

# MUSIC

Whether to evoke interest at the introductory level or to challenge and advance the skills of the experienced musician, the Music Department aims to guide students in lifelong learning and music making. Through a variety of curricular offerings, students in the classroom, on the stage, and in the music lesson studio take an active role in creating music and working toward mastery of music performance, reading, and technique. Ensemble and lesson repertoire are chosen from a vast array of genres and time periods. Students enrolled in Music Department classes attend concerts and workshops in the Guest Musician Series and participate in on-campus projects involving music throughout the year. The Music Department also encourages students to participate in department-sponsored Recital Samplers, state and regional competitive auditions and festivals, and the Spring Student Recital Series.

For students planning to pursue the study of music in a significant way at the college level, the Music Department recommends that the secondary school program include at least one music ensemble performance course each year; Music Theory, CL Music Theory II, and CL Music Theory III; and private lesson study throughout the student's Loomis career. Beyond these basic recommendations, the department strongly encourages performances on regularly scheduled Recital Samplers, participation in solo or shared recitals during the junior and senior years, and preparation of a recording for inclusion in the college application process.

Through collaboration with the Norton Family Center for Common Good, the Pearse Hub for Innovation (PHI), and the Alvord Center for Global & Environmental Studies members of the Music Department encourage student participation in music study and performance programs outside of the curricular offerings and are eager to help students identify programs best suited to their goals and current levels of music mastery.

The school's arts requirement of three courses for entering freshmen or two courses for all others may be satisfied by any combination of visual arts, daytime dance, theater, or music courses.

For information on courses designated *GES*C, please refer to pages 5–6.

## Music Theory and History

### **Music Theory I: Fundamentals**

*fall term*

Beginning with the basic elements of music theory — note reading, scales and modes, key and time signatures, intervals and chords, and basic melody writing — this course works to build theoretical skills necessary to read, write, and understand chord progressions and bass lines, seventh chords in inversion, and reading music over four clefs (chorale or quartet style). This course also examines the music of Bach, and students will learn harmonic analysis skills. The course emphasizes ear training and basic keyboard skills. Students will utilize various music theory websites and will explore basic compositional techniques using the Finale music notation software. By term's end, students should possess the skills needed to place out of beginning music theory at the college level. No previous theory, vocal, or keyboard skill is required.

### **CL Music Theory II: Harmony and Composition**

*winter term*

This course focuses on the direct application of concepts such as chord progressions, part-writing, figured bass, borrowed chords, modulation, and elements of musical form to both the analysis of existing musical works and student composition. Students will utilize Finale to create their own works for solo instruments and piano, as well as 4-part chorales in the style of Bach. In addition, classes are formatted with harmonic analysis, ear-training, keyboard instruction, and sight singing and clef reading (six clefs). Local and alumni composers are featured as guest instructors and clinicians. Students wishing to take the AP exam should plan on both CL Music Theory II and III. Prerequisite: CL Music Theory I or permission of the department

### **CL Music Theory III: Harmonic Analysis and Advanced Composition**

*spring term*

This course is designed for students with advanced music skills and a strong interest in the theoretical, harmonic, and analytical aspects of music. Topics include borrowed sixth chords, seventh and ninth chords, non-traditional modulations, and part writing for more than four voices. In regard to analysis and through the tools of composition, students are introduced to species counterpoint, classic sonata form, and 20th-Century and contemporary composition and harmony. Significant time is allotted to developing keen ear training and aural recognition skills. At the completion of the course, students may elect to take the AP Music Theory exam. The combination of CL Music Theory II and III cover the majority, but not the entirety, of the AP Music Theory examinations. Those students interested in sitting for the AP Music Theory exam in May will need to complete some independent work to prepare for that exam and should consult with the instructor to identify those additional topics. Prerequisite: CL Music Theory II or permission of the department

### **Music Technology and Composition**

*half course*

Students enrolled in this course will learn to compose music within Ableton Live, a professional digital audio workstation and music performance software. The course will include hands on projects designed to develop musicianship and exercise an understanding of music characteristics such as rhythm and meter, harmony, form and timbre. These projects will also build a music production skillset that includes audio recording and editing, MIDI control, synthesis techniques, and mixing. The course will also rely on listening to emphasize these topics. Students will choose their own "reference track," a song that they have listened to frequently, that will be used in exercises throughout the year. Note: This class may be repeated for credit. Students who repeat the class will take a deeper look at course topics with the objective of building a music portfolio and distributing the works online.

### **The History of Broadway Musicals**

*half course*

This course surveys the musical shows, composers, and performing artists of Broadway's past, present, and future. Students will study the influences of Burlesque, Vaudeville, Gilbert and Sullivan, and Tin Pan Alley on the 20th and 21st Century Broadway musical. Beginning with the development of early show writing teams and composers such as Cole Porter, Jerome Kern, Rodgers and Hammerstein, Rodgers and Hart, and Leonard Bernstein study will continue with Stephen Sondheim, Stephen Schwartz, and the contemporary teams that created shows such as *Les Misérables* and *Miss Saigon*, rock musicals such as *Tommy* and *Hair*, and the rock musicals of today such as *Next to Normal* and *Spring Awakening*. Finally, the class will survey the work of composers such as Jason Robert Brown and Adam Gettel. In addition to viewing and listening sessions and discussions, the class will plan to attend outside and on campus performances, receive visits from local music theater artists, and tour a Connecticut theater.

### **Music and Social Action Worldwide (GESC)**

*half course*

Students enrolled in this course will take a wide look at both the response of musicians to current political events and social movements of the recent past and the varying courses of action musicians have taken to create and galvanize change. In addition, students will consider the question: do efforts such as music fundraisers and collaborative politically/socially themed concerts actually affect change? Upon analyzing the impact of musicians and their music on disaster relief and political and social oppression, students will discuss the factors needed to determine value and success of such efforts. Class time will be devoted to work in conjunction with the Norton Family Center for Common Good and the Pearse Hub for Innovation to design projects to bring Music and Social Action topics, questions, and queries to the greater Loomis Chaffee community. In addition, students will meet with guest speakers and performers to better understand the role and process of creating or presenting Music for Social Action. (Sample course topics: Lin Manuel Miranda's work for Puerto Rico, El Sistema, revolutionary folk music in Chile, the music of Sixto Rodriguez, the choral revolution in Estonia, Band Aid, and the musical *Hamilton*.)

### **Music History from Amadeus to Adele**

*half course*

This sojourn through the history of music searches historical roots and development of both classic and popular music. With an emphasis on developing critical and discriminative listening skills, students will seek answers to questions such as: How do "emo" and "new age" music relate to Gregorian chant? How are Smetana and Santana related? How did the song cycle influence the modern day album? From Bach and Beethoven to the Beatles and Beyonce, students will investigate political and social events that influenced musical forms, the development of musical instruments, and the ever-changing tools of music composition. Through listening sessions, guest artist performances, discussions, videos, and website research, we will attempt to answer these questions and more.

## Music Ensemble Performance Courses

The courses listed below provide students with the opportunity to earn arts credit through performance in musical groups. All of these performance courses provide a repertoire of diverse styles and periods. Enrolled students must practice regularly, attend all scheduled rehearsals, and take part in all performances.

Performance classes are open to students in all classes; ensemble performance and applied music classes may be repeated for credit. *For instrumental classes, the student must indicate the instrument to be played in the “Notes” section of the course registration form.* Students enrolled in performance classes must attend three Music Department-sponsored concerts each term.

### **Concert Choir (GESC)**

*half course*

Open to all who enjoy singing, this course teaches basic techniques of healthy singing through the preparation and performance of a large variety of choral music. Through repertoire ranging from the Renaissance, Baroque, and Classical to American musical theater, pop, and jazz, and especially including multicultural and global works, the ensemble works to create a meaningful musical choral ensemble experience while internalizing the characteristics unique to each style. The Concert Choir performs in at least two major concerts each year and may join with the Orchestra or Wind Ensemble in the preparation of larger works.

### **Chamber Singers (GESC)**

*half course/sophomores, juniors, seniors*

Designed for those students with advanced vocal musicianship and keen interest in choral music, this course challenges the vocalist to work toward a high level of vocal proficiency in a choral setting; particular emphasis is made on sight reading and tone production. Repertoire includes classical and contemporary musical compositions for the smaller ensemble and specializes in multicultural and global music new to the choral genre. The Chamber Singers perform frequently during the school year and are highlighted in at least two major choral concerts in the winter and spring. An audition is required for enrollment. Students electing this course must also elect Concert Choir.

### **Wind Ensemble**

*half course*

Students in the Wind Ensemble (Concert Band) study and perform a stylistically wide variety of inspiring literature composed for the wind ensemble/concert band medium as well as outstanding transcriptions from other musical sources. Intellectually, artistically, and emotionally challenging, this literature provides the foundation for daily music learning and enjoyment. All students who play woodwind, brass, and percussion instruments are welcome. Students with less than two years playing experience will be asked to audition for placement. This course focuses on each individual student's enjoyment of the musical experience and promotes individual and ensemble musical skill development. The course focuses on each individual student's enjoyment of the musical experience and skill development. The Wind Ensemble performs in at least two major on-campus concerts each year. Occasional off-campus performances and/or field trips may be part of the experience. Advanced students may be selected to play in symphonic works with the Orchestra.

### **Jazz Band**

*half course*

Open to all wind, percussion, guitar, bass, and keyboard players, this group explores the music of the Big Band era and modern jazz. Emphasis is on individual technique, chord study, and improvisation. Students who are new to jazz may take this class. A background on your instrument that includes private instruction or previous experience in a school band or jazz band is expected.

### **Jazz Improvisation and Theory**

*half course*

Through the study of jazz scales, melody, harmony, form, and rhythm, students in this class learn jazz improvisation and theory. Students explore progressively more difficult solo complexities, from simple modes and blues to complex be-bop and post-be-bop styles. Prerequisite: In a fall listening session audition, students enrolled in this class must demonstrate sufficient familiarity with jazz style and technique and an ability to improvise at an advanced level.

## **Orchestra**

*half course*

The Orchestra is comprised of violins, violas, cellos, and double basses and is designed to expose players to a variety of music. Repertoire is chosen from genres from the Baroque to Contemporary eras and may feature solo student musicians. Wind, brass, and percussion students from the Wind Ensemble may join the strings in larger orchestral works. On occasion, the ensemble collaborates with the Concert Choir and faculty singers. The Orchestra performs in at least two major concerts each year. Seating auditions for strings are held in the fall term. All strings players are encouraged to join the ensemble.

## **Chamber Music**

*half course*

Open to pianists, bowed strings players, classical guitarists, wind and brass players, this course forms duos, trios, quartets, etc. The course provides advanced level instrumentalists the opportunity to study and perform repertoire written specifically for chamber music ensembles. Repertoire is selected from all genres, and groups are formed based on playing ability and level. This class concentrates on the preparation of several scheduled ensemble concerts, in-class performances, and on-campus events. All students electing this course must audition in the fall for appropriate group placement; some students may be advised to further their technical skills another year before admission to the course. (This class meets in the same time block as Wind Ensemble and Orchestra and may be taken concurrently with those performance classes.)

## **Percussion Ensemble**

*half course as a section of Chamber Music*

This course is designed for the experienced percussion student who seeks to enhance percussion study and performance with an ensemble experience. Utilizing literature written specifically for percussion ensembles and percussion chamber music, students in this ensemble will play instruments such as marimba, xylophone, timpani, timbales, and concert instruments such as bells, gong, snare, and toms. This ensemble will perform on recital samplers and at campus events throughout the school year. (Students enrolled in this class must be able to read and play written rhythms in time and with a steady beat; some students may be advised to further their technical skills before admission to the course.) A placement session will take place with the instructor at the start of the school year.

## **Guitar Ensemble**

*half course*

This course is designed for the experienced guitar student who seeks to enhance guitar study and performance with an ensemble experience. Students will rehearse repertoire from several genres including classic, jazz, rock, and blues. In addition, ensemble members will work on improvisation and solo technique. This ensemble will perform on recital samplers and at campus events throughout the school year. Students enrolled in this class should be able to read music in first position and play written rhythms in time and with a steady beat; some students may be advised to further their technical skills before admission to the course. (While electric guitar is preferable for this ensemble, students may arrange a rental of an acoustic guitar with amplification.) A placement session will take place with the instructor at the start of the school year.

# **Applied Music**

## **Singing Lessons for the Stage**

*half course*

This studio course teaches beginning vocal technique for healthy posture, breath support, vocal placement, and singing diction in several languages. With a variety of vocal exercises and repertoire choices from several genres (including musical theater, pop, jazz, and classical), students sing together and individually for the class. Throughout the year, students record their own performances and choose pieces to add to their repertoire. In addition, students learn audition techniques, and strategies for performing in a variety of venues. Students view and analyze several professional audio and video recordings and attend vocal performances on campus. Introductory piano, music theory, and sight-reading are included. Please note the expectation that students regularly and consistently practice repertoire and skills on their own. Note: This group-lesson class includes no additional charge to the student; it may not be repeated for credit.

## **Beginning Keyboard**

*half course*

This studio course teaches basic piano technique to the beginning pianist. Working with headphones on electronic keyboards, class members work through a level-appropriate piano text; the instructor teaches all students during each class meeting. During some classes, individuals play music for the rest of the class. The practicing and homework may be done on acoustic pianos or electronic keyboards. This course is appropriate for beginners with no experience,

players who have studied another instrument but desire piano experience, and students of music theory. Please note the expectation that students regularly and consistently practice repertoire and skills on their own. Note: this group-lesson class includes no additional charge to the student; it may not be repeated for credit.

**Beginning Acoustic Guitar**

*half course*

This course introduces the student new to guitar to basic first-position chords, strum patterns, and both pick-style and finger-style playing. Students will learn to read standard musical notation, chord charts, and tablature. In addition, students will learn to tune; if time allows, students will learn to string the guitar. Class members will play both solo and ensemble literature, contemporary and classic repertoire, and skill-building scales and exercises. Please note the expectation that students regularly and consistently practice repertoire and skills on their own. Note: this group-lesson class includes no additional charge to the student; it may not be repeated for credit.

**World Percussion Class (GESC)**

*half course*

Students enrolled in this class will work together to perform and rehearse percussion works multicultural and folkloric in nature. With experience on a variety of hand percussion instruments, class members will learn rhythmic patterns, both by ear and from musical notation. Repertoire will be chosen from several areas of the world, including Ghana, West Africa, the Caribbean, Ireland, and South America. No previous musical experience is required.

**Private Music Lessons**

*half course*

This course, which can be taken for credit or no credit, allows a student to study voice or a musical instrument. Credit is awarded for twenty-six or more private music lessons over the course of three terms during the same academic year; there may be no fewer than eight lessons in a term and no more than ten per term may count toward credit. In addition, students must demonstrate significant technical and musical progress on the instruments studied; consistent attendance alone does not merit credit. NOTE: the weekly lesson includes an additional fee. Before lessons begin, parents must clearly express their permission by registering their student(s) through the parent portal. Students and parents must commit to a full trimester of lessons. Instrumental rentals may be arranged.

**The music department currently arranges the following lessons:**

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| <b>Voice</b>         | <b>Percussion</b>                        |
| <b>Keyboard</b>      | <b>Guitar</b>                            |
| <b>Bowed Strings</b> | <b>Harp (students must provide harp)</b> |
| <b>Woodwind</b>      | <b>Saxophone</b>                         |
| <b>Brass</b>         | <b>Other</b>                             |

**Independent Studies in Music**

*term course*

The student must arrange for a project advisor, **submit a written proposal**, and obtain approval from the academic advisor, project advisor, department head, and the dean of faculty.