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
Fall, Spring
4-0-8 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.013J The Supernatural in Music, Literature, and Culture
(Same subject as 21A.201J, 21L.013J)
Prereq: None
Acad Year 2014–2015: Not offered
Acad Year 2015–2016: U (Fall)
3-0-9 HASS-A, HASS-H; CI-H

Examines the production, transmission, preservation, and intellectual traditions, from various cultures and historical periods. Limited to 18.
K. Makan, F. Hollerweger

21M.030 Introduction to World Music
Prereq: None
Fall, Spring
3-0-9 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, M. Schweig
Spring: E. Ziporyn

21M.051 Fundamentals of Music
Prereq: None
Fall, Spring
3-3-6 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.

M. Cuthbert, E. Kwon

21M.065 Introduction to Musical Composition
Prereq: None
Spring
3-0-9 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.
G. Ruckert, R. Perry
MUSIC AND THEATER ARTS

21M.226 Jazz
Prereq: None
U (Fall, Spring)
3-0-9 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 (Fall)
3-0-9 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 (Spring)
3-0-9 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
Acad Year 2014–2015: Not offered
Acad Year 2015–2016: U (Spring)
3-0-9 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.
Staff

21M.269 Studies in Western Music History
Prereq: 21M.301 or permission of instructor
Acad Year 2014–2015: Not offered
Acad Year 2015–2016: U (Spring)
3-0-9 HASS-A
Can be repeated for credit with permission of instructor
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.
Staff

21M.271 Symphony and Concerto
Prereq: None
U (Fall)
3-0-9 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 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.
M. Marks

21M.283 Musicals of Stage and Screen
Prereq: One subject in film, music, or theater; or permission of instructor
U (Spring)
3-0-9 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
Acad Year 2014–2015: Not offered
Acad Year 2015–2016: U (Spring)
3-3-6 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 instructor
U (Spring)
3-0-9 HASS-A
Can be repeated for credit with permission of instructor
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.
P. McMurray
21M.291 Music of India
Prereq: None
U (Spring)
3-0-9 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.293 Music of Africa
Prereq: None
U (Fall)
3-0-9 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
Acad Year 2014–2015: Not offered
Acad Year 2015–2016: U (Spring)
3-0-9 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 (Fall)
3-0-9 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.
T. Neff

21M.299 Studies in World, Traditional, and Popular Music
Prereq: 21M.030 or permission of instructor
U (Spring)
3-0-9 HASS-A

Can be repeated for credit with permission of instructor

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 Khyal, Brazilian Samba, or Duke Ellington.
M. Schweig

Composition/Theory

21M.301 Harmony and Counterpoint I
Prereq: None
U (Fall, Spring)
3-3-6 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: M. Harvey, J. Casinghino
Spring: E. Ruehr, J. Casinghino

21M.302 Harmony and Counterpoint II
Prereq: 21M.301 or permission of instructor
U (Fall, Spring)
3-2-7 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: W. Cutter, J. Casinghino
Spring: K. Makan, J. Casinghino

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

Written and analytic exercises based on 18th- and 19th-century small forms and harmonic prac-
21M.341 Jazz Composition
Prereq: 21M.226, 21M.340, or permission of instructor
U (Fall) 3-0-9 HASS-A
Jazz writing using tonal, modal, and extended composition 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 2014–2015: Not offered
Acad Year 2015–2016: U (Fall) 3-0-9 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 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.
P. Child

21M.355 Musical Improvisation
Prereq: Permission of instructor
U (Fall, Spring) 3-1-8 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.
Fall: E. Ziporyn
Spring: M. Harvey

21M.359 Studies in Musical Composition, Theory, and Analysis
Prereq: 21M.302 or permission of instructor
U (Fall, Spring) 3-0-9 HASS-A
Can be repeated for credit with permission of instructor
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.
Fall: A. Dreyblatt
Spring: E. Egozy

21M.361 Electronic Music Composition I
Prereq: None
U (Fall, Spring) 2-1-9 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 electronics, 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.
P. Whincop

21M.362 Electronic Music Composition II
Prereq: 21M.361 or permission of instructor
U (Spring) 2-2-8 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, Sore, 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.
P. Whincop

21M.380 Music and Technology
Prereq: Permission of instructor
U (Fall, Spring) 3-0-9 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, or recording techniques. May involve hands-on components such as laptop music ensemble, new instrument building, or comparing the theory and practice of audio recording.
F. Hollerweger

Performance
Each of the following subjects earns 6 units. A total of 12 units is needed for a subject to count toward Institute Requirements in Humanities, Arts, and Social Sciences.

21M.401 MIT Concert Choir
Prereq: None
U (Fall, Spring) 0-4-2
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
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. Careq: Participation in ensemble for vocalists
U (Spring)
3-0-3
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
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 (Spring)
3-0-3
Can be repeated for credit once with permission of instructor

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.
A. Boyles

21M.426 MIT Wind Ensemble
Prereq: None
U (Fall, Spring)
0-4-2
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
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
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.
Fall: M. Thompson, J. Rife
Spring: M. Thompson, D. Deveau, J. Rife

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

A performing ensemble dedicated to the traditional music of Bali and East Java. Members of the ensemble rehearse and study techniques on MIT’s three distinctive sets of gamelan instruments and perform in conjunction with Gamelan Galak Tika. No previous experience necessary, but prior enrollment in 21M.030 is strongly recommended. Limited to 25 by audition.
Fall: C. Southworth
Spring: D. Allt

21M.451 Studio Accompanying for Pianists
Prereq: None
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.
Fall: Staff
Spring: D. Deveau

21M.460 MIT Senegalese Drum Ensemble
Prereq: None
U (Fall, Spring)
0-3-3
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
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
Spring: M. Thompson, D. Deveau

21M.490 Emerson Scholar Solo Recital
(Subject meets with 21M.525)
Prereq: Permission of instructor
U (Spring)
1-0-5
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.
M. Thompson, D. Deveau, J. Rife

Advanced/Special Subjects

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

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.
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
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.
P. Child

21M.512 Advanced Music Performance
(Subject meets with 21M.480)
Prereq: None
G (Fall, Spring)
1-2-3
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.
P. Child

21M.515 Vocal Repertoire and Performance
(Subject meets with 21M.410)
Prereq: None
G (Spring)
3-0-3
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
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.
M. Thompson, 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.553, 21M.554 Special Subject in Music
Prereq: Permission of instructor
U (Fall, IAP, Spring)
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.580J Musical Aesthetics and Media Technology
(Same subject as MAS.825J)
Prereq: Permission of instructor
G (Fall)
3-3-3 H-LEVEL Grad Credit
See description under subject MAS.825J.
T. Machover
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 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.

K. Mancuso, J. Sonenberg, O. D’Ambrosio

21M.603 Introduction to Design for the Theater
Prereq: None
U (spring)
3-0-6 HASS-A

Focuses on the process of designing for the theater. Projects center on awakening the imagination in response to an object, and finding the visual way to represent that response. Explores ways designers approach a script or take a piece of music to create something visual, or to arrange and move a series of objects to tell a story. Students work individually and collaboratively to create drawings, paintings, sculptures, models, collages, and live tableaux. Enrollment may be limited.

S. L. Brown

21M.604 Playwriting I
(Same subject as 21W.754J)
Prereq: None
U (fall)
3-0-9 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

21M.605 Voice and Speech for the Actor
Prereq: None
U (fall, spring)
4-0-5 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

21M.606 Introduction to Stagecraft
Prereq: None
U (fall, spring)
4-0-5 HASS-A

Introduces students to an array of production techniques in areas of scenery, costume, rigging, lighting, video, and sound design. Provides multiple opportunities to apply these techniques ranging from theoretical discussions and scenicographic sketches to the precision execution of design elements for a series of studio performance exercises. Concentrating on a disciplined approach to creative problem solving, small groups collaborate on short performances for a live audience in which the scenography plays the leading role. Reading assignments and screenings provide a historical and theoretical context for this studio-driven class. Limited to 18.

K. Barrett, S. Brown, B. Karasu

21M.611 Foundations of Theater Practice
Prereq: None
Acad Year 2014–2015: Not offered
Acad Year 2015–2016: U (fall)
3-3-6 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 (fall)
4-0-5 HASS-A

Explores the complex discipline of acting for the camera through exploration of the discipline in the context of the history of cinema, television, and multimedia stage performance. In-class exercises, with students both filming and being filmed, provide a platform for experimentation with the theory and practice of performing for and with the camera, culminating in the making of a student-written, edited, and most importantly, acted short film. Instruction in written and oral communication provided. Limited to 20.

A. Kohler

21M.645 Motion Theater
Prereq: None
U (fall)
3-0-6 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.

J. Scheib
Intermediate Subjects

21M.703J Media and Methods: Performing (Same subject as CMS.403J)
Prereq: CMS.100, 21L.011, or permission of instructor
Acad Year 2014–2015: U (Spring)
Acad Year 2015–2016: Not offered
3-3-6 HASS-A
See description under subject CMS.403J.
J. Scheib

21M.704J Musical Theater Workshop
Prereq: 21M.600 or permission of instructor
U (Fall)
3-0-6 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 (Fall, Spring)
4-0-5 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.
A. Brody

21M.710 Script Analysis
Prereq: None
U (Fall)
3-0-9 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.
A. Brody

21M.711 Production Seminar
Prereq: None
U (Fall, Spring)
3-0-6 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.
A. Kohler

21M.715 Topics in Theater Arts
Prereq: Permission of instructor
U (IAP, Spring)
3-0-6
Can be repeated for credit if content differs
Multidisciplinary studio seminar provides opportunity for study in performance theory and practice. Topics vary from term to term; may be taught by visiting faculty.
Staff

21M.732 Costume Design for the Theater
Prereq: Permission of instructor
U (Spring)
3-0-9 HASS-A
Intermediate workshop designed for students with a basic understanding of the principles of theatrical design who want a more intensive study of costume. Students develop designs within a creative process that incorporates production dramaturgy, character, script analysis, and directorial concept. Fosters period research, conceptual design, and rendering skills through practical exercises in the studio. Instruction in basic costume construction, including drafting and draping, provides tools for students to apply their acquired conceptual design skills the costume production process.
O. Botez

21M.733 Scenic Design
Prereq: 21M.603 or permission of instructor
Acad Year 2014–2015: U (Fall)
Acad Year 2015–2016: Not offered
3-3-6 HASS-A
Through a series of 4 to 5 design projects, students develop scenic designs for various types of live performance. Focuses on developing one’s own process for approaching design as well as on learning basic communication skills utilized by scenic designers, including research, drawing, model building, painting, computer drafting, and use of Photoshop. Instruction and practice in oral and written communication provided.
S. Brown

21M.734 Lighting Design for the Theater
Prereq: Permission of instructor
U (Spring)
4-0-5 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. Limited to 15.
K. Barrett

21M.735 Technical Design for Performance
Prereq: 21M.606 or permission of instructor
Acad Year 2014–2015: Not offered
Acad Year 2015–2016: U (Fall)
3-3-6 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.
B. Karasu

21M.785J Playwrights’ Workshop
(Same subject as 21W.769J)
(Subject meets with 21M.789)
Prereq: 21M.604, 21W.754, or permission of instructor
U (Spring)
3-2-7 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.

A. Brody

21M.789 Playwrights’ Workshop
(Subject meets with 21M.785J, 21W.769J)
Prereq: 21M.604, 21W.754, or permission of instructor
G (Spring)
3-2-7
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.

A. Brody

21M.790 Directing
(Subject meets with 21M.791)
Prereq: 21M.600; 21M.710 or permission of instructor
U (Spring)
3-0-6 HASS-A

21M.791 Directing
(Subject meets with 21M.790)
Prereq: 21M.600; 21M.710 or permission of instructor
U (Spring)
3-0-6

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.805 Performance and Design Practicum
Prereq: Permission of instructor
U (Fall, Spring; second half of term)
0-3-3
Can be repeated for credit

Provides directed practice in the artistic disciplines of performance, including stage design, projection and new media design, acting, directing, lighting design, costume design, and other creative fields. Students test and refine their skills in the presentation of plays, dance, film, music theater, opera, and other performing arts events by participating in research and the rehearsal/performance process. Students seeking to design an individual project with a particular faculty member must obtain the approval of the Director of Theater Arts.

Staff

21M.815 Technical Theater Practicum
Prereq: Permission of instructor
U (Fall, IAP, Spring; second half of term)
0-3-3
Can be repeated for credit

Provides directed practice in the disciplines of stage management, technical direction, and technical production for performance. Students test and refine their skills in the presentation of plays, dance, films, music theater, opera, concerts, and other performing arts events by participating in research and the rehearsal/production process. Students seeking to design an individual project with a particular faculty member must obtain the approval of the Director of Theater Arts.

Consult Theater Arts Staff

21M.830 Acting: Techniques and Style
(Subject meets with 21M.835)
Prereq: 21M.600
U (Fall, Spring)
4-0-8 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.

J. Sonenberg

21M.835 Acting: Techniques and Style
(Subject meets with 21M.830)
Prereq: 21M.600
G (Fall, Spring)
4-0-8
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.840 Performance Media
(Subject meets with 21M.841)
Prereq: None
U (Fall, Spring)
3-2-7 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.

B. Karasu

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

Meets with 21M.840 but assignments differ. Graduate students are expected to complete additional assignments. See description under 21M.840.

B. Karasu

21M.846 Topics in Performance Studies
(Subject meets with 21M.847)
Prereq: None
U (Fall, Spring)
3-0-9 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. New topics are discussed each year.

Fall: C. Braithwaite
Spring: Staff

21M.847 Topics in Performance Studies
(Subject meets with 21M.846)
Prereq: None
G (Fall, Spring)
3-0-9
Can be repeated for credit
See description under 21M.846. Assignments differ.
Fall: C. Braithwaite
Spring: Staff

21M.851 Independent Study in Production and Performance
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. Approval may be obtained from the Director of Theater Arts.

Theater Arts Staff

21M.863 Advanced Topics in Theater Arts
Prereq: Permission of instructor
U (Fall, IAP, Spring)
4-2-6
Can be repeated for credit if content differs
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.

Staff

21M.865 Research in Theater
Prereq: Permission of instructor
G (Fall, Spring)
Units arranged
Can be repeated for credit with permission of instructor
Offers directed research of advanced theatrical subjects occurring in either the performance or theoretical spheres.

Staff

21M.THT Music or Theater Arts Pre-Thesis Tutorial
Prereq: Permission of instructor
U (Fall, IAP, Spring)
1-0-5
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 Headquarters

21M.THU Undergraduate Thesis in Music or Theater Arts
Prereq: 21M.THT
U (Fall, Spring)
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
U (Fall, Spring)
Units arranged [P/D/F]
Can be repeated for credit
21M.URG Undergraduate Research in Music
U (Fall, Spring)
Units arranged
Can be repeated for credit
Individual participation in an ongoing music research project. For students in the Undergraduate Research Opportunities Program.

Staff

Note that thesis is not a requirement of the music program.

Theater Arts students are required to produce a thesis. Since their programs are major departures in the School of Humanities, Arts, and Social Sciences they should register for 21.ThT and 21.ThU. They should also register for 21.UR or 21.URG when doing UROP projects.
# Bachelor of Science in Music/Course 21M

### General Institute Requirements (GIRs)

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Science Requirement</td>
<td>6</td>
</tr>
<tr>
<td>Humanities, Arts, and Social Sciences Requirement [all but two subjects can be from the Departmental Program]</td>
<td>8</td>
</tr>
<tr>
<td>Restricted Electives in Science and Technology (REST) Requirement</td>
<td>2</td>
</tr>
<tr>
<td>Laboratory Requirement</td>
<td>1</td>
</tr>
</tbody>
</table>

**Total GIR Subjects Required for SB Degree**

17

### Communication Requirement

The program includes a Communication Requirement of 4 subjects:

- 2 subjects designated as Communication Intensive in Humanities, Arts, and Social Sciences (CI-H); and
- 2 subjects designated as Communication Intensive in the Major (CI-M).

### PLUS Departmental Program

<table>
<thead>
<tr>
<th>Subject</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>Units</td>
<td>72</td>
</tr>
</tbody>
</table>

**Required Subjects**

- **21M.011** Introduction to Western Music, 12, HASS-A, CI-H
- **21M.030** Introduction to World Music, 12, HASS-A, CI-H
- **21M.301** Harmony and Counterpoint I, 12, HASS-A
- Two terms of Performance subjects, **21M.401–21M.499** (6 units each)
- **21M.500** Advanced Seminar in Music, 12, HASS-A, CI-M; permission of instructor

To satisfy the requirement that students complete two Communication Intensive subjects in the major, students must take one subject from this list of approved CI-M subjects for Course 21M in addition to **21M.500**: **21M.220**, **21M.235**, or **21M.260**.

### Restricted Electives

A coherent program of five subjects from the music curriculum chosen in consultation with faculty advisor(s).

| Units | 60 |

### Departmental Program Units That Also Satisfy the GIRs

| Units | (72) |

| Unrestricted Electives | 120 |

| Total Units Beyond the GIRs Required for SB Degree | 180 |

*No subject can be counted both as part of the 17-subject GIRs and as part of the 180 units required beyond the GIRs. Every subject in the student’s departmental program will count toward one or the other, but not both.*

### Notes

For an explanation of credit units, or hours, please refer to the online help in the MIT Subject Listing & Schedule, [http://student.mit.edu/catalog/index.cgi](http://student.mit.edu/catalog/index.cgi).