

# Department of Music

## Information and Departmental Plan of Study

The Department of Music aims to give students a broad foundation for making, performing, studying, and writing about music. As part of the major, students pursue work in two loosely defined areas: Culture and Criticism (C&C) and Materials and Making (M&M). The C&C area focuses on the scholarly study of music, from historical and formalist analysis to cognitive science and ethnography. M&M encompasses topics usually explored in hands-on, exploratory ways, such as composition, improvisation, theory, analysis, and electronic music. There is considerable overlap in these categories, with M&M courses that are scholarly, and hands-on C&C courses that focus on the materials of music, but whether our concentrators ultimately choose to make music, to research and write about it, or do both, they are encouraged to develop independent work that moves across traditional disciplinary or methodological boundaries.

## Prerequisites

Students interested in the music concentration are required to gain exposure to coursework in both the Culture & Criticism and Materials & Making areas before entering the department. The prerequisites are satisfied through the completion of MUS 105 one M&M course, and one C&C course. Under special circumstances, students may be able to place out of MUS 105 by demonstrating equivalent knowledge in an exam given by the music faculty or scoring a 5 on the AP Music exam. Students who pass out of MUS 105 will be required to take an additional elective to meet the minimum requirement of 11 courses in the major.

## Advanced Placement

The Department of Music does not grant advanced placement exam credit. First-year students who wish to enroll in a course where "any music course" is listed as a prerequisite must obtain the permission of the Director of Undergraduate Studies (DUS) or the course instructor.

## Program of Study

### *Classes of 2022, 2023 and 2024:*

Concentrators are strongly encouraged to complete the requirements below. Students should consult the archived Undergraduate Announcement for details of the previous requirements.

### *Class of 2025 and beyond:*

Students majoring in music take a total of 11 courses in the major: three prerequisite courses (MUS 105, one M&M course, one C&C course); two additional courses in Culture & Criticism; two additional courses in Materials & Making (one of the three total M&M courses, including the M&M prerequisite, must include MUS 106, MUS 205, MUS 206, MUS 311, MUS 312 or an alternative approved by the DUS); three additional electives, two of which should be at the 300-

level or higher; and a credit-bearing Junior Seminar. Music majors in the Program in Music Performance certificate may use one performance course (such as MPP 213, 214, 215, 216, 219) as a departmental. Concentrators design their program of study in close consultation with the Director of Undergraduate Studies, and are strongly encouraged meet with the DUS in their first year to plan potential paths through the curriculum, as some upper-level courses have their own prerequisites. In general, we encourage students to lead with their strengths but also to take risks and step out of their comfort zones, principles that should guide their course choices.

The two distribution areas, listed below, are meant to be broad and relatively inclusive, while also serving to encourage students to look at courses they might otherwise not be inclined to consider. Note that some courses are listed in both areas; such courses can only fill the requirement for one of the areas, at the student's discretion.

### **Culture and Criticism (C&C)**

- 203 The Great Conductors; the Canonic Repertory
- 220 The Opera
- 223 The Ballet
- 230 Music in the Middle Ages
- 232 Music in the Renaissance
- 234 Music of the Baroque
- 236 Music of the Classical Period
- 238 Music of the Romantic Era
- 240 Musical Modernism 1890-1945
- 242 Music After Modernism, 1945 to the Present
- 248 Music Cognition
- 250 Musical Cultures of the World
- 258 Music of Africa
- 260 Music Traditions in North America
- 262 Jazz History: Many Sounds, Many Voices
- 264 Urban Blues and the Golden Age of Rock
- 265 Global Popular Music
- 270 Medieval and Renaissance Music from Original Notation
- 325 Contemporary Opera and Music Theater
- 334 Venice, Theater of the World
- 343 Music through Fiction
- 350 Studies in African Performance
- 359 Sound Cultures
- 434 Seminar in Ethnomusicology
- 434 Music and Narrative

### **Materials and Making (M&M)**

- 106 Music Theory Through Composition and Performance
- 204 Musical Instruments, Sound, Perception, and Creativity
- 205 Species Counterpoint
- 206 Tonal Syntax
- 209 Transformations in Engineering and the Arts

210 Beginning Workshop in Musical Composition  
248 Music Cognition  
270 Medieval and Renaissance Music from Original Notation  
306 Understanding Tonality  
308 Contemporary Music through Composition and Performance  
309 Topics in Tonal Analysis  
310 Advanced Workshop in Musical Composition  
311 Jazz Theory through Improvisation and Composition I  
312 Jazz Theory through Improvisation and Composition II  
314 Computer and Electronic Music through Programming, Performance, and Composition  
315 Symbolic Music Computing  
316 Computer and Electronic Music Composition  
319 Composition and Improvisation  
329 The Composer/Performer  
340 Advanced Concepts in Jazz Improvisation: Creating Fresh Vocabulary  
342 Beethoven's Piano Sonatas  
345 Songs and Songwriting

Note that not all of these courses are offered every year, and some courses not listed here may be appropriate for one of these areas; consult with the Director of Undergraduate Studies as needed.

## **Junior Seminar**

A fall-term Junior Seminar introduces students to some of the methodological, technical, creative, and disciplinary issues entailed in the study and making of music. Assignments may relate to, or inform, their independent work, but will be graded separately from the JIW. Students who are abroad during the fall of the junior year can complete the Junior Seminar during the fall term of the senior year.

## **Independent Work**

Independent work in the Department of Music can take many forms, ranging from research and writing about a topic of interest to the student, to projects in composition (broadly conceived, in terms of aesthetic, genre, and process), to some combination of the two; indeed, hybrid projects that combine written work with compositional work are possible and encouraged. Students establish the specific horizons of the project in collaboration with their faculty advisor.

### **Junior Independent Work**

Junior independent work begins in the fall, usually in the context of the Junior Seminar, and continues into the spring with a faculty adviser. The nature of this work can vary greatly, but for reference, it might consist of a research paper of approximately 30–40 pages, or an original composition of roughly 6–10 minutes (which would typically include a short paper detailing motivations and context for the composition). These are only guidelines, and the eventual scale of the work will depend on its nature. The specific goals for the project are worked out with a faculty advisor (identified during the fall semester), resulting in a proposal consisting of a

summary of the project aims and context, an outline, and references to related work (bibliography for research papers, associated repertoire for compositions, and other material as appropriate to the project); this proposal should be submitted to the advisor and DUS before the end of fall semester, though the grade for the proposal will be held and included in the final grade for the year-long project.

### **Senior Independent Work**

The senior independent work consists of a year-long project devised by the student and approved by a faculty adviser. Again, for reference, it might consist of a research paper of approximately 60–80 pages, or an original composition of roughly 12–20 minutes (again including a short accompanying paper), but the specific topics can vary widely, as described above; as with the JIW, these are only guidelines, and the eventual scale of the work will depend on its nature. Ideally, a faculty advisor will be identified in the spring of the junior year to help the student develop an appropriate scope for the project. The JIW and SIW topics need not be related, but often are. The thesis grade is the average of the grades given by the faculty adviser and a second faculty reader.

### **Senior Departmental Examination**

On a date arranged by the Department, senior concentrators must take a final departmental examination. This is conducted in the form of a public presentation of the student's senior thesis, followed by an oral exam and defense.

### **Study Abroad**

Music concentrators are encouraged to explore the many study abroad opportunities offered at Princeton. Among these is the unique collaboration Princeton maintains with the [Royal College of Music in London \(link is external\)](#), in which students have the opportunity to participate in a five-year double-degree program (A.B. and M.M.). Students spend the fall semester of the junior year in London. Interested current and prospective music majors should email the director of the Certificate Program in Music Performance for further details.

### **Additional Information**

#### **Ensembles, and Instrumental and Vocal Lessons**

Concentrators are encouraged to take an active part in performing music. All concentrators have the opportunity to take vocal or instrumental lessons from world-class professionals on the performance faculty. For students majoring in music or pursuing a certificate in performance, the full cost of these lessons is paid for by the University (during the junior and senior years). Note that MPP 298-299, *Independent Instruction in Voice or Instrument*, can only be taken once. Students can also gain exposure to performance by participating in one of the [Departmental Ensembles](#). For further information on lessons, ensembles, and performance opportunities, please contact [department's Program Manager](#).

### **Other Academic Preparation**

Students planning graduate study in musicology or theory should achieve reading and speaking proficiency in at least one foreign language, depending upon their areas of interest. Students with interests in composition may want preparation in engineering and computer science. Majors should discuss this with the DUS.

### **Certificate Program in Music Performance**

This certificate encompasses music performance of many varieties, and includes tracks for composition and electronic music. For certificate requirements, see the description under [Program in Music Performance](#).