Summer I
MUS 105, World Music
Class Nbr: 66332
Instructor: Alecia Barbour
Tuesdays and Thursdays, 1:30am - 4:55 pm
Manhattan campus, Room 301

Music 105 offers a selective introduction to musical practices from around the world. This course does not attempt to present a comprehensive survey of “world musics,” but we will be listening to, engaging with, and speaking about many different types of music from a variety of world areas. Music 105 focuses on how different types of music work; students will be introduced to some fundamental musical elements, structures, concepts, and terms. It also examines the settings of musical performances in different geographical and socio-cultural contexts. There are no prerequisites for this course and you are not expected to have had any formal musical training or to be able to read musical notation.

Music 105 features regular reading, listening, and homework assignments, along with short writing projects, periodic quizzes, and a final exam. There is one required textbook for the course, available through the Barnes and Noble located near Stony Brook Manhattan’s campus: Wade, Bonnie. *Thinking Musically: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2008. (With CD)

Summer I
MUS 109, Rock Music
Class Nbr: 66334
Instructor: David Blake
Mondays and Wednesdays, 9:30am - 12:55 pm
Staller Room 2322 (Music Building)

This course is a survey of rock music, including an investigation of its musical constituents—rhythm, form, pitch structure, instrumental texture, and vocal style—and an historical survey beginning with the roots of rock in earlier folk and popular styles and tracing its development from the end of World War II to the present. Special attention is paid to various syntheses of African and European traditions and the impact of technology on rock's production and circulation.

Summer I
MUS 119, Elements of Music
Class Nbr: 66463
Instructor: Jacek Blaszkiewicz
Mondays and Wednesdays, 1:30 - 4:55 pm
Manhattan campus Room: 301

Beneath the surface of music lies the often mysterious realm of music theory – a complex syntax of “behind-the-scenes” resources that composers and songwriters draw on. This class introduces students to this deeper realm of understanding music. Learning from the “inside-out,” students will be able to listen to, speak about, and even write music with an intimate understanding of how it works.

Beginning with the rudiments of music, such as meter, tempo, rhythm, and how to read notes in several clefs, this "hands on" course goes on to examine how music is organized, covering scales, keys, intervals, chords, form, and style in various musical genres, including classical, blues, and rock. Students also compose short pieces and write “reviews” for different kinds of music chosen by the instructor and by the
students themselves. This class is open to those with previous musical training who want to understand what it all means, and to those with no prior musical experience. The only prerequisite is curiosity.

**Summer I**
MUS 305, Romantic Music  
Class Nbr: 66469  
Instructor: Bethany Cencer  
Tuesdays and Thursdays, 1:30-4:55 pm  
Staller Room 2322 (Music Building)

This course is an introduction to nineteenth-century European and American music, beginning with Beethoven and ending with Mahler. Composers of the Romantic era wrote music that directly communicated their individuality and emotions. Romantic music is often classified as either programmatic (relating to a story or poem) or absolute (pure instrumental music), and we will be considering both types.

Using reading and listening examples accessible through Blackboard, students will become familiar with a wide variety of genres, including symphonies, opera, choral music, chamber music, solo piano, and solo song. Some of the European composers to be studied include Chopin, Liszt, Paganini, Berlioz, and Brahms, while American composers include Gottschalk, Paine, Sousa, MacDowell, and Beach. Important themes include the influence of nationalism and exoticism on music. The ability to read musical notation is not required.

One of the class periods will feature a screening of Wagner’s famous opera, *Tristan und Isolde*, and occasional guest artists will perform live music throughout the semester. Coursework includes short writing assignments, midterm, and final. No textbook required. By the end of the course, you will have acquired a deeper understanding of nineteenth-century music and musical culture.

**Summer I**  
CEI 565.1, Porgy and Bess  
Class Nbr: 66008  
Instructor: Kassandra Hartford  
Mondays and Wednesdays, 5:30pm-8:20pm  
Staller Room 0113 (Music Building)

In “Opera, Broadway, and the Folk: *Porgy and Bess* and its Contexts,” we will use George Gershwin and DuBose Heyward’s 1935 opera *Porgy and Bess* as a window into American culture in the 1930s. *Porgy and Bess* raises a number of cultural issues of great importance in the 1930s. With its depiction of a poor, rural “folk” and their culture, it engages with the broader interest in reconnecting to the common man in 1930s America. Though the work is “about” the Gullah—a very particular subculture within African-American culture—the opera was composed, and the text was written, by a white composer and novelist. The work thus opens into debates about race and representation in music and theatre, a burning issue in musical modernist circles in the years that produced works such as Virgil Thomson’s *Four Saints in Three Acts*, Ernst Krenek’s *Jonny Spielt Auf*, and Darius Milhaud’s *La creation du monde*. *Porgy and Bess* also straddles the boundaries between operatic conventions and those of the Broadway theater, negotiating those shifts within scenes. Its surprising mix of musical and theatrical traditions perplexed critics and spoke to both the continued importance and the increasing flexibility of the high-low divide at the time of the Great Depression.

In this class, we consider *Porgy and Bess* alongside other works and examine its place in both music and culture in 1930s America. Students need not have any musical background, but should come prepared to devote time to listening and viewing operatic performances, Broadway musicals of the period, and examples of folk music from field recordings of the 1930s. There will be regular readings, drawn from a mix of primary and secondary sources, and the majority of the students’ preparation will be in careful reading and listening and thoughtful written responses to the texts. There will be no final exam, although a final assignment (4-6 pages) will ask students to demonstrate mastery of the issues explored in the course. For further questions about the course, please feel free to contact Kassandra Hartford at khartfor@notes.cc.sunysb.edu.
SUMMER II

Summer II
MUS 101, Introduction to Music
Class Nbr: 61958
Instructor: Steve Sehman
Tuesdays and Thursdays, 1:30pm-4:55 pm
Manhattan campus, Room 301

MUS 101 - D: Introduction to Music
We all listen to music; it is an essential part of our daily lives. Regardless of our experience we can all become more skilled at the art of listening. A basic understanding of the fundamental principles of music can broaden our understanding of what we hear and deepen our experience with the music we love. Introduction to Music will examine the fundamental concepts of music such as melody, harmony, rhythm, texture and form, in order for the student to gain a better understanding and awareness of the music they hear. These topics will be explored through key examples from the classical, jazz and pop traditions. MUS 101 will cover all music, from Beethoven to Miles Davis to Beyoncé. MUS 101 will also explore the more abstract qualities of music such as the meaning of specific works and their significance in our culture. This course will require short weekly reading assignments coupled with more in depth listening assignments. Weekly class will consist of a combination of lecture and listening to music. Students will also engage in meaningful discussions about the music we cover. MUS 101 involves a final project where students analyze and present a piece of music of their choosing. No previous musical training is assumed. Not for credit after MUS 130.
3 credits

Summer II
MUS 119, Elements of Music
Class Nbr: 60073
Instructor: Perry Goldstein
Tuesdays and Thursdays, 6:00pm-9:25 pm
Staller Room 2322 (Music Building)

Summer II
MUS 300, Music, Technology and Digital Culture
Class Nbr: 62156
Instructor: Sonya Hofer
Tuesdays and Thursdays, 9:30am - 12:55pm
Manhattan campus, Room 301

Our innumerable conceptions of technology change as quickly as the technologies themselves. How then do we define technology? How does technology define us?
Our aims in this class are to develop a vocabulary and a theoretical framework to discuss the interactions of music with technological developments in instruments, recording, and media. In examining these aspects, we will focus on how musical technologies and the various ideas about these technologies impact our experiences of the (musical) world around us. Topics will range from: musique concrète, to turntablism, the phonograph, ‘city’ sounds, artificial intelligence, and so forth. We will be drawing from a variety of different source materials in this class, for example: video clips, theoretical writings, music lyrics, written accounts, musical examples, images, and some hands-on demonstration of certain instruments. Course evaluation is based on class discussion, write-ups, a mid-term, and a final project.
American music is as diverse and complex as the cultures that create it—maybe even more so. Especially since the early twentieth century when recording technology made it possible to preserve performances and distribute music to wide audiences, the styles of American music have proliferated into an immense collection of musical genres that make audible their cultural and historical background. Not only do current musical genres owe their character to this rich history, no understanding of the 20th century can be complete without a view of the music.

Music 304 surveys the people, places, events and ideas that shaped American music over the past century. The course will look into many of the popular genres we know today, such as rock and roll, hip-hop, and country, and also study the influential areas of jazz, folk, musical theatre, American classical music, movie soundtracks, and other iconic styles of American music. Although much of the course will deal with the music of the United States, we will also take forays into Caribbean, South and Central American, Mexican and Canadian music as well to try to capture the diversity of a broader sense of ‘American’ music. Following the music historically, we will take into account issues of race, gender, class, technology, and other important themes that helped to shape American culture and its music since 1900.

Summer II
MUS 341, Sound Design
Class Nbr: 62706
Instructor: Timothy Vallier
Mondays and Wednesdays, 1:30pm-4:55 pm
Staller Room W4255 (Music Building)

AMT 341 is an investigation into the scientific, formal and artistic qualities of sound developed for students who may or may not have had formal musical training. Students will write reviews of sound pieces, create film and/or game soundtracks, create sound-based art works in response to course content, and write a paper on the sound design of a film.

The nature of this course involves hands-on work, both inside and outside of the classroom. Students will be given access to the Hybrid LAB, with all the necessary access to audio equipment and pre-loaded workstations. Outside of the lab, students will have access to audio field recorders for use in capturing sounds for projects.

The course will begin with an introduction to the equipment (Mac OS X based machines), software (Audacity, Logic, and Live), and basic sound principles (recording, signal to noise ratio). Following introductions, we will proceed into solo and group projects, written assignments, and in-class presentations. For more information, an overview of the Spring 2012 semester is available at the follow link:
http://emedia.art.sunysb.edu/amt341/syllabus.html

Summer II
CEI 565.2, From Tape to Turntables
Class Nbr: 66072
Instructor: Jason Gerraughty
Mondays and Wednesdays, 5:30pm – 8:20pm
Staller 0113 (Music Building)

When compared to the age of classical music, the use of electronics is quite young. Yet in that short time, electronic music has exploded into a robust field within the canon, one that defines simple categorization and reductive definition. Despite this explosion of activity, there is often very little emphasis placed on
covering this rich, complex field. As we continue into the Twenty-First Century, it is apparent that a more in-depth knowledge of electronic music is essential to continue to deliver a relevant educational experience.

This class will impart this knowledge with a dual-pronged approach. The first will be an intellectual: readings and discussions will cover the aesthetic tenets and technical components of electronic composition. The second is practical: lab sessions will train students in basic electronic music techniques such as recording, editing, and effects processing, culminating in a final project. With this approach, students will master the foundations of electronic music, technically and aesthetically.