MUSIC AND THEATER ARTS

Music and Theater Arts invites students to explore these disciplines as artistic practices and as cultural, intellectual, and personal avenues of inquiry and discovery. Students may pursue concentrations, minors, or majors in either Music or Theater Arts, as well as joint majors with Engineering or Science.

The Music program develops students’ creativity, talent, research ability and aesthetic sensibility through performance, composition, history, culture, technology, and analysis. Understanding of the various facets of music is cultivated through both the making and the study of music, in close contact with professors, performers, conductors, coaches, and scholars. The scope of musical investigation and experience incorporates classical, vernacular, and experimental traditions from a wide range eras and cultures, western and non-western.

Classes are tailored to the prior experiences of students who take them, from introductory subjects for students with no previous background to advanced seminars, private lessons, and performance opportunities for musicians ready to work at near-professional levels. The program integrates and deepens connections between music and technology, science, society, and other humanities disciplines, creating an experience that is intensely rich and uniquely MIT.

Theater Arts is taught as a mode of inquiry into self and society with the intention that such an inquiry can become the vehicle for transformation of one or both. The Theater Arts program is process-oriented and committed to diversity of creative forms. The curriculum is designed to help students acquire the necessary artistic, technical and intellectual skills to create theater of quality and imagination.

Performance is the testing ground for what is learned in the classroom. Performance and design experiences range from student-generated workshops in the studio to fully-realized productions on the stage. These curricular activities are guided by professional faculty and staff, often with enriching participation of guest artists.

Music and Theater Arts is united in our pursuit of artistic, intellectual, creative, and technical excellence. This requires intense focus and dedication by all members of our community. We value diversity and practice inclusion with regard to identities, backgrounds, opinions, and beliefs. Because we see our students as whole people, we prioritize their mental, emotional, and physical health above the quality of their work. This ethos extends to both our advisory and pedagogical relationships. Diversity, wellness, and inclusion are likewise central to our curriculum and hiring. We are therefore committed to recruiting a diverse faculty and staff to enhance the educational experience of the students we serve.

Undergraduate Study

Bachelor of Science in Music (Course 21M-1)
The undergraduate program leading to the Bachelor of Science in Music (http://catalog.mit.edu/degree-charts/music-course-21m) degree comprises a grounding in foundational skills in music history and culture, performance, and music theory; a capstone Advanced Seminar; and a coherent program in a musical specialty. Six required subjects (one of which consists of two terms of performance, and two of which satisfy the CI-M requirement) and five restricted electives satisfy these requirements, but should be supplemented by additional electives. The program is analogous to those for music majors at leading liberal arts institutions and prepares a student for graduate study in music. Students should demonstrate proficiency in musical fundamentals and have performance experience before declaring the major and should consult the major advisor in music no later than the first term of their junior year.

Bachelor of Science in Theater Arts (Course 21M-2)
The undergraduate program leading to the Bachelor of Science in Theater Arts (http://catalog.mit.edu/degree-charts/theater-arts-course-21m-2) degree comprises a broad foundation in theoretical and practical studies, and intensive performance and design practice. To satisfy the requirements, students complete a coherent set of restricted elective subjects (two of which satisfy the CI-M requirement) in addition to a capstone thesis (including a pre-thesis tutorial). With an emphasis on artistic practice, this course of study prepares students who plan either to enter the field or to pursue graduate studies in theater arts. Students should demonstrate proficiency in theater arts fundamentals, should have some performance experience before declaring the major, and should consult the major advisor in Theater Arts no later than the first term of their junior year.

Joint Degree Programs
The undergraduate program leading to the 21E (Humanities and Engineering) or 21S (Humanities and Science) degree with a focus in music, provides an opportunity to study and combine music with a scientific or engineering field. The joint major requires nearly the same foundational and capstone subjects as the full major (five subjects: the additional CI-M in music is not required), six subjects beyond the GIRs in a coherent program in engineering or science (often a subset of a departmental major), and a musical specialty of four subjects. Ideally, some of the subjects in the science or engineering program as well as the musical specialty should complement the forms of learning in the other, adding cohesion to the program. Students should demonstrate proficiency in musical fundamentals and have performance experience before declaring the major and should consult the major advisor in music no later than the first term of their junior year. Additional information

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can be found under Humanities (http://catalog.mit.edu/schools/humanities-arts-social-sciences/humanities/#undergraduatetext).

**Minor in Music**
The Minor in Music requires six subjects that will give students experience within the three main branches of music: history/culture, composition/theory, and performance.

### Tier I: Introduction

**Select up to two of the following:**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>21M.011</td>
<td>Introduction to Western Music</td>
</tr>
<tr>
<td>21M.013[J]</td>
<td>The Supernatural in Music, Literature and Culture</td>
</tr>
<tr>
<td>21M.030</td>
<td>Introduction to World Music</td>
</tr>
<tr>
<td>21M.051</td>
<td>Fundamentals of Music</td>
</tr>
<tr>
<td>21M.065</td>
<td>Introduction to Musical Composition</td>
</tr>
</tbody>
</table>

### Tier II: Breadth

**Select three subjects, one from each of the following categories:**

#### History/Culture

<table>
<thead>
<tr>
<th>Subject</th>
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</tr>
</thead>
<tbody>
<tr>
<td>21M.215</td>
<td>Music of the Americas</td>
</tr>
<tr>
<td>21M.220</td>
<td>Medieval and Renaissance Music</td>
</tr>
<tr>
<td>21M.223[J]</td>
<td>Folk Music of the British Isles and North America</td>
</tr>
<tr>
<td>21M.226</td>
<td>Jazz</td>
</tr>
<tr>
<td>21M.235</td>
<td>Monteverdi to Mozart: 1600-1800</td>
</tr>
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<tr>
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<td>Studies in Western Music History</td>
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<td>Symphony and Concerto</td>
</tr>
<tr>
<td>21M.273</td>
<td>Opera</td>
</tr>
<tr>
<td>21M.278</td>
<td>The Musical</td>
</tr>
<tr>
<td>21M.283</td>
<td>Film Music</td>
</tr>
<tr>
<td>21M.289</td>
<td>Studies in Western Classical Genres</td>
</tr>
<tr>
<td>21M.291</td>
<td>Music of India</td>
</tr>
<tr>
<td>21M.292</td>
<td>Music of Indonesia</td>
</tr>
<tr>
<td>21M.293</td>
<td>Music of Africa</td>
</tr>
<tr>
<td>21M.294</td>
<td>Popular Musics of the World</td>
</tr>
<tr>
<td>21M.295</td>
<td>American Popular Music</td>
</tr>
<tr>
<td>21M.299</td>
<td>Studies in World, Traditional, and Popular Music</td>
</tr>
</tbody>
</table>

#### Composition/Theory

<table>
<thead>
<tr>
<th>Subject</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>21M.301</td>
<td>Harmony and Counterpoint I</td>
</tr>
<tr>
<td>21M.341</td>
<td>Jazz Composition</td>
</tr>
<tr>
<td>21M.342</td>
<td>Composing for Jazz Orchestra</td>
</tr>
<tr>
<td>21M.351</td>
<td>Music Composition</td>
</tr>
<tr>
<td>21M.355</td>
<td>Musical Improvisation</td>
</tr>
<tr>
<td>21M.359</td>
<td>Studies in Musical Composition, Theory and Analysis</td>
</tr>
<tr>
<td>21M.361</td>
<td>Electronic Music Composition I</td>
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#### Performance (12 units)

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>21M.401</td>
<td>MIT Concert Choir</td>
</tr>
<tr>
<td>21M.405</td>
<td>MIT Chamber Chorus</td>
</tr>
<tr>
<td>21M.410</td>
<td>Vocal Repertoire and Performance</td>
</tr>
<tr>
<td>21M.423</td>
<td>Conducting and Score-Reading</td>
</tr>
<tr>
<td>21M.426</td>
<td>MIT Wind Ensemble</td>
</tr>
<tr>
<td>21M.442</td>
<td>MIT Festival Jazz Ensemble</td>
</tr>
<tr>
<td>21M.445</td>
<td>Chamber Music Society</td>
</tr>
<tr>
<td>21M.450</td>
<td>MIT Balinese Gamelan</td>
</tr>
<tr>
<td>21M.451</td>
<td>Studio Accompanying for Pianists</td>
</tr>
<tr>
<td>21M.460</td>
<td>MIT Senegalese Drum Ensemble</td>
</tr>
<tr>
<td>21M.480</td>
<td>Advanced Music Performance</td>
</tr>
<tr>
<td>21M.490</td>
<td>Emerson Scholar Solo Recital</td>
</tr>
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</table>

#### Tier III: Electives

**Select one to three subjects from the following:**

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</tr>
<tr>
<td>21M.303</td>
<td>Writing in Tonal Forms I</td>
</tr>
<tr>
<td>21M.304</td>
<td>Writing in Tonal Forms II</td>
</tr>
<tr>
<td>21M.310</td>
<td>Techniques of 20th-Century Composition</td>
</tr>
<tr>
<td>21M.340</td>
<td>Jazz Harmony and Arranging</td>
</tr>
<tr>
<td>21M.342</td>
<td>Composing for Jazz Orchestra</td>
</tr>
<tr>
<td>21M.351</td>
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The Minor in Theater Arts consists of the equivalent of six subjects arranged in three levels of study as follows:

**Tier I: Theoretical Studies**

*Select one of the following:*  
<table>
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<tr>
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<tbody>
<tr>
<td>21M.611</td>
<td>Foundations of Theater Practice</td>
</tr>
<tr>
<td>21M.690</td>
<td>Sport as Performance</td>
</tr>
<tr>
<td>21M.700</td>
<td>China on Stage</td>
</tr>
<tr>
<td>21M.703[J]</td>
<td>Media and Methods: Performing</td>
</tr>
<tr>
<td>21M.706</td>
<td>Asian American Theater</td>
</tr>
<tr>
<td>21M.710</td>
<td>Script Analysis</td>
</tr>
<tr>
<td>21M.711</td>
<td>Production Seminar</td>
</tr>
<tr>
<td>21M.715</td>
<td>Topics in Theater Arts</td>
</tr>
<tr>
<td>21M.800</td>
<td>All the World’s a Stage: Socio-Political Perspectives in Global Performance</td>
</tr>
<tr>
<td>21M.846</td>
<td>Topics in Performance Studies</td>
</tr>
<tr>
<td>21M.848</td>
<td>Performance Studies: Advanced Theories of Sport</td>
</tr>
</tbody>
</table>

**Tier II: Practical Studies**

*Select four of the following:*  
<table>
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<tr>
<th>Course</th>
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</tr>
</thead>
<tbody>
<tr>
<td>21M.600</td>
<td>Introduction to Acting</td>
</tr>
<tr>
<td>21M.601</td>
<td>Drawing for Designers</td>
</tr>
<tr>
<td>21M.603</td>
<td>Introduction to Design for the Theater</td>
</tr>
<tr>
<td>21M.604[J]</td>
<td>Playwriting I</td>
</tr>
<tr>
<td>21M.605</td>
<td>Voice and Speech for the Actor</td>
</tr>
<tr>
<td>21M.606</td>
<td>Introduction to Stagecraft</td>
</tr>
<tr>
<td>21M.624</td>
<td>Acting with the Camera</td>
</tr>
<tr>
<td>21M.645</td>
<td>Motion Theater</td>
</tr>
<tr>
<td>21M.704</td>
<td>Music Theater Workshop</td>
</tr>
<tr>
<td>21M.705</td>
<td>The Actor and the Text</td>
</tr>
<tr>
<td>21M.732</td>
<td>Costume Design</td>
</tr>
<tr>
<td>21M.733</td>
<td>Set Design</td>
</tr>
<tr>
<td>21M.734</td>
<td>Lighting Design</td>
</tr>
<tr>
<td>21M.735</td>
<td>Technical Design for Performance</td>
</tr>
<tr>
<td>21M.785[J]</td>
<td>Playwrights’ Workshop</td>
</tr>
<tr>
<td>21M.790</td>
<td>Director’s Craft</td>
</tr>
<tr>
<td>21M.830</td>
<td>Acting: Techniques and Style</td>
</tr>
<tr>
<td>21M.840</td>
<td>Performance Media</td>
</tr>
<tr>
<td>21M.842</td>
<td>Live Cinema Performance</td>
</tr>
<tr>
<td>21M.862</td>
<td>Topics in Performance Practice</td>
</tr>
<tr>
<td>21M.863</td>
<td>Advanced Topics in Theater Arts</td>
</tr>
</tbody>
</table>

**Tier III: Performance and Design**

*Select one of the following:*  
<table>
<thead>
<tr>
<th>Course</th>
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</tr>
</thead>
<tbody>
<tr>
<td>21M.803</td>
<td>Performance and Design Workshop</td>
</tr>
<tr>
<td>21M.806</td>
<td>Applied Performance and Design Production</td>
</tr>
<tr>
<td>21M.809</td>
<td>Performance and Design Intensive</td>
</tr>
<tr>
<td>21M.851</td>
<td>Independent Study in Performance and Design</td>
</tr>
</tbody>
</table>

**Total Units:** 57-72

**Inquiries**

For further information on subjects and programs, contact the Music and Theater Arts Office, Room 4-246, 617-253-3210.

**Faculty and Teaching Staff**

Evan Ziporyn, PhD  
Kenan Sahin (1963) Distinguished Professor  
Professor of Music  
Head, of Music and Theater Arts

**Professors**

Peter B. Child, PhD  
Class of 1949 Professor  
Professor of Music
Claire Conceison, PhD
Quanta Professorship in Chinese Culture
Professor of Theater Arts
(On leave, fall)

John H. Harbison, MFA
Institute Professor
Professor of Music

Keeril Makan, PhD
Michael Koerner (1949) Professor in Music Composition
Professor of Music

Jay R. Scheib, MFA
Class of 1949 Professor
Professor of Theater Arts

Janet Sonenberg, MFA
Professor of Theater Arts

Marcus Aurelius Thompson, DMA
Institute Professor
Professor of Music

**Associate Professors**
Michael Scott Cuthbert, PhD
Associate Professor of Music

Emily Richmond Pollock, PhD
Associate Professor of Music
(On leave, spring)

Patricia J. Tang, PhD
Associate Professor of Music

**Assistant Professors**
Charlotte L. Brathwaite, MFA
Assistant Professor of Theater Arts
(On leave)

Leslie Tilley, PhD
Assistant Professor of Music

**Professors of the Practice**
Eran Egozy, SM
Professor of the Practice of Music

**Senior Lecturers**
Sara L. Brown, MFA
Senior Lecturer in Theater Arts

David Deveau, MM
Senior Lecturer in Music

Mark Harvey, PhD
Senior Lecturer in Music

Anna C. Kohler
Senior Lecturer in Theater Arts

Martin Marks, PhD
Senior Lecturer in Music

Charles Shadle, PhD
Senior Lecturer in Music

Kenneth Urban, PhD
Senior Lecturer in Theater Arts

**Lecturers**
Adam Boyles, DMA
Lecturer in Music

William C. Cutter, DMA
Lecturer in Music

Frederick E. Harris Jr, PhD
Lecturer in Music

Kim Mancuso, MFA
Lecturer in Theater Arts

Teresa Neff, PhD
Lecturer in Music

Jean Rife, BM
Lecturer in Music

Elena Ruehr, PhD
Lecturer in Music

Peter Whincop, MA
Lecturer in Music

**Technical Instructors**
Joshua Higgason, BA
Technical Instructor of Theater Arts

Stephanie Rodemann, MFA
Technical Instructor of Theater Arts

**Professors Emeriti**
Jeanne Shapiro Bamberger, MA
Professor Emerita of Music

Alan Brody, PhD
Professor Emeritus of Theater Arts

Ellen T. Harris, PhD
Professor Emerita of Music

Lowell Edwin Lindgren, PhD
Professor Emeritus of Music
Music

The Music subjects described below are grouped within five areas: Introductory, History/Culture, Composition/Theory, Performance, Advanced/Special Subjects, and Music and Media. Although most students start with introductory subjects, those who have vocal or instrumental training or extensive exposure to music are encouraged to begin at a higher starting level.

Introductory Subjects

21M.011 Introduction to Western Music
Prereq: None
U (Fall, Spring)
4-0-8 units. HASS-A; CI-H

Provides a broad overview of Western music from the Middle Ages to the 20th century, with emphasis on late baroque, classical, romantic, and modernist styles. Designed to enhance the musical experience by developing listening skills and an understanding of diverse forms and genres. Major composers and works placed in social and cultural contexts. Weekly lectures feature demonstrations by professional performers and introduce topics to be discussed in sections. Enrollment limited.
Fall: E. Pollock, T. Neff, A. Boyles
Spring: M. Marks, T. Neff

21M.013[J] The Supernatural in Music, Literature and Culture
Same subject as 21L.013[J]
Prereq: None
U (Fall)
3-0-9 units. HASS-A, HASS-H; CI-H

Explores the relationship between music and the supernatural, focusing on the social history and context of supernatural beliefs as reflected in key literary and musical works from 1600 to the present. Provides an understanding of the place of ambiguity and the role of interpretation in culture, science and art. Explores great works of art by Shakespeare, Verdi, Goethe (in translation), Gounod, Henry James and Benjamin Britten. Readings also include selections from the most recent scholarship on magic and the supernatural. Writing assignments range from web-based projects to analytic essays. No previous experience in music is necessary. Projected guest lectures, musical performances, field trips. Limited to 36.
C. Shadle, M. Fuller

21M.030 Introduction to World Music
Prereq: None
U (Fall, Spring)
3-0-9 units. HASS-A; CI-H

An introduction to diverse musical traditions of the world. Music from a wide range of geographical areas is studied in terms of structure, performance practice, social use, aesthetics, and cross-cultural contact. Includes hands-on music making, live demonstrations by guest artists, and ethnographic research projects. Enrollment limited by lottery.
Fall: P. Tang, L. Flood, K. Haas
Spring: Staff

21M.051 Fundamentals of Music
Prereq: None
U (Fall, Spring)
3-1-8 units. HASS-A

Introduces students to the rudiments of Western music through oral, aural, and written practice utilizing rhythm, melody, intervals, scales, chords, and musical notation. Individual skills are addressed through a variety of approaches, including keyboard practice in the required piano labs. Limited to 20 by lottery. Not open to students who have completed 21M.301 or 21M.302.
Fall: K. Salfelder, E. Kwon
Spring: M. Cuthbert, K. Salfelder

21M.065 Introduction to Musical Composition
Prereq: None
U (Fall, Spring)
3-0-9 units. HASS-A

Through a progressive series of composition projects, students investigate the sonic organization of musical works and performances, focusing on fundamental questions of unity and variety. Aesthetic issues are considered in the pragmatic context of the instructions that composers provide to achieve a desired musical result, whether these instructions are notated in prose, as graphic images, or in symbolic notation. No formal training is required. Weekly listening, reading, and composition assignments draw on a broad range of musical styles and intellectual traditions, from various cultures and historical periods. Limited to 18.
Fall: E. Ziporyn
Spring: K. Makan

Music and Theater Arts
History/Culture

21M.215 Music of the Americas
Prereq: Permission of instructor
U (Spring)
3-0-9 units. HASS-A
A survey of the music of North and South America from the Renaissance to the present, with emphasis on the cross-fertilizations of indigenous and European traditions. Listening assignments will focus on composers as varied as Copland and Still, Revueltas and Chihara.
C. Shadle

21M.220 Medieval and Renaissance Music
Prereq: None. Coreq: 21M.301
U (Spring)
3-0-9 units. HASS-A
Examines European music from the early Middle Ages until the end of the Renaissance. Includes a chronological survey and intensive study of three topics: chant and its development, music in Italy 1340-1420, and music in Elizabethan England. Focuses on methods and pitfalls in studying music of the distant past. Students’ papers, problem sets, and presentations explore lives, genres, and works in depth. Works studied in facsimile of original notation, and from original manuscripts at MIT, where possible.
M. Cuthbert

21M.226 Jazz
Prereq: None
U (Fall)
3-0-9 units. HASS-A
Historical survey from roots in African and American contexts, including spirituals, blues, and ragtime, through early jazz, Swing, bebop, and post-bop movements, with attention to recent developments. Key jazz styles, the relation of music and society, and major figures such as Armstrong, Ellington, Basie, Goodman, Parker, Monk, Mingus, Coltrane, and others are considered. Some investigation of cross-influences with popular, classical, folk, and rock musics. Enrollment may be limited.
M. Harvey

21M.235 Monteverdi to Mozart: 1600-1800
Prereq: 21M.301 or permission of instructor
U (Spring)
3-0-9 units. HASS-A
Surveys Baroque and Classical genres: opera, cantata, oratorio, sonata, concerto, quartet and symphony. Includes the composers Monteverdi, Schutz, Purcell, Vivaldi, Bach, Handel, Haydn and Mozart. Bases written essays, projects and oral presentations on live performances as well as listening and reading assignments. Basic music score-reading ability required.
T. Neff

21M.250 Beethoven to Mahler: 1800-1910
Prereq: 21M.301 or permission of instructor
U (Fall)
3-0-9 units. HASS-A
Surveys Romantic genres including Lied/song, choral music, opera, piano sonata/character cycle, concerto, and symphony/symphonic poem. Includes the composers Beethoven, Schubert, Berlioz, Chopin, Brahms, Wagner, Verdi, Tchaikovsky, and Mahler. Bases written essays and oral presentations on live performances as well as listening and reading assignments. Basic score-reading ability recommended.
T. Neff
21M.260 Stravinsky to the Present
Prereq: 21M.301 or permission of instructor
U (Fall)
3-0-9 units. HASS-A
Surveys musical works drawn from many genres, representing stylistic movements that have transformed classical music over the past hundred years. Focal topics include musical modernism, serialism, neoclassicism, nationalism and ideology, minimalism, and aleatoric and noise composition experiments. Discusses electronic and computer music, and new media and the postmodern present. Begins with Stravinsky's early ballets and ends with music by current MIT composers and other important figures active today. Ability to read music required. Instruction and practice in oral and written communication provided.
M. Marks

21M.269 Studies in Western Music History
Prereq: 21M.301 or permission of instructor
U (Spring)
3-0-9 units. HASS-A
Can be repeated for credit.
Explores particular questions or repertories in Western classical music. Requires individual participation, presentations, and writing. Topics vary each year. Examples include women in music, musical borrowing, the Ars Nova, Schumann, or music after 1990. May be repeated for credit with permission of instructor.
Staff

21M.271 Symphony and Concerto
Prereq: None
U (Spring)
3-0-9 units. HASS-A
Explores the style, form, and history of approximately two dozen pieces of canonical symphonic repertoire. Students write short reviews of musicological articles on the rich cultural history of selected works and complete one project about the state of classical music in contemporary society. Basic score-reading ability required.
E. Pollock

21M.273 Opera
Prereq: None
U (Fall)
3-0-9 units. HASS-A
Focuses on the different styles and dramatic approaches exhibited by a range of operas. Central questions include the process of adaptation from source material, the conventions of different operatic eras, and how the works are staged in contrasting productions. Basic score-reading ability required.
E. Pollock

21M.283 The Musical
Prereq: One subject in film, music, or theater; or permission of instructor
U (Spring)
3-0-9 units. HASS-A
Covers Broadway works and Hollywood films in depth. Proceeds chronologically, exploring three stage musicals and three films at a time, within four historical categories: breakthrough musicals of the 1920s and ’30s; classic “book musicals” of the ’40s and ’50s; modernist and concept musicals of the ’60s and ’70s; and post modern and cutting-edge works of the ’80s and ’90s. Attention given to the role of music in relation to script, characterization, and dramatic structure. Final papers involve comparison of one stage and one film work, selected in consultation with the instructor. Oral presentations required and in-class performances encouraged.
M. Marks

21M.284 Film Music
Subject meets with CMS.925
Prereq: None
U (Fall)
3-0-9 units. HASS-A
Surveys styles and dramatic functions of music for silent films of the 1910s-20s, and music in sound films from the 1930s to the present. Close attention given to landmark scores by American and European composers, including Korngold, Steiner, Rozsa, Prokofiev, Copland, Herrmann, Rota, Morricone, and Williams. Subsidiary topics include new trends in contemporary film-scoring, pop scores, the impact of electronics, and specialized genres (e.g., animation). Students taking the graduate version complete different assignments. Some background in the study of film and/or music is expected.
M. Marks

21M.289 Studies in Western Classical Genres
Prereq: 21M.301 or permission of the instructor
U (Spring)
3-0-9 units. HASS-A
Can be repeated for credit.
Explores topics concerned with specific types of classical music, such as repertories for instrumental soloists and/or small ensembles, orchestral works, solo songs, choral works, or compositions for theater, film, or new media. Topics vary and may require additional prerequisites or specialized skills such as score-reading or playing an instrument. Examples include the English madrigal, Baroque chamber music, Beethoven’s symphonies, French art song, Wagner’s ‘Ring’ cycle, American choral music, Stravinsky’s theater works, and the Hollywood film score. May be repeated for credit with permission of instructor.
Staff
**MUSIC AND THEATER ARTS**

**21M.291 Music of India**  
Prereq: None  
U (Spring)  
3-0-9 units. HASS-A  
Focuses on Hindustani classical music of North India, and also involves learning about the ancient foundations of the rich classical traditions of music and dance of all Indian art and culture. Practice of the ragas and talas through the learning of songs, dance, and drumming compositions. Develops insights through listening, readings, and concert attendance.  
G. Ruckert

**21M.292 Music of Indonesia**  
Prereq: None  
U (Fall)  
3-0-9 units. HASS-A  
Provides an introduction to the fascinating, intricate music of Indonesia with a special focus on Bali. Examines diverse traditions across the archipelago from both musical and cultural perspectives, from the gamelan percussion orchestras of Bali and Java to the indigenous folk traditions of Borneo, from the most sacred ritual music to the most modern popular music. Students analyze and discuss the cultural significance of musical examples, and engage in hands-on music making.  
L. Tilley

**21M.293 Music of Africa**  
Prereq: None  
U (Fall)  
3-0-9 units. HASS-A  
Studies musical traditions of sub-Saharan Africa, with focus on West Africa. Explores a variety of musical practices and their cultural contexts through listening, reading and writing assignments with an emphasis on class discussion. Includes in-class instruction in drumming, song and dance of Senegal, Ghana, and South Africa, as well as live lecture-demonstrations by guest performers from throughout sub-Saharan Africa. Limited to 15; preference to majors, minors, concentrators. Admittance may be controlled by lottery.  
P. Tang

**21M.294 Popular Musics of the World**  
Prereq: None  
U (Spring)  
3-0-9 units. HASS-A  
Focuses on popular music created for and transmitted by mass media. Studies various popular music genres from around the world through listening and reading assignments, while considering issues of musical change, syncretism, Westernization, globalization, the impact of recording industries, and the post-colonial era. Case studies include bhangra, Afro-pop, reggae, and global hip-hop. Limited to 25; preference to majors, minors, concentrators. Admittance may be controlled by lottery.  
P. Tang

**21M.295 American Popular Music**  
Prereq: None  
U (Spring)  
3-0-9 units. HASS-A  
Surveys the development of popular music in the US, and in a cross-cultural milieu, relative to the history and sociology of the last two hundred years. Examines the ethnic mixture that characterizes modern music, and how it reflects many rich traditions and styles (minstrelsy, music-hall, operetta, Tin Pan Alley, blues, rock, electronic media, etc.). Provides a background for understanding the musical vocabulary of current popular music styles. Limited to 20.  
L. Flood

**21M.299 Studies in World, Traditional, and Popular Music**  
Prereq: 21M.030 or permission of instructor  
U (Fall)  
3-0-9 units. HASS-A  
Can be repeated for credit.  
Studies of selected topics in ethnomusicology (the study of music in culture). Topics vary. Examples include music and crisis, fieldwork methodologies, Asian classical traditions, Senegalese Mbalax, Hindustani Khayal, Brazilian Samba, or Duke Ellington. May be repeated for credit with permission of instructor.  
T. Neff
**Composition/Theory**

**21M.301 Harmony and Counterpoint I**  
Prereq: None  
U (Fall, Spring)  
3-3-6 units. HASS-A

Covers basic writing skills in music of the common-practice period (Bach to Brahms). Regular written assignments lead to the composition of short pieces. Analyzes representative works from the literature, keyboard laboratory, and sight-singing choir. Students should have experience reading music. Enrollment limited.  
*Fall: E. Ruehr, W. Cutter, K. Salfelder  
Spring: M. Harvey, E. Ruehr*

**21M.302 Harmony and Counterpoint II**  
Prereq: 21M.301 or permission of instructor  
U (Fall, Spring)  
3-2-7 units. HASS-A

A continuation of 21M.301, including chromatic harmony and modulation, a more extensive composition project, keyboard laboratory, and musicianship laboratory. Limited to 20 per section.  
*Fall: K. Makan, M. Cuthbert  
Spring: P. Child, C. Shadle*

**21M.303 Writing in Tonal Forms I**  
Prereq: 21M.302  
U (Fall, Spring)  
3-1-8 units. HASS-A

Written and analytic exercises based on 18th- and 19th-century small forms and harmonic practice found in music such as the chorale preludes of Bach; minuets and trios of Haydn, Mozart, and Beethoven; and the songs and character pieces of Schubert and Schumann. Musicianship laboratory is required. Limited to 20.  
*C. Shadle*

**21M.304 Writing in Tonal Forms II**  
Prereq: 21M.303  
U (Spring)  
3-1-8 units. HASS-A

Further written and analytic exercises in tonal music, focusing on larger or more challenging forms. For example, students might compose a sonata-form movement for piano or a two-part invention in the style of Bach. Students have opportunities to write short works that experiment with the expanded tonal techniques of the late 19th and early 20th centuries. Musicianship laboratory is required. Limited to 20.  
*C. Shadle*

**21M.310 Techniques of 20th-Century Composition**  
Prereq: 21M.302, 21M.260, or permission of instructor  
U (Fall)  
3-0-9 units. HASS-A

Students complete written and analytical exercises based on compositional forms and practices from the first half of the 20th century. Areas covered include compositions based upon artificial scales and modes, as in Debussy, Bartok, and Stravinsky; compositions based on atonal pitch organizations, as with Schoenberg and Webern; compositions based on rhythmic process, timbral exploration, and/or non-Western influences. Basic instrumentation will be taught, and compositions will be performed in class.  
*K. Makan*

**21M.340 Jazz Harmony and Arranging**  
Prereq: 21M.051, 21M.226, or permission of instructor  
U (Spring)  
3-0-9 units. HASS-A

Basic harmony and theory of mainstream jazz and blues; includes required listening in jazz, writing and analysis work, and two full-scale arrangements. Serves as preparation for more advanced work in jazz with application to rock and pop music. Performance of student arrangements. Limited to 20.  
*M. Harvey*

**21M.341 Jazz Composition**  
Prereq: 21M.226, 21M.340, or permission of instructor  
U (Fall)  
3-0-9 units. HASS-A

Jazz writing using tonal, modal, and extended compositional approaches as applied to the blues, the 32-bar song form, and post-bop structural designs. Consideration given to a variety of styles and to the ways improvisation informs the compositional process. Study of works by Ellington, Mingus, Parker, Russell, Evans, Nelson, Golson, Coleman, Coltrane, Threadgill, Hemphill, and others. Performance of student compositions. Limited to 20.  
*M. Harvey*
21M.342 Composing for Jazz Orchestra
Prereq: Permission of instructor
Acad Year 2017-2018: Not offered
Acad Year 2018-2019: U (Fall)
3-0-9 units. HASS-A
Explores composition and arrangement for the large jazz ensembles from 1920s foundations to current postmodern practice. Consideration given to a variety of styles and to the interaction of improvisation and composition. Study of works by Basie, Ellington, Evans, Gillespie, Golson, Mingus, Morris, Nelson, Williams, and others. Open rehearsals, workshops, and performances of student compositions by the MIT Festival Jazz Ensemble and the Aardvark Jazz Orchestra. Limited to 20.
M. Harvey

21M.351 Music Composition
Subject meets with 21M.505
Prereq: 21M.304, 21M.310, or permission of instructor
U (Spring)
3-0-9 units. HASS-A
Can be repeated for credit.
Directed composition of original writing involving voices and/or instruments. Includes a weekly seminar in composition for the presentation and discussion of work in progress. Students are expected to produce at least one substantive work and perform it in public by the end of the term. Contemporary compositions and major works from 20th-century music literature are studied. Students taking the graduate version complete different assignments.
K. Makan

21M.355 Musical Improvisation
Prereq: Permission of instructor
U (Spring)
3-0-9 units. HASS-A
Students study concepts and practice techniques of improvisation in solo and ensemble contexts. Examines relationships between improvisation, composition, and performance based in traditional and experimental approaches. Topics, with occasional guest lectures, may include jazz, non-western music, and western concert music, as well as improvisation with film, spoken word, theater, and dance. Enrollment may be limited; open by audition to instrumental or vocal performers.
M. Harvey

21M.359 Studies in Musical Composition, Theory and Analysis
Prereq: 21M.302 or permission of instructor
Acad Year 2017-2018: Not offered
Acad Year 2018-2019: U (Fall)
3-0-9 units. HASS-A
Can be repeated for credit.
Explores techniques associated with musical composition and/or analysis. Written exercises in the form of music (composition) and/or prose (papers) may be required, depending on the topic. Topics vary each year; examples include fugue, contemporary aesthetics of composition, orchestration, music analysis, or music and mathematics. May be repeated for credit with permission of instructor. Limited to 18.
Staff

21M.361 Electronic Music Composition I
Prereq: None
U (Fall, Spring)
2-1-9 units. HASS-A
Students develop basic skills in composition through weekly assignments focusing on sampling and audio processing. Source materials include samples of urban/natural environments, electronically generated sounds, inherent studio/recording noise, and pre-existing recordings. Audio processing includes digital signal processing (DSP) and analog devices. Covers compositional techniques, including mixing, algorithms, studio improvisation, and interaction. Students critique each other’s work and give informal presentations on recordings drawn from sound art, experimental electronica, conventional and non-conventional classical electronic works, and popular music. Covers technology, math, and acoustics in varying detail. Limited to 10 per section; preference to Music majors, minors, and concentrators.
Fall: P. Whincop, F. Hollerweger
Spring: P. Whincop

21M.362 Electronic Music Composition II
Prereq: 21M.361 or permission of instructor
U (Spring)
2-2-8 units. HASS-A
Explores sophisticated synthesis techniques, from finely tuned additive to noise filtering and distortion, granular synthesis to vintage emulation. Incorporates production techniques and use of multimedia, with guest lecturers/performers. Considers composing environments such as Max/MSP/jitter, SPEAR, SoundHack, and Mathematica. Assignments include diverse listening sessions, followed by oral or written presentations, weekly sound studies, critiques, and modular compositions/soundscapes. Prior significant computer music experience preferred. Consult instructor for technical requirements. Limited to 8.
P. Whincop
21M.380 Music and Technology
Prereq: Permission of instructor
U (Fall, Spring)
3-0-9 units. HASS-A
Can be repeated for credit.

Explores various technologies in relation to musical analysis, composition, performance, culture, and quantitative methods. Topics vary each term and may include development and impact on society, generative and algorithmic music, recording techniques or procedural sound design. May involve hands-on components such as laptop music ensemble, new instrument building, or comparing the theory and practice of audio recording. Limited to 16.

F. Hollerweger

21M.385[J] Interactive Music Systems
Same subject as 6.809[J]
Subject meets with 21M.585
Prereq: 21M.301, 6.01; or permission of instructor
U (Fall, Spring)
3-0-9 units. HASS-A

Explores audio synthesis, musical structure, human computer interaction (HCI), and visual presentation for the creation of interactive musical experiences. Topics include audio synthesis; mixing and looping; MIDI sequencing; generative composition; motion sensors; music games; and graphics for UI, visualization, and aesthetics. Includes weekly programming assignments in python. Teams build an original, dynamic, and engaging interactive music system for their final project. Limited to 18.

E. Egozy, L. Kaelbling

21M.387 Fundamentals of Music Processing (New)
Subject meets with 21M.587
Prereq: 21M.051, 6.003, 6.01
U (Fall)
3-0-9 units. HASS-A

Analyzes recorded music in digital audio form using advanced signal processing and optimization techniques to understand higher-level musical meaning. Covers fundamental tools like windowing, feature extraction, discrete and short-time Fourier transforms, chromagrams, and onset detection. Addresses analysis methods including dynamic time warping, dynamic programming, self-similarity matrices, and matrix factorization. Explores a variety of applications, such as event classification, audio alignment, chord recognition, structural analysis, tempo and beat tracking, content-based audio retrieval, and audio decomposition. Students taking graduate version complete additional assignments. Enrollment limited.  

E. Egozy

Performance
Students may combine or repeat any of the 6-unit subjects listed below for 12 units (one full subject) of credit toward the Humanities, Arts, and Social Sciences (HASS) General Institute Requirement (GIR). See the HASS Requirement website (http://web.mit.edu/hassreq/petitions.html) for details.

21M.401 MIT Concert Choir
Prereq: None
U (Fall, Spring)
0-4-2 units
Can be repeated for credit.

Rehearsals and performance of primarily large-scale works for chorus, soloists, and orchestra--from the Passions and Masses of J. S. Bach to oratorios of our own time. Open to graduate and undergraduate students by audition.

W. Cutter

21M.405 MIT Chamber Chorus
Prereq: None
U (Fall, Spring)
3-0-3 units
Can be repeated for credit.

Rehearsal and performance of choral repertoire for small chorus, involving literature from the Renaissance to contemporary periods. Limited to 32 by audition.

W. Cutter

21M.410 Vocal Repertoire and Performance
Subject meets with 21M.515
Prereq: None. Coreq: Participation in ensemble for vocalists
U (Spring)
3-0-3 units
Can be repeated for credit.

For the singer and/or pianist interested in collaborative study of solo vocal performance. Historical study of the repertoire includes listening assignments of representative French, German, Italian, and English works as sung by noted vocal artists of the genre. Topics include diction as facilitated by the study of the International Phonetic Alphabet; performance and audition techniques; and study of body awareness and alignment through the Alexander Technique and yoga. Admission by audition; Emerson Vocal Scholars contact department.

A. Boyles
21M.421 MIT Symphony
Prereq: None
U (Fall, Spring)
0-4-2 units
Can be repeated for credit.

Rehearsals prepare works for concerts and recordings. Analyses of musical style, structure, and performance practice are integrated into rehearsals as a means of enriching musical conception and the approach to performance. Likewise, additional scores of particular structural or stylistic interest are read whenever time permits. Admission by audition.

A. Boyles

21M.423 Conducting and Score-Reading
Prereq: 21M.302 or permission of instructor
U (Fall)
3-0-3 units
Can be repeated for credit.

Introduces ensemble conducting as a technical and artistic discipline. Incorporates ear training, score-reading skills and analysis, rehearsal technique, and studies of various philosophies. Attendance of rehearsals and specific concerts required. Opportunities include conducting students, professional musicians, and MIT Symphony Orchestra (when possible). Instrumental proficiency required, although vocalists with keyboard abilities will be accepted. May be repeated once for credit with permission of instructor.

A. Boyles

21M.426 MIT Wind Ensemble
Prereq: None
U (Fall, Spring)
0-4-2 units
Can be repeated for credit.

Designed for advanced instrumentalists who are committed to the analysis, performance, and recording of woodwind, brass, and percussion literature from the Renaissance through the 21st century. The repertoire consists primarily of music for small and large wind ensembles. May include ensemble music from Gabrieli to Grainger, Schuller, Mozart, Dvorak, and various mixed media including strings. Performance of newly commissioned works. Opportunities for solo work and work with recognized professional artists and composers. Admission by audition.

F. Harris

21M.442 MIT Festival Jazz Ensemble
Prereq: None
U (Fall, Spring)
0-4-2 units
Can be repeated for credit.

Designed for instrumentalists dedicated to the analysis, performance, and recording of traditional and contemporary jazz ensemble compositions. Instrumentation includes saxophones, trumpets, trombones, piano, guitar or vibraphone, bass, percussion and occasionally french horn, double reeds, and strings. Provides opportunities to work with professional jazz artists and perform commissioned works by recognized jazz composers. Experience in improvisation preferred but not required. Admission by audition.

F. Harris

21M.445 Chamber Music Society
Prereq: None
U (Fall, Spring)
0-4-2 units
Can be repeated for credit.

Study of chamber music literature through analysis, rehearsal, and performance. Weekly seminars and coaching. Open to string, piano, brass, woodwind players, and singers. Admission by audition.

M. Thompson, D. Deveau, J. Rife

21M.450 MIT Balinese Gamelan
Prereq: Permission of instructor
U (Fall, Spring)
0-3-3 units
Can be repeated for credit.

A performing ensemble dedicated to the traditional music of Bali. Members of the ensemble study structures and techniques used on various Balinese gamelan instruments and learn to perform gamelan pieces. No previous experience required. Limited to 25 by audition.

Fall: L. Tilley
Spring: D. Alit
**21M.451 Studio Accompanying for Pianists**
Prereq: None  
U (Fall, Spring)  
Units arranged  
Can be repeated for credit.

Open by audition to pianists who wish to explore and develop their talents as accompanists. Pianists are paired with a music scholarship recipient and attend that student’s private lesson each week. Accompanists prepare independently, rehearse with the student partner, and provide accompaniment at a juried recital or masterclass each term. Under supervision for music faculty and private lesson instructors, pianists may work with one or two scholarship students each term at 3 units each or one student in 21M.480/21M.512 for 6 units. Subject satisfies the performance requirement for pianists receiving music scholarships.  
*D. Deveau*

**21M.460 MIT Senegalese Drum Ensemble**
Prereq: None  
U (Fall, Spring)  
0-3-3 units  
Can be repeated for credit.

A performance ensemble focusing on the sabar drumming tradition of Senegal, West Africa. Study and rehearse Senegalese drumming techniques and spoken word. Perform in conjunction with MIT Rambax drumming group. No previous experience necessary, but prior enrollment in 21M.030 or 21M.293 strongly recommended. Limited to 30 by audition.  
*L. Toure*

**21M.480 Advanced Music Performance**
Subject meets with 21M.512  
Prereq: None  
U (Fall, Spring)  
1-2-3 units  
Can be repeated for credit.

Designed for students who demonstrate considerable technical and musical skills and who wish to develop them through intensive private study. Students must take a weekly lesson, attend a regular performance seminar, and participate in a departmental performing group. Full-year commitment required. Information about lesson fees, scholarships, and auditions available in Music Section Office. Students taking the graduate version complete different assignments. Admission by audition.  
*Fall: M. Thompson, D. Deveau  
Spring: D. Deveau*

**21M.490 Emerson Scholar Solo Recital**
Subject meets with 21M.525  
Prereq: Permission of instructor  
U (Spring)  
1-0-5 units  
Can be repeated for credit.

Solo 50-minute recital prepared with a private teacher and approved by the Emerson Private Studies Committee based on evidence of readiness shown in the Fall Term performances. See Emerson Scholars Stellar site for application deadlines and conditions. Restricted to Emerson Scholars.  
*D. Deveau, J. Rife*

**Advanced/Special Subjects**

**21M.500 Advanced Seminar in Music**
Subject meets with 21M.512  
Prereq: Permission of instructor  
U (Fall)  
3-0-9 units. HASS-A  
Can be repeated for credit.

Seminar that develops analytic and research skills in music history/culture or theory/composition. Topics vary, but are organized around a particular methodology, musical topic, or collection of works, that allow for application to a variety of interests and genres. Strong emphasis on student presentations, discussion, and a substantial writing project. May be repeated for credit with permission from instructor.  
*P. Child*

**21M.505 Music Composition**
Subject meets with 21M.351  
Prereq: 21M.304, 21M.310, or permission of instructor  
G (Spring)  
3-0-9 units  
Can be repeated for credit.

Directed composition of original writing involving voices and/or instruments. Includes a weekly seminar in composition for the presentation and discussion of work in progress. Students are expected to produce at least one substantive work and perform it in public by the end of the term. Contemporary compositions and major works from 20th-century music literature are studied. Students taking the graduate version complete different assignments.  
*K. Makan*
21M.512 Advanced Music Performance
Subject meets with 21M.480
Prereq: None
G (Fall, Spring)
1-2-3 units
Can be repeated for credit.

Designed for students who demonstrate considerable technical and musical skills and who wish to develop them through intensive private study. Students must take a weekly lesson, attend a regular performance seminar, and participate in a departmental performing group. Full-year commitment required. Information about lesson fees, scholarships, and auditions available in Music Section Office. Students taking the graduate version complete different assignments. Admission by audition.
Fall: D. Deveau, M. Thompson
Spring: D. Deveau

21M.515 Vocal Repertoire and Performance
Subject meets with 21M.410
Prereq: None
G (Spring)
3-0-3 units
Can be repeated for credit.

For the singer and/or pianist interested in collaborative study of solo vocal performance. Historical study of the repertoire includes listening assignments of representative French, German, Italian, and English works as sung by noted vocal artists of the genre. Topics include diction as facilitated by the study of the International Phonetic Alphabet; performance and audition techniques; and study of body awareness and alignment through the Alexander Technique and yoga. Admission by audition. Emerson Vocal Scholars contact department.
A. Boyles

21M.525 Emerson Scholars Solo Recital
Subject meets with 21M.490
Prereq: None
G (Spring)
1-2-3 units
Can be repeated for credit.

Emerson Scholars may receive credit for a solo spring recital that has been prepared with and approved by the private teacher and the Emerson Private Studies Committee. Approval based on evidence of readiness shown in first term master classes. Restricted to Emerson Scholars.
D. Deveau

21M.531 Independent Study in Music
Prereq: Permission of instructor
U (Fall, IAP, Spring)
Units arranged
Can be repeated for credit.

Open to qualified students who wish to pursue independent studies or projects with members of the Music Section. Projects require prior approval by the Music and Theater Arts Chair.
Consult Music Section Office

21M.533 Independent Study in Music
Prereq: Permission of instructor
U (Fall, IAP, Spring)
Units arranged [P/D/F]
Can be repeated for credit.

Open to qualified students who wish to pursue independent studies or projects with members of the Music Section. Projects require prior approval by the Music and Theater Arts Chair.
Consult Music Section Office

21M.53, 21M.54 Special Subject in Music
Prereq: Permission of instructor
U (Fall, IAP)
Units arranged
Can be repeated for credit.

Study of musical topics not covered in the regular subject listings, particularly experimental subjects offered by permanent or visiting faculty.
Consult Music Office

Music and Media

21M.580[J] Musical Aesthetics and Media Technology
Same subject as MAS.825[J]
Prereq: Permission of instructor
G (Fall)
3-3-3 units
See description under subject MAS.825[J].
T. Machover

21M.581[J] Projects in Media and Music
Same subject as MAS.826[J]
Prereq: MAS.825[J]
G (Spring)
3-3-6 units
Can be repeated for credit.
See description under subject MAS.826[J].
T. Machover
21M.585 Interactive Music Systems
Subject meets with 6.809[J], 21M.385[J]
Prereq: None
G (Fall, Spring)
3-0-9 units
Explores audio synthesis, musical structure, human computer interaction (HCI), and visual presentation for the creation of interactive musical experiences. Topics include audio synthesis; mixing and looping; MIDI sequencing; generative composition; motion sensors; music games; and graphics for UI, visualization, and aesthetics. Includes weekly programming assignments in python. Teams build an original, dynamic, and engaging interactive music system for their final project.Limited to 18.
E. Egozy

21M.587 Fundamentals of Music Processing (New)
Subject meets with 21M.387
Prereq: None
G (Fall)
3-0-9 units
Analyzes recorded music in digital audio form using advanced signal processing and optimization techniques to understand higher-level musical meaning. Covers fundamental tools like windowing, feature extraction, discrete and short-time Fourier transforms, chromagrams, and onset detection. Addresses analysis methods including dynamic time warping, dynamic programming, self-similarity matrices, and matrix factorization. Explores a variety of applications, such as event classification, audio alignment, chord recognition, structural analysis, tempo and beat tracking, content-based audio retrieval, and audio decomposition. Students taking graduate version complete additional assignments.Enrollment limited.
E. Egozy

Theater Arts
The subjects listed below are arranged in three sections: Introductory, Intermediate, and Advanced Subjects.

Introductory Subjects

21M.600 Introduction to Acting
Prereq: None
U (Fall, Spring)
4-0-5 units. HASS-A
Explores the actor’s tools: body, voice, mind, imagination, and the essential self. Through studio exercises, students address issues of honesty and creativity in the theatrical moment, and begin to have a sense of their strengths and limitations as communicating theatrical artists. Provides an opportunity for students to discover their relationship to “the other” in the acting partner, the group, the environment, and the audience.Limited to 20 per section.
A. Kohler

21M.601 Drawing for Designers
Prereq: None
U (Fall, Spring)
3-0-6 units. HASS-A
Explores drawing as a fundamental component of the design process. In-class drawing exercises focus on developing the hand-to-eye relationship and pre-visualization skills essential to any designer. Studies the use drawing as a route to understanding space and form and achieving accuracy through expression. By drawing figures, landscapes and/or still life compositions in a variety of media, students investigate the figure/ground relationship while dealing with tone, line, and composition, which are all requisite elements of design. Provides exposure to designers who have used drawing as a central component of their work. Students create a portfolio that includes in-class drawings, studies done outside of class, and one research-based written project.Limited to 20.
Fall: S. McBride
Spring: O. Botez

21M.603 Introduction to Design for the Theater
Prereq: None
U (Fall)
3-0-6 units. HASS-A
Introduces the fundamental skills and concepts of scenography through a series of individual design projects structured to explore the relationship of the performer to the environment, the interrelation of lighting and stage design, and the evolution of visual narrative. Develops a basic visual literacy for the theater by honing skills in drawing, model building, 3-D modeling, digital image manipulation, and color theory. Projects complimented by study of artworks and theories by Cindy Sherman, Sol LeWitt, Alan Kaprow, Robert Wilson, Bertolt Brecht, Caspar Neher, and others.Enrollment may be limited.
S. Brown
21M.604[J] Playwriting I
Same subject as 21W.754[J]
Prereq: None
U (Fall)
3-0-9 units. HASS-A
Introduces the craft of writing for the theater, with special attention to the "play" in playwriting. Through weekly assignments and in-class exercises, students explore scene structure, action, events, voice, and dialogue. In workshop format, students present individual work for feedback and are encouraged to bring a sense of fun, joy and playfulness to their writing. Readings include published plays, which provide exposure to a variety of styles, voices, and structures. Emphasizes process, risk taking, and finding one's own voice and vision.
L. Harrington; K. Urban

21M.605 Voice and Speech for the Actor
Prereq: None
U (Fall, Spring)
4-0-5 units. HASS-A
Can be repeated for credit.
Concentrates upon freeing the natural voice through awareness of physical, vocal and, at times, emotional habits and the willingness and desire to experience change. Teaches progression of contemporary approaches to voice through in-class vocal exercises. Students use sonnets or poems as vehicles to explore the components of language and the need to communicate and reveal oneself through the voice. Designed for students interested in theater or developing their voices for presentations and professional speaking. Limited to 14; preference to Theater majors, minors, and concentrators who have pre-registered.
K. Eastley, O. D’Ambrosio

21M.606 Introduction to Stagecraft
Prereq: None
U (Fall, Spring)
4-3-2 units. HASS-A
Provides a foundation in theater technology, examining the creation of a theatrical production from conception to performance. Explores the realization of an artistic and structural vision for a play, taking into account all facets of technical theater: history of productions, types of technical roles, design, drafting, carpentry, costume, lighting, rigging, stage management, sound, and video. Students serve on the production team responsible for building, installing and/or running the department’s show that semester. Limited to 18.
S. Rodemann

21M.611 Foundations of Theater Practice
Prereq: None
Acad Year 2017-2018: Not offered
Acad Year 2018-2019: U (Fall)
3-0-9 units. HASS-A
Introduces the ideas, skills, and aesthetic issues which comprise the creation of the theatrical event. Guest artists and faculty members introduce the work of different disciplines such as directing, stagecraft, design, acting, dramaturgy, and criticism. Readings and in-class exercises help students understand and experience the basic creative impulse in each area.
J. Sonenberg

21M.624 Acting with the Camera
Prereq: 21M.600 or permission of instructor
U (Spring)
4-0-8 units. HASS-A
Studio workshop explores the discipline of acting for the camera through in-class exercises that focus on the creative challenges inherent to both filming and being filmed. Investigates the performer in the history of cinema, television, and multimedia stage performance through readings, screenings, and experimentation with the theory and practice of performing for and with the camera. Culminates in student-written, edited, directed, and acted short films. Instruction in written and oral communication provided. Limited to 20.
A. Kohler

21M.645 Motion Theater
Prereq: None
U (Fall, Spring)
3-0-9 units. HASS-A
Examines the theatrical event from the perspective of composition in a performance workshop. Studio exercises address the process of developing a theatrical work through an internalized understanding of compositional principles in theater. Examines physical action in time and space. Includes outside readings, videos, short essays, and in-class discussions. Provides the performer, director, choreographer, designer or writer opportunities to engage with large and small group ensembles in creation of theatrical events. Topics include image, motion, shape, repetition, gesture, and spatial relationship. Preference to majors, minors, concentrators. Admittance may be controlled by lottery.
Fall: J. Scheib
Spring: C. Hammond
21M.690 Sport as Performance  
Prereq: None  
U (Spring)  
3-0-9 units. HASS-A; CI-H  

Seminar investigates the aesthetics of sport as theatrical performance and explores the performance of race, gender, class, nation, and sexuality in sport. Readings drawn from theatre/performance studies, anthropology, sociology, ethnic studies, gender studies, history, and kinesiology. Topics include barnstorming, Olympics, Title IX, Native American mascots, and a variety of sports ranging from football to figure skating. Limited to 18. 
C. Conceison

Intermediate Subjects

21M.700 China on Stage  
Subject meets with 21M.701  
Prereq: None  
U (Spring)  
3-0-9 units. HASS-A; CI-H  

Explores the role theater productions have played in shaping Chinese society, politics, and cultural exchange during the past century. Topics include censorship, audience reception, and current translingual and cross-cultural trends. Examines plays in English translation, videos, photographs, archival materials, and English-language books and articles about Chinese theater. Students taking graduate version complete additional assignments. Enrollment limited. 
C. Conceison

21M.701 China on Stage  
Subject meets with 21M.700  
Prereq: None  
G (Spring)  
3-0-9 units  

Explores the role theater productions have played in shaping Chinese society, politics, and cultural exchange during the past century. Topics include censorship, audience reception, and current translingual and cross-cultural trends. Examines plays in English translation, videos, photographs, archival materials, and English-language books and articles about Chinese theater. Students taking graduate version complete additional assignments. Enrollment limited. 
C. Conceison

21M.703 Media and Methods: Performing  
Same subject as CMS.403  
Prereq: CMS.100, 21L.011, or permission of instructor  
U (Spring)  
Not offered regularly; consult department  
3-3-6 units. HASS-H  

See description under subject CMS.403. Limited to 20. 
Staff

21M.704 Music Theater Workshop  
Prereq: 21M.600 or permission of instructor  
U (Fall)  
3-0-6 units. HASS-A  

Introduces applications of music in theater and performance. Encourages experimentation with different genres of singing, acting, and movement by exploring an array of historical and contemporary styles and techniques. Students develop and perform their own original songs and textual materials, gaining a theoretical and practical understanding of the actor’s contribution to the dynamic form of musical theater. Previous experience in musical theater not required. 
A. Kohler

21M.705 The Actor and the Text  
Prereq: 21M.600 or permission of instructor  
U (Spring)  
4-0-8 units. HASS-A  
Can be repeated for credit.  

Gives students who have begun the process of bringing themselves to a dramatic moment the opportunity to apply their skills to scripted material. Studio work in this class further develops the completeness, spontaneity, and honesty of expression of the actor’s body, imagination, and voice; and introduces written material and the problems of synthesizing the self, the moment, and the scripted word. Weekly rehearsals with a scene partner. Enrollment may be limited. 
Staff

21M.706 Asian American Theater (New)  
Prereq: None  
U (Spring)  
3-1-8 units. HASS-A  

Explores plays about the Asian American experience. Readings include plays and materials about cultural and political issues, family, and identity. Course includes short formal and creative writing assignments and scene work resulting in a collaborative final performance. Limited to 18. 
C. Conceison
21M.710 Script Analysis
Prereq: None
U (Fall, Spring)
3-0-9 units. HASS-A; CI-H
Focuses on reading a script theatrically with a view to mounting a coherent production. Through careful, intensive reading of a variety of plays from different periods and different aesthetics, a pattern emerges for discerning what options exist for interpreting a script. Students discuss the consequences of those options for production. Enrollment limited.
D. Gammons

21M.711 Production Seminar
Prereq: None
U (Spring)
3-0-9 units. HASS-A
Pursues detailed study of a particular playtext or theme and is related to some planned production activity during the following IAP. Seminar activities may include guest speakers from various disciplines who approach some aspect of the playtext or theme from the perspective of their fields; various theatrical practitioners; and critical and scholarly presentations by seminar members. Participation in the IAP production is not required.
C. Hammond

21M.715 Topics in Theater Arts
Prereq: Permission of instructor
U (Fall, IAP)
3-0-9 units
Can be repeated for credit.
Multidisciplinary seminar provides opportunity for study in performance theory and practice. Topics vary from term to term; may be taught by visiting faculty. May be repeated for credit if content differs.
K. Urban

21M.732 Costume Design
Prereq: Permission of instructor
U (Spring)
3-0-9 units. HASS-A
Studio workshop designed for students who possess a basic understanding of the principles of design and seek a more intensive study of costume. Students develop designs through a collaborative creative process that incorporates production dramaturgy and script analysis, and map those findings to a scenographically charged directorial concept. Fosters period research, conceptual design, and rendering skills through practical studio exercises. Instruction in life drawing, visual presentation, and basic costume construction provides the tools for applying conceptual design skills in performance.
O. Botez

21M.733 Set Design
Prereq: 21M.603 or permission of instructor
U (Spring)
4-0-8 units. HASS-A
Investigates the creation of stage environments for live performance. Students develop stage designs related to current production projects at MIT. A research paper exploring the work of a theater designer is also required. Focuses on developing the designer’s communication tools, particularly in the areas of visual research, 3-D digital model making, and design presentation. Examines the relationship of stage design to theater architecture, emerging media technologies and dramaturgies of the 20th and 21st centuries.
S. Brown

21M.734 Lighting Design
Prereq: Permission of instructor
U (Fall)
4-0-8 units. HASS-A
Explores the history, concepts and techniques of sculpting space with light within a contemporary context. Students experiment with a wide range of approaches, tools, and skills to develop their own creative vision. Focuses on discrete forms that include live performance, installation, architecture, and developments in applied technologies. Studio projects alternate between conceptual studies and realized designs reflective of students’ own unique interests and talents. Enrollment may be limited.
J. Higgason
21M.735 Technical Design for Performance
Prereq: 21M.606 or permission of instructor
Acad Year 2017-2018: Not offered
Acad Year 2018-2019: U (Fall)
4-0-8 units. HASS-A

Studio examines the role of the technical designer as an integral member of an ensemble. Focusing on the artistic process, students develop their own unique approaches to stage design, lighting, sound, video design and other new media applications for the performing arts. They also explore an array of pre-production research and rehearsal techniques and analyze dramatic texts. Introduces theoretical and practical aspects of technical design, from the budgeting of time and selection of materials, to use of new technologies. Culminates in a public showing of final design projects for an invited audience.

Staff

21M.785[J] Playwrights' Workshop
Same subject as 21W.769[J]
Subject meets with 21M.789
Prereq: 21M.604[J], 21W.754[J], or permission of instructor
U (Spring)
4-0-8 units. HASS-A
Can be repeated for credit.

Continued work in the development of play scripts for the theater. Writers work on sustained pieces in weekly workshop meetings, individual consultation with the instructor, and in collaboration with student actors, directors, and designers. Fully developed scripts eligible for inclusion in the Playwrights' Workshop production. Students taking graduate version complete additional assignments. Enrollment may be limited.

W. Savick

21M.790 Director's Craft
Subject meets with 21M.791
Prereq: 21M.600; 21M.710 or permission of instructor
U (Spring)
3-0-9 units. HASS-A

Explores several models of directing, each with its unique structures, philosophy, terminology, and techniques. Develops an individual voice for each student and clarity in his/her directorial point of view. Class sessions concentrate on how a point of view is arrived at through analysis of material and the way the results are rendered with the basic tools of theater. All points of view are honored as long as they can be actively supported by the work. Provides instruction and practice in oral and written communication. Students taking graduate version complete additional assignments.

J. Scheib

21M.791 Director's Craft
Subject meets with 21M.790
Prereq: 21M.600; 21M.710 or permission of instructor
G (Spring)
3-0-6 units

Explores several models of directing, each with its unique structures, philosophy, terminology, and techniques. Exploration is intended to lead to the development of an individual voice for each student and clarity in his/her directorial point of view. Class sessions concentrate on how a point of view is arrived at through analysis of material and the way the results are rendered with the basic tools of theater. All points of view are honored as long as they can be actively supported by the work. Students taking graduate version complete additional assignments.

J. Scheib
Advanced Topics and Practica

21M.800 All the World’s a Stage: Socio-Political Perspectives in Global Performance
Subject meets with 21M.801
Prereq: None
U (Spring)
3-0-9 units. HASS-A

Investigates repertoire from international creators of theater, opera, performance art, and dance. Explores diverse storytelling and directorial points of view, examining the contexts which inform approaches to performance making. Discusses specific cultural and political shifts that have inspired the work of international artists, such as Marina Abramovic (Serbia), Pina Bausch (Germany), Nora Chipaumire (Zimbabwe), Ping Chong (US/Canada), Peter Sellars (US), and The Yes Men (US). Weekly readings, screenings and guest artists provide the foundation for an understanding of the role of director as an artist who finds inspiration in the contradictions of the world. Students taking graduate version complete additional assignments.

C. Brathwaite

21M.801 All the Worlds a Stage: Socio-Political Perspectives in Global Performance
Subject meets with 21M.800
Prereq: None
G (Spring)
3-0-9 units

Investigates repertoire from international creators of theater, opera, performance art, and dance. Explores diverse storytelling and directorial points of view, examining the contexts which inform approaches to performance making. Discusses specific cultural and political shifts that have inspired the work of international artists, such as Marina Abramovic (Serbia), Pina Bausch (Germany), Nora Chipaumire (Zimbabwe), Ping Chong (US/Canada), Peter Sellars (US), and The Yes Men (US). Weekly readings, screenings and guest artists provide the foundation for an understanding of the role of director as an artist who finds inspiration in the contradictions of the world. Students taking graduate version complete additional assignments.

C. Brathwaite

21M.803 Performance and Design Workshop
Prereq: Permission of instructor
U (Fall, IAP, Spring, Summer; partial term)
0-3-0 units
Can be repeated for credit.

Provides directed practice in the disciplines of performance practice, including design, acting, directing, technical theater, management, dramaturgy and other creative fields. Students test and refine their skills by participating in the creation of produced plays, intensive workshops, installations and other design or performance projects in dance, film, music theater, opera, and other performing arts events. Students work closely with faculty, peers and guest artists. Students seeking to design individual performance and design workshops must be supervised by a theater arts faculty member, and obtain his or her written approval.

Staff

21M.806 Applied Performance and Design Production
Prereq: Permission of instructor
U (Fall, IAP, Spring, Summer; partial term)
0-6-0 units
Can be repeated for credit.

Provides opportunities for applied practice in the disciplines of performance, including acting, directing, playwriting, design, technical theater, dramaturgy, and management. Students test and refine their skills in the prototyping of design projects, installations, plays, dance, film, music theater, opera, and other performing arts events. They also apply theory and practice while tracing the research and rehearsal process through production and public presentation in the theater or in the studio. Students seeking to design an applied project must be supervised by a theater arts faculty member, and obtain his or her written approval.

Staff

21M.809 Performance and Design Intensive
Prereq: Permission of instructor
U (Fall, IAP, Spring, Summer)
0-9-0 units
Can be repeated for credit.

Multidisciplinary, term-long, independent study geared toward the development of significant artistic and technical projects in performance and design. Students pursue projects in an array of fields and are invited to propose artistic and research projects as actors, directors, designers, dramaturges, and/or technical designers. Often in conjunction with Theater Arts-produced productions, proposals for intensives must be vetted and supervised by a member of the Theater Arts faculty with whom the student will work over the course of term.

Staff
21M.830 Acting: Techniques and Style
Subject meets with 21M.835
Prereq: 21M.624, 21M.705, or permission of instructor
U (Fall)
4-0-8 units. HASS-A
Can be repeated for credit.

Refines the student actor’s use of the language of the stage with work on text and physical presentation. Explores issues of style, including the understanding and honoring, in performance, of the specific requirements from several different periods of the Western theatrical tradition. Periods may differ from term to term. Students taking graduate version complete additional assignments.
O. D’Ambrosio

21M.835 Acting: Techniques and Style
Subject meets with 21M.830
Prereq: 21M.600
G (Fall)
4-0-8 units
Can be repeated for credit.

Refines the student actor’s use of the language of the stage with work on text and physical presentation. Explores issues of style, including the understanding and honoring, in performance, of the specific requirements from several different periods of the Western theatrical tradition. Periods may differ from term to term. Students taking graduate versions complete additional assignments.
O. D’Ambrosio

21M.840 Performance Media
Subject meets with 21M.841
Prereq: None
U (Spring)
3-2-7 units. HASS-A

Integrates media and communication technologies in performing arts. Studio exercises provide a forum for experimentation. Contemporary and historical techniques for media integration examined through readings, viewing videos and short written essays. Technologies examined include digital imaging, composite and live feed digital video, and web-based performance. Engages the designer, director, choreographer, performer, visual artist or programmer in the practice of integrating media into live art events. Equipment is provided. Students taking graduate version complete additional assignments.
J. Higgason, J. Scheib

21M.841 Performance Media
Subject meets with 21M.840
Prereq: None
Acad Year 2017-2018: Not offered
Acad Year 2018-2019: G (Fall)
4-0-8 units

Integrates media and communication technologies in performing arts. Studio exercises provide a forum for experimentation. Contemporary and historical techniques for media integration examined through readings, viewing videos and short written essays. Technologies examined include digital imaging, composite and live feed digital video, and web-based performance. Engages the designer, director, choreographer, performer, visual artist or programmer in the practice of integrating media into live art events. Equipment is provided. Students taking graduate version complete additional assignments.
J. Higgason, J. Scheib

21M.842 Live Cinema Performance (New)
Subject meets with 21M.843
Prereq: None
U (Spring)
3-2-7 units. HASS-A

Interdisciplinary studio merges the disciplines of the performer, designer, cinematographer, director, playwright and technician, and examines the deep integration of live theatrical and cinematic idioms. Studio exercises, readings, field trips and in-class presentations provide the opportunity to study the history and theory surrounding the development of genre, and to engage the practice from both sides of the camera. Includes guest artists, lectures, and master classes. Students regularly test what they develop in studio on the stage. Each class focuses on a particular dramatist, theme, or artistic genre and culminates in a full-length collaboration that will be presented in the final week of class for an invited audience. Students taking graduate version complete additional assignments. Enrollment limited.
J. Scheib
### 21M.843 Live Cinema Performance (New)
Subject meets with 21M.842
Prereq: None
G (Spring)
3-2-7 units

Interdisciplinary studio merges the disciplines of the performer, designer, cinematographer, director, playwright and technician, and examines the deep integration of live theatrical and cinematic idioms. Studio exercises, readings, field trips and in-class presentations provide the opportunity to study the history and theory surrounding the development of genre, and to engage the practice from both sides of the camera. Includes guest artists, lectures, and master classes. Students regularly test what they develop in studio on the stage. Each class focuses on a particular dramatist, theme, or artistic genre and culminates in a full-length collaboration that will be presented in the final week of class for an invited audience. Students taking graduate version complete additional assignments. Enrollment Limited.

J. Scheib

### 21M.846 Topics in Performance Studies
Subject meets with 21M.847
Prereq: None
U (Spring)
3-0-9 units. HASS-A
Can be repeated for credit.

Multidisciplinary lecture/workshop engages students in a variety of approaches to the study and practice of performance as an area of aesthetic and social interaction. Special attention paid to the use of diverse media in performance. Interdisciplinary approaches to study encourage students to seek out material histories of performance and practice. May be repeated for credit if topics differ.

Staff

### 21M.847 Topics in Performance Studies
Subject meets with 21M.846
Prereq: None
G (Spring)
3-0-9 units
Can be repeated for credit.

See description under 21M.846. Assignments differ.

Staff

### 21M.848 Performance Studies: Advanced Theories of Sport (New)
Prereq: 21M.690, permission of instructor
U (Spring)
3-0-9 units. HASS-A

Seminar explores connections between athletics and theatre, performance studies, sociology, anthropology, and history. Focuses on performance of nation, race, and gender in sport, and how sport performs in society. Specific topics selected based on the research focus of each student. Enrollment limited.

C. Conceison

### 21M.851 Independent Study in Performance and Design
Prereq: Permission of instructor
U (Fall, IAP, Spring; second half of term)
Units arranged
Can be repeated for credit.

Multidisciplinary independent study provides opportunity for individual practica in the performing arts. While opportunities may include directed theoretical research and practice in production and performance with permanent and visiting faculty, students are encouraged to propose independent programs of study to a member of the theater arts faculty. Permission of supervising faculty member required.

Theater Arts Staff

### 21M.862 Topics in Performance Practice (New)
Prereq: None
U (Fall, Spring)
4-0-8 units
Can be repeated for credit.

Class explores elements of performance in a studio setting. Topics vary from term to term; may be taught by visiting faculty. May be repeated for credit if content differs. Enrollment may be limited.

T. Hewlett

### 21M.863 Advanced Topics in Theater Arts
Prereq: Permission of instructor
U (Fall)
3-0-9 units
Can be repeated for credit.

Advanced multidisciplinary studio workshop provides opportunity for advanced study in the performing arts. Topics vary from term to term; may be taught by visiting faculty. May be repeated for credit if content differs.

K. Mancuso
21M.864 Research in Theater
Prereq: Permission of instructor
U (IAP, Spring, Summer)
Units arranged
Can be repeated for credit.

Offers directed research in the spheres of theory, history, performance studies, dramaturgy, etc. Permission of the supervising member of the Theater Arts faculty required.

Consult Staff

21M.865 Research in Theater
Prereq: Permission of instructor
G (Spring)
Units arranged
Can be repeated for credit.

Offers directed research of advanced theatrical subjects occurring in either the performance or theoretical spheres. May be repeated for credit with permission.

Staff

21M.THT Pre-Thesis Tutorial
Prereq: Permission of instructor
U (Fall, IAP, Spring)
1-0-5 units
Can be repeated for credit.

Definition of and early-stage work on thesis project leading to 21M.THU Undergraduate Thesis in Music or Theater Arts. Taken during the first term, or during IAP, of the student's two-term commitment to the thesis project. Student works closely with an individual faculty tutor. Limited to Music or Theater Arts Majors.

Consult Music & Theater Arts Headquarters

21M.THU Undergraduate Thesis
Prereq: 21M.THT
U (Fall, IAP, Spring, Summer)
Units arranged
Can be repeated for credit.

Completion of work on senior major thesis in Music or Theater Arts under supervision of a faculty tutor. Includes oral presentation of thesis project early in the term, assembling and revising final text and meeting at the close with a committee of Music or Theater Arts faculty evaluators to discuss successes and limitations of the project. Limited to Music or Theater Arts majors.

Consult Music and Theater Arts Headquarters

21M.UR Undergraduate Research in Music and Theater Arts
Prereq: None
U (Fall, IAP, Spring, Summer)
Units arranged [P/D/F]
Can be repeated for credit.

Individual participation in ongoing Music and Theater Arts research projects. For students in the Undergraduate Research Opportunities Program.

Staff

21M.URG Undergraduate Research in Music
U (Fall, IAP, Spring, Summer)
Units arranged
Can be repeated for credit.

Individual participation in an ongoing music research project. For students in the Undergraduate Research Opportunities Program.

Staff