improvisation (0.50)

Students learn to create improvised solos based on standard jazz practice from different historical eras. To internalize the styles of jazz masters from different time periods, participants transcribe recorded jazz solos by ear and perform them in class. Students gain appreciation of and experience with different harmonic and scalar conceptions through performing and analyzing selected jazz solos. Open to instrumentalists and vocalists. Offered annually in the spring semester.

MUSIC 230: African American Song Literature

This course invites students into a relationship with song literature by African American composers. Students will examine this genre through the lens of social movements that shaped and impacted musical development despite under-representation in the canon. Additionally, students will focus on Black identity and aesthetics while analyzing poetry and researching historical and living composer narratives. This course's primary goal is to prepare students to advocate and perform these works for 21st-century audiences. Offered alternate years in the spring. Also counts toward the race and ethnic studies concentration.

MUSIC 231: History of Jazz

This course presents a study of the historical development of jazz, from its roots in blues and ragtime at the "beginning" of the 20th century to the present, focusing on its principal forms and styles, its role in American culture, and contributions of major artists. Offered periodically. Also counts toward race and ethnic studies major and Africa and the African Diaspora and race and ethnic studies concentrations.

MUSIC 234: Perspectives on Flamenco in Seville, Granada and Madrid (study abroad)

Flamenco is the collective protest of an oppressed people, a melting pot of musical influences, an oral tradition, a folkloric art, a fine art, and one of Spain's major cultural practices, globalized and marketed to the world as an expression of national identity. In this course, students study the history, theory, and practice of flamenco music in the region that produced it - Andalusia. Students also visit Madrid, exploring Spain's capital city and examining flamenco's influence on popular and classical music. Counts towards the music major. Offered periodically during January term.

Prerequisite: sophomore standing.

MUSIC 235: Music in Christian Worship

Students study the musical history of hymnody and its relationship to the history of the church. In addition, this course explores the Biblical Psalms and their use in worship of the church and includes references to their musical settings in Gregorian chant, Anglican chant, responsorial settings, and choral music. Offered alternate years during January Term.

Prerequisite: declared music major.

MUSIC 236: Church Music Practicum

Students develop skills and study materials essential to planning and leading worship and training/rehearsing ensembles in a church music program in various traditions. Musical topics include rehearsing and conducting from the keyboard, hymn playing in various styles, playing from chord symbols, global percussion and handbell techniques. Repertoire includes choral music for all ages and for all parts of the church year. Students also explore current issues in church music, the vocation/philosophy of the church musician, organization and administration. Counts toward BA music major and all BM majors. Required for BM church music major. Offered alternate years in spring semester.

Prerequisite: declared music major.

MUSIC 237: Local and Global Musicking

This course explores how musicians and music researchers impact society. Building on skills and concepts developed in Music 141, this course addresses questions related to ethical musicking in an unequal world. Students study a series of case studies, experience hands-on workshops with local performers, and design community engaged music research proposals. Studying local examples of engagement with music and musicians from around the world prepares students to carry out collaborative musical work wherever they are.

Prerequisites: MUSIC 141 or permission of instructor.

MUSIC 239: Javanese Gamelan

This course introduces students to the cultural, theoretical, and aesthetic discourses of the Javanese Gamelan tradition. Incorporating lectures, discussions, audiovisual materials, and performance sessions with internationally renowned artists, this interdisciplinary course teaches students about historical and contemporary contexts for gamelan performance, shadow puppet theatre, and dance, and their relationship to religious practice, gender roles, and social and political life in Java and beyond. No previous musical experience required. Offered annually. Also counts toward Asian studies major.

MUSIC 241: History and Literature of Music I

Students encounter the history and development of Western European music from the Middle Ages to ca. 1750 and study the genres and styles of music from monophonic chant to concerted music of the Baroque. Offered periodically in the fall semester.

Prerequisite: MUSIC 114.

MUSIC 242: History And Literature of Music II

Continuing the study begun in MUSIC 241, students encounter the history and development of Western European music from ca. 1750 to the present and study the major forms, styles and representative literature of the Classic and Romantic eras and the 20th and 21st centuries. Offered periodically in the spring semester.

Prerequisite: MUSIC 114.

MUSIC 245: Music and Social Justice

Students study how music can engage and advocate for those on the margins of society, inspiring social justice movements. Analyzing historical and current events, class members design a musical project that can empower a people, group or organization in addressing moral and social problems such as racial inequality, rural or urban violence, or prison reform. A Christian normative framework, along with religious and secular alternatives, help guide the ethics implications pertaining to this subject. Offered periodically during January Term.

MUSIC 251: Conducting (0.50)

Students learn basic conducting gestures (with and without baton) through exercises in meter patterns, preparatory beats and cut-offs, cueing, dynamics, fermata, articulations, phrasing, left hand independence, and face/eye usage. Offered annually in the spring semester.

Prerequisite: MUSIC 114 and sophomore status, or permission of instructor.

MUSIC 252: Choral Conducting (0.50)

Students learn conducting techniques for choral literature including research-based rehearsal techniques, vocal preparation, score study, and video self-evaluation of gesture and rehearsal. Course work also includes observation of conductors on campus and in the community. Offered annually in the fall semester.

Prerequisite: MUSIC 251.

MUSIC 253: Instrumental Conducting (0.50)

Students learn conducting techniques for instrumental literature, including rehearsal techniques, score preparation, and reading full score. Repertoire includes characteristic examples from standard band and orchestra literature. Students gain practical experience in conducting an instrumental ensemble. Course work includes observation of conducting faculty. Offered annually in the spring semester.

Prerequisite: MUSIC 251.

MUSIC 261: Piano Class III (0.25)

This advanced piano class for music majors only emphasizes sight playing, score reading, harmonization and transposition, advanced harmonic idioms, improvisation, ensemble playing, and performance preparation. A grade of B- or higher satisfies Piano Proficiency Level 3 requirements. Offered annually in the fall semester.

Prerequisite: MUSIC 162, completion of Piano Proficiency Level 2, or audition placement; concurrent registration in MUSIC 212 recommended.

MUSIC 262: Piano Class IV (0.25)

This continuation of 261 emphasizes sight playing, score reading, harmonization and transposition, more advanced improvisation and harmonic usage, performance preparation, and leadership from the keyboard. A grade of B- or higher satisfies Piano Proficiency Level 4 requirements. Offered annually in the spring semester.

Prerequisite: MUSIC 261, completion of Piano Proficiency 3, or audition placement; concurrent registration in MUSIC 214 recommended.

MUSIC 263: Lyric Diction I (0.25)

Students study and practice principles for singing in English and Italian with good pronunciation, enunciation, and expression. Course content includes phonetic analysis using the International Phonetic Alphabet and identifying and exercising the phonemic features of English and Italian through class performances and listening assignments. Offered alternate years.

Prerequisite: two semesters of voice lessons.

MUSIC 264: Lyric Diction II (0.25)

Students study and practice principles for singing in French and German with good pronunciation, enunciation, and expression. Course content includes phonetic analysis using the International Phonetic Alphabet and identifying and exercising the phonemic features of French and German through class performances and listening assignments. Offered spring semester in alternate years.

Prerequisite: MUSIC 263 and two semesters of voice lessons.

MUSIC 266: Opera in Context: Austria and Italy (study abroad)

Opera was conceived in Italy in the 16th century and has continued to evolve into the living artistic expression presented worldwide today. In this course, students explore and reflect on opera while being embedded in the unique cultural settings of three countries of its origin: Austria and Italy. Through readings, research, reflection, discussion, and group projects, students connect history, architecture, politics, society, and art to performances on the stage and the places that shaped them. Offered periodically during January Term. Apply through Smith Center for Global Engagement. Open to all students.

MUSIC 267: Advanced Acting For The Lyric Stage

This studio course focuses on advanced techniques of acting and singing for the musical stage with emphasis on opera. Students explore voice, movement, improvisation, and characterization at an advanced level. Participants receive coaching in musical and dramatic style through solo and small ensemble literature and prepare scenes for class performance. The course culminates with public performances of a fully staged and costumed lyric theater work. May be repeated once. A production fee will be charged to all students participating in the production. Offered annually in the fall semester. Counts toward musical theater concentration.

Prerequisites: two semesters of voice study or permission of instructor.

MUSIC 268: Opera Creation Residency in the Schools: Civic Engagement

This course is designed for students interested in civic engagement in the arts and arts fusion projects. Participants mentor students from a local elementary school in an Opera Creation Residency as the elementary students compose and perform their own original works. The course culminates in staged public performances. Enrollment is subject to a fall interview/audition. Open to all students. May be repeated once. A class fee may be required. Offered during January Term in alternate years. Counts toward musical theater concentration.

Prerequisites: two semesters of voice study or permission of instructor.

MUSIC 269: Opera Workshop

Participants prepare for performance of a one-act opera or opera scenes. Students receive coaching and performance experience through individual and group singing/acting exercises. The course culminates with staged and costumed public performances. Open to all students. May be repeated once. A class fee may be required. Offered periodically during January Term. Counts toward musical theater concentration.

Prerequisites: two semesters of voice study or permission of instructor.

MUSIC 270: Advanced Keyboard Skills

For music majors with organ or piano as their principal instrument, this course provides intensive practical experience with and development of functional keyboard skills including sight-reading, score reading, keyboard harmonization, transposition, improvisation, and figured bass/continuo realization. Open to other advanced organists and pianists by permission of instructor. A grade of B- or higher satisfies the keyboard proficiency level 4 requirements. Offered alternate years. Counts toward BA music major and all BM majors.

Prerequisite: concurrent registration in, or successful completion of, MUSIC 114.

MUSIC 271: Music Performance Science

Drawing from the fields of biology, neuroscience, physics, and psychology, this course introduces students to the biological and psychological aspects of music performance. Students develop an understanding of the origins of performance-related injury, the mechanism of hearing, the sources of workplace stress in the lives of professional musicians. Each student will design and complete an exercise program tailored to their individual needs as a musician. Offered January Term alternate years.

MUSIC 273: Professional Practices for the Individual Musician

How does a musician find work with little or no prior professional experience? What skills do musicians need to refine before and after graduation? This course invites students to engage in self-reflection, topical discussions, capacity-building, and best professional practices for individual musicians in the performance industry. Topics include the basics of the music business (roles in the industry, copyright law and contracts), artist identity development, and practical skills for a musical career. Offered alternate years in the fall.

MUSIC 275: Instrumental Chamber Music (0.25)

Through regular rehearsals and coaching sessions, new or already-formed chamber groups prepare and perform selected literature, learn about related repertoire, and cultivate observation, communication, and leadership skills. Typical ensembles include string quartets, brass or woodwind quintets, piano trios, saxophone quartets, etc. May be repeated. Offered each semester.

Prerequisite: permission of instructor.

MUSIC 281: Vocal Solo Literature I (0.25)

Students survey the solo art song repertoire of Germany, Italy, and Spain. The course highlights the significant features and development of the art song, and provides context, approaches, and resources for studying this literature. Course work includes in-class performance. Offered fall semester in alternate years.

Prerequisite: MUSIC 141 and MUSIC 214 or permission of instructor; MUSIC 263 and MUSIC 264 preferred.

MUSIC 282: Vocal Solo Literature II (0.25)

Students survey the solo art song repertoire of France, England, the United States, and the Nordic countries. This course highlights the significant features and development of the art song, and provides context, approaches, and resources for studying this literature. Coursework includes in-class performance. Offered spring semester 2019-20 and alternate years.

Prerequisites: MUSIC 141 and MUSIC 214 or permission of instructor; MUSIC 263 and MUSIC 264 preferred.

MUSIC 283: Piano Literature (0.50)

Beginning with the 17th century, students trace the evolution of literature for piano through the major works of such diverse composers as Bach, Boulez, Couperin, and Cage. Course content includes lectures, readings, listening, analysis, performance, and written assignments. Special attention is paid to performance practice traditions and historical context. Offered periodically.

Prerequisites: MUSIC 141, MUSIC 212, and one 300-level musicology or music theory elective, or permission of instructor.

MUSIC 287: Choral Literature I (0.50)

This course is a study of the smaller forms of choral music from the Renaissance to the present with an emphasis on music suitable for junior and senior high school and church choirs. Students study scores and recordings and discuss representative style features and characteristics, interpretation, and conducting problems. Offered annually in the spring semester.

Prerequisites: MUSIC 252.

MUSIC 290: Fundamentals of Vocal Development for Instrumentalists

Through group instruction, students encounter the fundamentals of singing and an introduction to song literature. In-class performance is required. Additionally during the second half of the course, class participants are introduced to the principles of vocal pedagogy as applied to the child and adolescent voice in the class or ensemble rehearsal. There is an emphasis on understanding the developing young voice and establishing good vocal habits with healthy pedagogical techniques as well as exploration of appropriate choral literature. Counts towards BA music major and all BM majors. Required for BM instrumental music education majors. Offered annually in the fall semester.

Prerequisite: MUSIC 251 or permission of instructor.

MUSIC 291: Vocal Development and Pedagogy

This course introduces a systematic approach to the study of voice production for use in the studio or classroom. Students examine basic vocal anatomy and physiology approached through body mapping strategies. Students then apply these principles of vocal pedagogy to the child and adolescent voice with emphasis on the developing voice, establishing healthy vocal habits, appropriate teaching techniques, and literature. Counts towards BA music major and all BM majors. Required for BM vocal music education and BM vocal performance majors. Offered annually in fall semester. Also counts toward business and management studies concentration.

Prerequisite: at least three semesters of MUSPF 152 (voice lessons) or permission of instructor.

MUSIC 292: Vocal Pedagogy II

This course focuses on applying the foundations of vocal production learned in MUSIC 291 - Vocal Development and Pedagogy to the practice of teaching voice in a solo setting. Students in this course take on a private voice student for the semester and develop a systematic, personalized curriculum for this student. Topics include developing a pedagogical approach to warm-ups and vocalizations, choosing repertoire, vocal registration, vocal acoustics and format training, training different voice types, musical theater belting technique, and the aging voice. Counts toward BA music major and all BM majors. Required for BM vocal music education and BM vocal performance majors. Offered annually in spring semester.

Prerequisite: MUSIC 291.

MUSIC 293: Keyboard Pedagogy (0.50)

An introduction to principles, methods and resources for effective and creative music teaching through the piano. Students observe demonstration teaching at various levels and individual and group settings, engage in peer teaching, analyze and perform teaching literature, and discuss topics such as technical development, learning stages and styles, and studio management. Offered spring semester 2019-20 and alternate years.

Prerequisite: permission of instructor.

MUSIC 294: Academic Internship**MUSIC 295: String Literature and Pedagogy (0.50)**

Students examine scores and listen to a broad range of string etudes, solos, sonatas, concertos, and orchestral excerpts with attention to notable performers of the past and present. Through required readings, listening assignments, video viewing, discussion, and hands-on teaching, students engage with practical issues of teaching, repertoire selection for beginning and intermediate players, performance and basic studio management.

Prerequisites: MUSIC 214 and MUSIC 141, or permission of instructor.

MUSIC 298: Independent Study**MUSIC 312: Counterpoint**

To deepen awareness and understanding of performance music, and to gain tools to produce textural interest in composition, students study the contrapuntal techniques of composers from the Renaissance, Baroque, and Modern periods including Palestrina, Bach, and Barber. Offered fall semester 2019-20 and alternate years.

Prerequisite: MUSIC 214.

MUSIC 313: Analysis of Tonal Music

Analysis is a course of discovery, using advanced tools of music theory to examine the ways in which great works of music are put together. Students examine principles of form and style and, using a range of analytical techniques, come to a deeper understanding of tonal music. The course focuses on Classical and Romantic literature, with some work in 20th-century tonality. Offered alternate years.

Prerequisite: MUSIC 214.

MUSIC 314: Analysis of Post-Tonal Music

An analytical study of the wide range of musical styles found in the 20th- and 21st-centuries, this course provides an opportunity to study important modern works and to come to a deeper understanding of their structure and meaning. Students study atonal music theory in depth and examine some of the new approaches to tonality in our time. Offered alternate years.

Prerequisite: MUSIC 214.

MUSIC 316: Music Performance Anxiety

Drawing from the fields of biology, neuroscience, psychology, and sociology, this course offers a deep dive into the psychology of music performance anxiety. Students develop an understanding of (1) the sympathetic and parasympathetic nervous systems, (2) causes, triggers, and symptoms of music performance anxiety, and (3) the current state of music performance anxiety research including prevention, intervention, and treatment protocols. Students complete a literature survey examining both quantitative and qualitative research on a topic related to music performance anxiety.

Prerequisite: MUSIC 141 or permission of instructor.

MUSIC 324: Composition II: Orchestration

Students develop more advanced technique in writing for instruments and voice through study in creative composition, focusing on large ensembles. Offered every year.

Prerequisite: MUSIC 223.

MUSIC 345: Advanced Study in Musicology

Students encounter in-depth studies in a specific topic or area of musicology. The content and nature of this course are determined by the instructor and the music department. Sample topics include American music, South Asian music, Opera, and Music, Gender, and Sexuality. May be repeated if topic is different. Offered each semester.

Prerequisite: MUSIC 141 or permission of instructor.

MUSIC 346: Topics in Music History

Students encounter in-depth studies in a specific topic or area of musicology. The content and nature of this course are determined by the instructor and the music department. Sample topics include American music, South Asian music, Opera, and Music, Gender, and Sexuality. May be repeated if topic is different. Offered each semester.

Prerequisite: MUSIC 141 or permission of instructor.

MUSIC 347: Somali Community Engagement through Music

Students explore how Somali diaspora communities have made important visible and audible contributions to the cultural landscape of Minnesota, while studying and learning to perform the interconnected arts of Somali poetry, music, dance, and theater. Interactions with local Somali musicians and community leaders, a visit to the Somali mosque, and collaboratively working to discern and support the needs of a community partner organization that serves Somali families provides students with hands-on experience in community engagement.

Prerequisite: MUSIC 141 or permission of instructor.

MUSIC 354: Advanced Conducting (0.50)

Working with a live instrumental or choral ensemble, students learn and conduct complete movements and/or entire works and encounter a variety of advanced baton techniques. Course activities develop skills in reading, preparing, interpreting and memorizing scores, with further focus on rehearsal procedures, performance practice, and concert programming. Participants are required to observe a variety of rehearsals on- and off-campus. Offered annually in the fall semester. Also counts toward business and management studies concentration.

Prerequisites: MUSIC 251 and either MUSIC 252 or MUSIC 253.

MUSIC 394: Academic Internship**MUSIC 396: Directed Undergraduate Research**

This course provides a comprehensive research opportunity, including an introduction to relevant background material, technical instruction, identification of a meaningful project, and data collection. The topic is determined by the faculty member in charge of the course and may relate to their research interests. Offered based on department decision. May be offered as a 1.00 credit course or .50 credit course.

Prerequisite: determined by individual instructor.

MUSIC 398: Independent Research

Examples of Previously Approved Music Elective Courses with the ACE Component (depending on topic)

MUSIC 268 Opera Creation Residency in the Schools: Civic Engagement

MUSIC 269 Opera Workshop

MUSIC 273 Professional Practices for the Individual Musician

MUSIC 345 Advanced Study in Musicology

MUSIC 346 Topics in Music History

Faculty

Associate Chair, 2024-2025**Tracey M. Engleman**

Professor of Music
voice; vocal pedagogy; vocal literature

Department Chair, 2024-2025**Louis K. Epstein**

Associate Professor of Music
music history

Kathryn E. Ananda-Owens

Professor of Music
piano; piano literature

Francesca J. Anderegg (on sabbatical fall semester 2024-25)

Associate Professor of Music
violin; viola; chamber music

Anton Armstrong

Harry R. and Thora H. Tosdal Professor of Music
choir; conducting; voice; pedagogy for young voices

Christopher G. Atzinger

Professor of Music
piano

Abbie Betinis

Adjunct Instructor of Music

James E. Bobb

Associate Professor of Music; Elliot M. and Klara Stockdal Johnson
Chair of Organ and Church Music
organ; church music; choir; chapel cantor

Rachel Brandwein

Visiting Assistant Professor of Music
harp; music theory

Michael Buck

Adjunct Associate Professor of Music
band

Sarah Hohenstein Burk

Adjunct Instructor of Music
jazz piano

David M. Carter (on sabbatical January term and spring semester 2024-25)

Professor of Music
cello; chamber music; string techniques; string literature/pedagogy;
music appreciation

David R. Castro

Professor of Music
music theory; counterpoint; advanced analysis

Hyein Choi

Adjunct Assistant Professor of Music

Kurt Claussen

Adjunct Instructor of Music
saxophone, chamber music

Anna Clift

Instructor of Music
cello; chamber music

Paolo Debuque

Visiting Instructor of Music

Henry L. Dorn

Assistant Professor of Music
band; composition; conducting

Wesley Dunnagan

Assistant Professor of Music

Alexandra Early

Adjunct Instructor of Music

Jerome Elsbernd

Visiting Instructor of Music

Alison Feldt

Professor of Music; Associate Dean of Fine Arts
voice

Leigh Ann Garner

Assistant Professor of Music
music education

Charles K. Gray

Professor of Music
violin; viola; string literature/pedagogy; chamber music

Thea Groth

Adjunct Assistant Professor of Music
bassoon

Therees Hibbard

Associate Professor of Practice and Robert Scholz Endowed Chair in Music
choir; voice; voice class; conducting

Martin Hodel

Professor of Music
trumpet; orchestra; chamber music

Joseph Jefferson

Associate Professor of Music
jazz trombone; jazz ensembles

Reid Kennedy

Adjunct Instructor of Music

Rehanna Landis Khesghi (on sabbatical 2024-25)

Associate Professor of Music
ethnomusicology; gamelan

April R. Kim

Associate Professor of Practice in Music
piano; piano literature

Dale H. Kruse

Associate Professor of Practice in Music
voice; lyric theater

Siriana Lundgren

Visiting Instructor of Music

Dana L. Maeda

Instructor of Music
oboe; historic winds; woodwind techniques; chamber music

Jill Mahr

Adjunct Instructor of Music
handbell ensembles; flute

Jenna L. McBride-Harris

Visiting Assistant Professor of Music
French horn

James M. McClung

Visiting Associate Professor of Music
percussion

Justin W. Merritt (on sabbatical fall semester and January term 2024-25)

Professor of Music
composition; theory; instrumentation; electronic music

Johnathan Moeller

Adjunct Instructor of Music
guitar techniques

Natalia Moiseeva

Adjunct Assistant Professor of Music

Monica Murray

Adjunct Assistant Professor of Music

Mackenzie O'Dell

Visiting Assistant Professor of Music

Chung Park

Associate Professor of Music
orchestral ensembles; conducting

Sarah Pradt

Adjunct Assistant Professor of Music
Hardanger Fiddle

Catherine Ramirez

Artist in Residence in Music
flute; theory; chamber music

Catherine R. Rodland

Artist in Residence in Music
organ; theory

Kyle Sanborn

Adjunct Instructor of Music

Ray Shows, Jr.

Instructor of Music
violin; viola

Shari Speer

Visiting Instructor of Music
voice

Emery Stephens

Associate Professor of Music
voice

Marita Stryker

Assistant Professor of Music
voice

Cole Swanson

Visiting Assistant Professor of Music

Jason Tanksley

Adjunct Instructor of Music
tuba

Esther Wang

Adjunct Associate Professor of Music

KrisAnne Weiss

Visiting Assistant Professor of Music
voice

Peter Whitman

Adjunct Instructor of Music
jazz saxophone

Karl Wiederwohl

Visiting Assistant Professor of Music
trombone; euphonium; chamber music

Karen K. Wilkerson

Adjunct Instructor of Music
voice