Music

Department Website: http://music.uchicago.edu

Program of Study

The Department of Music aims to broaden the exposure to and enrich the understanding of the various musical traditions of the world. Courses address the materials of tonal music in the Western tradition, the analysis of individual works, the study of composers and genres, non-Western and vernacular repertories, musical composition, critical approaches to music, and the role of music in society. The BA program in music provides a background both for graduate work in music and for study in other fields. The department also sponsors a number of performance organizations and concert series.

Courses for Nonmajors: General Education

- Students seeking to meet the general education requirement in the arts with music courses must choose from among the following:
  
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 10100</td>
<td>Introduction to Western Art Music</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 10200</td>
<td>Introduction to World Music</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 10300</td>
<td>Introduction to Music: Materials and Design</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 10400</td>
<td>Introduction to Music: Analysis and Criticism</td>
<td>100</td>
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</tbody>
</table>

- Students seeking to meet the general education requirement in civilization studies may select the following two-quarter sequence. These courses are open to all students, regardless of previous musical background.
  
  MUSI 12100 - 12200  Music in Western Civilization I-II  200

Other Courses for Nonmajors

In addition to the general education courses, the department offers MUSI 14300 Music Theory Fundamentals for students who have had little or no exposure to reading music. Students who can read music comfortably can take the three-quarter sequence MUSI 15100-15200-15300 Harmony and Voice Leading; a placement examination for this series of courses is given during the first week of Autumn Quarter. Courses numbered from 20000 to 24900 are open to students who have passed a course at the 10000 level or who have equivalent musical background. In addition, courses designed for the major (MUSI 25000 to 29900), as well as certain graduate courses, are open to qualified College students who are not majoring in music, with consent of the instructor.

Students in other programs of study may also complete a minor in music. Information follows the description of the major.
Program Requirements

BA Program

The program for the bachelor's degree in music offers a balance of practical, historical, and conceptual approaches to music.

Students are required to take at least twelve music courses and participate for at least three quarters in one of the Music Department's major ensembles (numbered MUSI 17000-MUSI 17999).

Students should begin the major by taking the three-quarter sequence MUSI 15100-15200-15300 Harmony and Voice Leading. Students follow this introductory course with the following: (1) a yearlong sequence that takes up topics in the history of Western art music, MUSI 27100-27200-27300 Topics in the History of Western Music, (2) MUSI 23300 Introduction to the Social and Cultural Study of Music, and (3) four additional courses numbered MUSI 20000 or above. MUSI 27100-27200-27300 Topics in the History of Western Music is offered in alternate years. It typically takes three years to complete the introductory and advanced courses. *It is thus highly advisable for students to take MUSI 15100-15200-15300 Harmony and Voice Leading during their first or second year.*

The required course in musicianship skills is offered each quarter of every year and should be taken after the MUSI 15100-15200-15300 Harmony and Voice Leading sequence. MUSI 28500 Musicianship Skills is a yearlong course. *One quarter's credit (100 units) is granted in the final quarter after successful completion of all three quarters. To meet requirements for full-time student status, students must carry at least three additional courses each quarter.*

Students must arrange a formal consultation with the director of undergraduate studies before declaring music as their major.

Summary of Requirements

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 15100-15200-15300</td>
<td>Harmony and Voice Leading</td>
<td>300</td>
</tr>
<tr>
<td>MUSI 23300</td>
<td>Introduction to the Social and Cultural Study of Music</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 27100-27200-27300</td>
<td>Topics in the History of Western Music</td>
<td>300</td>
</tr>
<tr>
<td>Four additional courses numbered MUSI 20000 or above</td>
<td></td>
<td>400</td>
</tr>
<tr>
<td>MUSI 28500</td>
<td>Musicianship Skills *</td>
<td>100</td>
</tr>
</tbody>
</table>

Participation for at least three quarters in one of the Music Department's major ensembles

Total Units 1200

Footnote: *One quarter's credit (100 units) is granted in the final quarter after successful completion of all three quarters. To meet requirements for full-time student status, students must carry at least three additional courses each quarter.*
MUSI 28500 Musicianship Skills is a yearlong course. One quarter's credit (100 units) is granted in the final quarter after successful completion of all three quarters. To meet requirements for full-time student status, students must carry at least three additional courses each quarter.

Composition

Students whose interest lies in composition are advised to take MUSI 26100 Introduction to Composition, which is designed for students wishing to learn composition or to improve their compositional technique. Students pursuing composition, particularly those intending to apply to graduate school in music composition, are also advised to take such courses as:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>MUSI 25300</td>
<td>Analysis of Twentieth-Century Music</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 26100</td>
<td>Introduction to Composition</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 26300-26400</td>
<td>Introduction to Computer Music</td>
<td>200</td>
</tr>
<tr>
<td>MUSI 26800</td>
<td>Sixteenth-Century Counterpoint</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 26900</td>
<td>Eighteenth-Century Counterpoint</td>
<td>100</td>
</tr>
</tbody>
</table>

By making special arrangements with a composition instructor, students may also register for composition lessons by using MUSI 29700 Independent Study in Music as an elective.

Ethnomusicology

Students wishing to specialize in ethnomusicology in the context of a music major are advised to take MUSI 10200 Introduction to World Music in addition to MUSI 23300 Introduction to the Social and Cultural Study of Music; these will provide grounding in musical styles and repertoires, as well as the techniques and methods of study central to ethnomusicology. Other classes can be selected at the 23000 level, allowing students to build up specific areas of expertise in fields such as jazz, popular music, Middle Eastern music, and South Asian music. Students considering graduate studies in ethnomusicology are strongly advised to take the MUSI 29500 Undergraduate Honors Seminar and write an honors thesis with a focus on an ethnomusicological topic.

Grading

Courses used to meet the general education requirement in the dramatic, musical, and visual arts must be taken for a quality grade. Courses taken to meet requirements in the major also must be taken for a quality grade.

Honors

Students may be recommended for honors if they (1) have a GPA of at least 3.0 overall and at least 3.5 in the major, and (2) present an outstanding senior thesis or composition under the approved supervision of a faculty member in the Department of Music. Registration in MUSI 29900 Senior Essay or Composition may be devoted to the preparation of the senior thesis or composition. This research paper or project may not be used to
meet the BA paper or project requirement in another major. The optional MUSI 29500 Undergraduate Honors Seminar, typically offered each Spring Quarter, is designed to prepare students to write an honors essay. Students seeking honors should speak with the director of undergraduate studies no later than Spring Quarter of their third year.

Minor Program in Music

The minor program in music requires the completion of seven courses and the student's registration for at least three quarters in one of the Music Department's major ensembles with the consent of the director of undergraduate studies. Students who elect the minor program in music must meet with the director of undergraduate studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. The director's approval for the minor program should be submitted to a student's College adviser by this deadline on a form obtained from the adviser.

No courses in the minor can be double counted with the student's major(s) or with other minors; nor can they be counted toward general education requirements. They must be taken for quality grades and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

Summary of Requirements: Minor Program in Music

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 15100-15200-15300</td>
<td>Harmony and Voice Leading</td>
<td>300</td>
</tr>
<tr>
<td>Four additional music courses numbered as MUSI 20000 or above</td>
<td>400</td>
<td></td>
</tr>
<tr>
<td>Participation for at least three quarters in one of the Music Department's major ensembles</td>
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<tr>
<td>Total Units</td>
<td></td>
<td>700</td>
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Performance Organizations

Membership in the Department of Music performance organizations is open to qualified students from all areas of the University through competitive auditions held at the beginning of Autumn Quarter. Most organizations rehearse weekly. For further information, students should visit the University of Chicago Music Performance Program website at music.uchicago.edu/page/ensembles-and-programs-overview or contact Barbara Schubert, director of performance programs, at b-schubert@uchicago.edu.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Organization</th>
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</thead>
<tbody>
<tr>
<td>MUSI 17000</td>
<td>University Chorus</td>
</tr>
<tr>
<td>MUSI 17001</td>
<td>Motet Choir</td>
</tr>
<tr>
<td>MUSI 17002</td>
<td>Women's Ensemble</td>
</tr>
<tr>
<td>MUSI 17003</td>
<td>Rockefeller Chapel Choir</td>
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<tr>
<td>MUSI 17010</td>
<td>University Symphony Orchestra</td>
</tr>
<tr>
<td>MUSI 17011</td>
<td>University Chamber Orchestra</td>
</tr>
<tr>
<td>MUSI 17012</td>
<td>University Wind Ensemble</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
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<tr>
<td>MUSI 17020</td>
<td>Early Music Ensemble</td>
</tr>
<tr>
<td>MUSI 17021</td>
<td>Jazz X-tet</td>
</tr>
<tr>
<td>MUSI 17022</td>
<td>Jazz Combo</td>
</tr>
<tr>
<td>MUSI 17023</td>
<td>Middle East Music Ensemble</td>
</tr>
<tr>
<td>MUSI 17024</td>
<td>New Music Ensemble</td>
</tr>
<tr>
<td>MUSI 17025</td>
<td>South Asian Music Ensemble</td>
</tr>
</tbody>
</table>

Other Performance Activities

*These activities do not satisfy the ensemble requirement for the music major or minor.*

Many other musical activities are available at the University, including the Chamber Music Program (http://music.uchicago.edu/page/related-programs/#Chamber%20Music%20Program), Piano Program (http://music.uchicago.edu/page/related-programs/#Piano%20Program), Vocal Studies Program (http://music.uchicago.edu/page/related-programs/#Vocal%20Studies%20Program), the Tea Time Concert Series (http://music.uchicago.edu/page/tea-time-concert-series), Gilbert and Sullivan Opera Company (http://www.gilbertandsullivanoperacompany.org), and many other campus opportunities (http://music.uchicago.edu/page/other-campus-opportunities).

Music Courses

**MUSI 10100. Introduction to Western Art Music. 100 Units.**

This one-quarter course is designed to enrich the listening experience of students, particularly with respect to the art music of the Western European and American concert tradition. Students are introduced to the basic elements of music and the ways that they are integrated to create works in various styles. Particular emphasis is placed on musical form and on the potential for music to refer to and interact with aspects of the world outside.

Terms Offered: Autumn, Winter, Spring

Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the arts.

**MUSI 10200. Introduction to World Music. 100 Units.**

This course is a selected survey of classical, popular, and folk music traditions from around the world. The goals are not only to expand our skills as listeners but also to redefine what we consider music to be and, in the process, stimulate a fresh approach to our own diverse musical traditions. In addition, the role of music as ritual, aesthetic experience, mode of communication, and artistic expression is explored.

Terms Offered: Autumn, Winter, Spring

Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the arts.

Equivalent Course(s): CRES 10200
MUSI 10300. Introduction to Music: Materials and Design. 100 Units.
This introductory course in music is intended for students who are interested in exploring the language, interpretation, and meaning of music through coordinated listening, analysis, and creative work. By listening to and comprehending the structural and aesthetic considerations behind significant written and improvised works, from the earliest examples of notated Western music to the music of living composers and performers, students will be prepared to undertake analytical and ultimately creative projects. The relationship between cultural and historical practices and the creation and reception of music will also be considered. The course is taught by a practicing composer, whose experience will guide and inform the works studied. No prior background in music is required.
Terms Offered: Autumn, Winter, Spring
Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the arts.

MUSI 10400. Introduction to Music: Analysis and Criticism. 100 Units.
This course aims to develop students' analytical and critical tools by focusing on a select group of works drawn from the Western European and American concert tradition. The texts for the course are recordings. Through listening, written assignments, and class discussion, we explore topics such as compositional strategy, conditions of musical performance, interactions between music and text, and the relationship between music and ideology as they are manifested in complete compositions.
Terms Offered: Autumn, Winter, Spring
Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the arts.

MUSI 12100-12200. Music in Western Civilization I-II.
This two-quarter sequence explores musical works of broad cultural significance in Western civilization. We study pieces not only from the standpoint of musical style but also through the lenses of politics, intellectual history, economics, gender, cultural studies, and so on. Readings are taken both from our music textbook and from the writings of a number of figures such as St. Benedict of Nursia and Martin Luther. In addition to lectures, students discuss important issues in the readings and participate in music listening exercises in smaller sections.

MUSI 12100. Music in Western Civilization I: To 1750. 100 Units.
No description available.
Instructor(s): A. Robertson Terms Offered: Winter
Note(s): Prior music course or ability to read music not required. Students must confirm enrollment by attending one of the first two sessions of class. This two-quarter sequence meets the general education requirement in civilization studies; it does not meet the general education requirement in the arts.
Equivalent Course(s): HIST 12700, SOSC 21100
MUSI 12200. Music in Western Civilization II: 1750 to the Present. 100 Units.
This two-quarter sequence explores musical works of broad cultural significance in Western civilization. We study pieces not only from the standpoint of musical style but also through the lenses of politics, intellectual history, economics, gender, cultural studies, and so on. Readings are taken both from our music textbook and from the writings of a number of figures such as St. Benedict of Nursia and Martin Luther. In addition to lectures, students discuss important issues in the readings and participate in music listening exercises in smaller sections.
Terms Offered: Spring
Note(s): Prior music course or ability to read music not required. Students must confirm enrollment by attending one of the first two sessions of class. This two-quarter sequence meets the general education requirement in civilization studies; it does not meet the general education requirement in the arts.
Equivalent Course(s): HIST 12800, SOSC 21200

MUSI 14300. Music Theory Fundamentals. 100 Units.
This one-quarter elective course covers the basic elements of music theory, including music reading, intervals, chords, meter, and rhythm.
Instructor(s): Various
Terms Offered: Various

This three-quarter sequence serves as an introduction to the materials and structure of Western tonal music. The first quarter focuses on fundamentals: scale types, keys, basic harmonic structures, voice-leading and two-voice counterpoint. The second quarter explores extensions of harmonic syntax, the basics of classical form, further work with counterpoint, and nondiatonic seventh chords. The third quarter undertakes the study of modulation, sequences, and additional analysis of classical forms. Musicianship labs in ear training and keyboard skills required.

MUSI 15100. Harmony and Voice Leading. 100 Units.
The first quarter focuses on fundamentals: scale types, keys, basic harmonic structures, voice-leading and two-voice counterpoint. Musicianship labs in ear training and keyboard skills required.
Instructor(s): N. Murphy
Terms Offered: Autumn
Prerequisite(s): Ability to read music.

MUSI 15200. Harmony and Voice Leading. 100 Units.
The second quarter explores extensions of harmonic syntax, the basics of classical form, further work with counterpoint, and nondiatonic seventh chords. Musicianship labs in ear training and keyboard skills required.
Instructor(s): N. Murphy
Terms Offered: Winter
Prerequisite(s): MUSI 15100

MUSI 15300. Harmony and Voice Leading. 100 Units.
The third quarter undertakes the study of modulation, sequences, and additional analysis of classical forms. Musicianship labs in ear training and keyboard skills required.
Instructor(s): N. Murphy
Terms Offered: Spring
Prerequisite(s): MUSI 15200
MUSI 21814. Introduction to Conducting. 100 Units.
No description available.
Instructor(s): Various Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.

MUSI 22517. Beethoven or Bust: Musical Canon-Building in 19th c. Culture. 100 Units.
The canon—a roster of composers, pieces, or artists elevated to the status of timeless classics—often serves as an invisible backdrop to musical life. But how do hierarchies of value form in the first place? This course explores how canons crystallized in nineteenth-century Europe (with topics such as monumentality, art-religion, and highbrow/lowbrow) and how this history has left traces in arts culture today (such as debates over Venezuela’s El Sistema, culture wars, and the “great books” that have shaped the UChicago Core). While canons have been the subject of heated debate in the humanities, the central aim of this course is not polemical but cultural-historical: to understand how values take root, by whom (and for whom) they are cultivated, and the ideas or actions that give them such extraordinary staying-power.
Instructor(s): Abigail Fine Terms Offered: Spring
Prerequisite(s): No prior training in music is required. Students from a variety of backgrounds will feel at home in this course, and may potentially investigate other canons (non-classical music, art, literature) for their research project.

MUSI 22900. Contemporary Opera. 100 Units.
The course will explore the diversity of trends, aesthetics, and musical styles in opera after 1980 both in Europe and in America. Major emphasis will be placed on analysis of the most representative operas of that time. The selection of these operas was based on musical and artistic merit, historic importance, and cultural expression. Works that will be analyzed will be operas based on Greek dramas (Aharony’s "Oedipus" and LaCroix's "The Birds"); operas that represent surrealist trends, such as J. Cage’s "Europeas" and Ligeti’s "Grand Macabre"; psychological dramas found in the operas of Schnittke ("The Life with an Idiot") and Nyman's "The Man Who Mistook His Wife for a Hat"; political dramas such as Adams's "Nixon in China" and McManus's "Killing the Goat"; historical dramas such as Glass's "Akhnaten," Tan Dun's "Marco Polo," and Ptaszynska's "Valldemosa"; operas written under Broadway influences such as Ades's "Powder her Face" and Daugherty's "Jackie O."; and many more.
Instructor(s): M. Ptaszynska Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.
Equivalent Course(s): MUSI 34900
MUSI 22901. Issues in Film Music. 100 Units.
This course explores the role of film music in the history of cinema. What role does music play as part of the narrative (source music) and as nondiegetic music (underscoring)? How does music of different styles and provenance contribute to the semiotic universe of film? And how did film music assume a central voice in twentieth-century culture? We study music composed for films (original scores) as well as pre-existent music (such as popular and classical music). The twenty films covered in the course may include classical Hollywood cinema, documentaries, foreign (including non-Western) films, experimental films, musicals, and cartoons.
Instructor(s): B. Hoeckner Terms Offered: Various
Note(s): This course typically is offered in alternate years.

MUSI 23104. Jazz. 100 Units.
No description available.
Instructor(s): T. Jackson Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.

MUSI 23300. Introduction to the Social and Cultural Study of Music. 100 Units.
This course provides an introduction to ethnomusicology and related disciplines with an emphasis on the methods and contemporary practice of social and cultural analysis. The course reviews a broad selection of writing on non-Western, popular, vernacular, and "world-music" genres from a historical and theoretical perspective, clarifying key analytical terms (i.e., "culture," "subculture," "style," "ritual," "globalization") and methods (i.e., ethnography, semiotics, psychoanalysis, Marxism). In the last part of the course, students learn and develop component skills of fieldwork documentation and ethnographic writing.
Terms Offered: Autumn
Note(s): Prior music course and ability to read music notation not required.

MUSI 23410. Music of the Middle East. 100 Units.
No description available.
Instructor(s): P. Bohlman Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.

MUSI 23416. Music and Globalization in Modern Latin America. 100 Units.
This course introduces students to the cultural history of Latin America as a region and the history of the region's globalization, from the perspective of the history of Latin American modern music. Lectures, group work, readings, and individual assignments deal with the role of music in producing Latin America's modern culture from a global perspective. It deals with the histories of folk, classical, and urban musical traditions, diasporic music styles, entertainment corporations, state policies in the realm of music, music pedagogy, music and cinema, Latin American musicology, musical nationalism, and musical diplomacy. The emphasis is on the late 19th and the 20th centuries, but students interested in colonial music are welcome to take the course.
Instructor(s): P. Palomino Terms Offered: Spring
Equivalent Course(s): HIST 26116, LACS 36412, LACS 26412
MUSI 23503. Introduction to the Musical Folklore of Central Asia. 100 Units.
This course explores the musical traditions of the peoples of Central Asia, both in terms of historical development and cultural significance. Topics include the music of the epic tradition, the use of music for healing, instrumental genres, and Central Asian folk and classical traditions. Basic field methods for ethnomusicology are also covered. Extensive use is made of recordings of musical performances and of live performances in the area.
Instructor(s): K. Arik Terms Offered: Spring
Prerequisite(s): Knowledge of Arabic and/or Islamic studies helpful but not required
Equivalent Course(s): ANTH 25905,EEUR 23400,EEUR 33400,MUSI 33503,NEHC 30765,NEHC 20765

MUSI 23509. Eurovision Song Contest. 100 Units.
No description available.
Instructor(s): P. Bohlman Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.

MUSI 23514. Chanson française. 100 Units.
No description available.
Instructor(s): K. Mason Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.

MUSI 23614. American Musics. 100 Units.
No description available.
Instructor(s): T. Jackson Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.

MUSI 23817. History in Practice: Musical Multiculturalism in Brazil. 100 Units.
Brazil is a country uniquely identified with its musical history. This course is designed to describe how Indigenous, African, and European influences merged over the course of the 19th and 20th centuries to create Brazil’s rich and complex musical tradition. We will focus especially on the interaction of erudite and popular influences, and on the musical and social processes that gave birth to distinctly Brazilian genres such as Samba, Choro, Maracatu, and Frevo. Taught by a renowned Brazilian composer and guitarist, this course will explore Brazil’s musical history through live musical performance as well as lectures, readings, recordings, and discussion.
Instructor(s): Sergio Assad Terms Offered: Autumn
Equivalent Course(s): LACS 35112,HIST 26818,HIST 36218,MUSI 33817,LACS 25112

MUSI 23900. Rock. 100 Units.
This course considers some critical accounts of the music industry, of subcultures, and of mass media aesthetics; some historical dimensions of rock (e.g., circum-Atlantic, global circulation of blues-derived popular forms); and some analytical approaches deriving from the main theoretical traditions of Western art music, psychoanalysis, semiotics, and ethnography—as applied to, for example, rhythm and meter, repetition, tonality, and voice. Students are also encouraged, through readings and listening, to contextualize rock within a broad field of popular/vernacular music making in the twentieth century.
Instructor(s): T. Jackson Terms Offered: Autumn
Prerequisite(s): 100-level music course or consent of instructor.
Note(s): This course typically is offered in alternate years.
MUSI 23911. Jewish Music. 100 Units.
Few questions in ethnomusicology and music history remain as enigmatic and yet ideologically charged as, What is Jewish music? With responses ranging from claims that Jewishness defies representation with music to those that argue for a plurality possible only when Jewish culture appropriates the musics of constantly shifting historical contexts, Jewish music has acquired remarkably important resonance in the history of religions and in the meaning of modernity. In this proseminar we approach the richness and diversity of Jewish music as givens and as starting points for understanding of both the sacred and the secular in Jewish culture. The cultural contexts and soundscapes of Jewish music, thus, are not isolated, restricted, for example, to the synagogue or ritual practice, but rather they cross the boundaries between traditions, genres, and even religions. The sound materials and structures of Jewish music, say, the modal ordering of Arabic classical music that is standard for biblical cantillation in Israel, will be treated as complex phenomena that both influence and are influenced by the worlds around Jewish communities. Genres and musical practices will be examined in their full diversity, and we shall move across the repertories of liturgical, folk, art, and popular music.
Instructor(s): P. Bohlman Terms Offered: Various
Equivalent Course(s): MUSI 33911

MUSI 24000. Composition Lessons. 100 Units.
This course consists of individual weekly composition lessons.
Instructor(s): Various Terms Offered: Autumn, Winter, Spring
Prerequisite(s): MUSI 26100 and consent of instructor
Note(s): Students may enroll in this course more than once as an elective, but it may be counted only once toward requirements for the music major or minor.

MUSI 24416. Opera as Idea and as Performance. 100 Units.
Is opera an archaic and exotic pageant for fanciers of overweight canaries, or a relevant art form of great subtlety and complexity that has the power to be revelatory? In this course of eight sessions, jointly taught by Professor Martha Nussbaum and Anthony Freud, General Director of Lyric Opera of Chicago, we explore the multi-disciplinary nature of this elusive and much-maligned art form, with its four hundred-year-old European roots, discussing both historic and philosophical contexts and the practicalities of interpretation and production in a very un-European, twenty-first century city. Anchoring each session around a different opera, we will be joined by a variety of guest experts, including a director, conductor, designer and singer, to enable us to explore different perspectives. The tentative list of operas to be discussed include Monteverdi’s The Coronation of Poppea, Mozart’s Don Giovanni, Rossini’s La Cenerentola, Verdi’s Don Carlos, Puccini’s Madama Butterfly, Wagner’s Ring, Strauss’s Elektra, and Britten’s Billy Budd.
Instructor(s): A. Freud; M. Nussbaum Terms Offered: Spring
Prerequisite(s): Students do not need to be able to read music, but some antecedent familiarity with opera would be extremely helpful. CD’s and DVD’s of the operas will be placed on reserve.
Note(s): Students should register via discussion section.
Equivalent Course(s): PHIL 31102, LAWS 96304, MUSI 30716, PHIL 21102
MUSI 24417. Making and Meaning in the American Musical. 100 Units.
The history of the American Musical in the 20th century is paradoxical. While the genre is
one often denigrated as staging lyrical utopias of Romance and adventure allowing audiences
to escape depressing quotidian realities, many musicals did seek to engage some of the most
pressing social issues of their day. In this course, we will look—and listen—closely to four
differing musicals from the 20th century, studying their creative origins, while also analyzing
their complex social meanings revealed through the story, music, lyrics, staging, and dance.
Musicals to be covered: Show Boat (1927), Oklahoma! (1943), My Fair Lady (1953), and
Company (1970). A visit to the Lyric Opera production of My Fair Lady is planned.
Instructor(s): Thomas Christensen Terms Offered: Spring
Equivalent Course(s): TAPS 28647

MUSI 24517. Opera in the Age of Its Mechanical Reproducibility. 100 Units.
Focusing on a diverse set of productions of Mozart’s "The Magic Flute" by Ingmar Bergman,
William Kentridge, Martin Kusej, Simon McBurney, and Julie Taymor, we will seek to
locate opera in the contemporary medial landscape, exploring some of the theoretical stakes,
dramaturgical challenges, and interpretive achievements that characterize opera on film,
DVD, and via live-streaming. Readings by W. Benjamin, T. W. Adorno, F. Jameson, M.
Dolar, C. Abbate, P. Auslander, et al.
Instructor(s): D. Levin Terms Offered: Spring
Equivalent Course(s): GRMN 37717,TAPS 28422,TAPS 38422,CMST 28301,CMST
38301,MUSI 34517,GRMN 27717

MUSI 25100. Analysis of Music of the Classical Period. 100 Units.
This course focuses on the analysis of music by composers associated with the Viennese
classical period, including Haydn, Mozart, and Beethoven. Topics include classical phrase
structure, standard tonal forms such as sonata-allegro, and basic chromatic harmony.
Participants present model compositions and write analytical papers.
Instructor(s): Various Terms Offered: Winter
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course is typically offered in alternate years.

MUSI 25200. Analysis of Nineteenth-Century Music. 100 Units.
This course focuses on the tonal language of nineteenth-century European composers,
including Schubert, Chopin, Brahms, and Wagner. Students confront analytical problems
posed by these and other composers’ increasing uses of chromaticism and extended forms
through both traditional (classical) models of tonal harmony and form, as well as alternative
approaches specifically tailored to this repertory. We will also address the ways in which
these analytical perspectives might impinge on or influence matters of performance; students
with a performance background will be invited to propose a final project that involves both
performance and analysis.
Instructor(s): Various Terms Offered: Spring
Prerequisite(s): MUSI 15300 or equivalent
MUSI 25217. Music Analysis: 19th Century. 100 Units.
This course focuses on the tonal language of nineteenth-century European composers, including Schubert, Chopin, Brahms, and Wagner. Students confront analytical problems posed by these composers’ increasing uses of chromaticism and extended forms through both traditional (classical) models of tonal harmony and form, as well as alternative approaches specifically tailored to this repertory. Students present model compositions and write analytical papers.
Instructor(s): Steve Rings Terms Offered: Spring
Prerequisite(s): MUSI 15300 or equivalent

MUSI 25300. Analysis of Twentieth-Century Music. 100 Units.
This course introduces theoretical and analytical approaches to twentieth-century music. The core of the course involves learning a new theoretical apparatus—often called "set theory"—and exploring how best to apply that apparatus analytically to pieces by composers such as Schoenberg, Bartók, and Stravinsky. We also explore the relevance of the theoretical models to music outside of the high-modernist canon, including some jazz. The course provides an opportunity to confront some foundational questions regarding what it means to "theorize about music."
Instructor(s): Various Terms Offered: Various
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course typically is offered in alternate years.

MUSI 25514. Chamber Music. 100 Units.
In this course we examine several specific works from the standard chamber music repertoire (including duos, trios, and quartets of Mozart, Brahms, Schumann, and similar composers) as scholars and performers. While readings from historical and analytical perspectives will be included, our primary focus will be on performance and the inherent challenges of realizing the composer's intentions as authentically, naturally, and effectively as possible. To this end, performance practices as well as the psychology of performing will be considered. The course will culminate in a final concert performance of works examined; each student will participate as a performer in one of the assigned pieces.
Instructor(s): Staff Terms Offered: Various
Prerequisite(s): Students must have studied their instrument privately for several years, read music fluently, play at an intermediate/advanced level, and audition week 1.

MUSI 25600. Jazz Theory and Improvisation. 100 Units.
This course focuses on the knowledge necessary to improvise over the chord changes of standard jazz tunes. We cover basic terminology and chord symbols, scale-to-chord relationships, connection devices, and turn-around patterns. For the more experienced improviser, we explore alternate chord changes, tritone substitutions, and ornamentations. Using techniques gained in class, students write their own solos on a jazz tune and transcribe solos from recordings.
Instructor(s): M. Bowden Terms Offered: Spring
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course typically is offered in alternate years.
MUSI 25701. Introduction to Cognitive Musicology. 100 Units.
This course surveys recent research in music cognition and cognitive psychology and explores how it can be applied to music scholarship. We begin with a general review of research on categorization, analogy, and inferential systems. This review is paired with close readings of empirical literature drawn from cognitive science, neuroscience, and music psychology, as well as theoretical work in cognitive linguistics and cognitive anthropology. Student projects focus on applications of research in cognitive science to historical musicology, ethnomusicology, music theory, or music analysis. Weekly lab meetings required.
Instructor(s): L. Zbikowski Terms Offered: Various
Prerequisite(s): MUSI 15300 or equivalent. Open to nonmajors with consent of instructor.
Note(s): This course typically is offered in alternate years.
Equivalent Course(s): MUSI 31901

MUSI 25801. The Analysis of Song. 100 Units.
This course focuses on the art song of the nineteenth century, with special attention to the relationship between tonal structure and song text. Both individual songs and song cycles are considered, with the main emphasis on works by Schubert, Schumann, and Brahms. Student projects include comparative analyses of settings of the same text by different composers, analyses of a song and its later arrangement as an instrumental work, or the analysis and performance of a song.
Instructor(s): L. Zbikowski Terms Offered: Autumn
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course typically is offered in alternate years.

MUSI 26100. Introduction to Composition. 100 Units.
This course introduces some of the basic problems in musical composition through a series of simple exercises.
Terms Offered: Spring
Prerequisite(s): MUSI 14300 or 15300, or equivalent

MUSI 26217. Analyzing Popular Music. 100 Units.
This class will explore different theoretical approaches to the analysis of twentieth and twenty-first century popular music. This will include examinations of phrase structure, form, pitch, timbre, harmonic syntax, meter and rhythm, transcription, and music-text relations. Students will analyze songs from a variety of popular music genres and participate in discussions about song interpretation, situating examples within broader contexts of time period, politics, and popular culture.
Instructor(s): Nancy Murphy Terms Offered: Spring
Prerequisite(s): Notes/Prerequisite(s): Music 15200 or equivalent.
MUSI 26300. Introduction to Computer Music. 100 Units.
During the first quarter, students learn the basics of digital synthesis, the Musical Instrument Digital Interface (MIDI), and programming. These concepts and skills are acquired through lecture, demonstration, reading, and a series of production and programming exercises. Weekly lab tutorials and individual lab time in the department’s computer music studio are in addition to scheduled class time.
Instructor(s): Staff Terms Offered: Autumn
Prerequisite(s): Consent of instructor. Rudimentary musical skills (but not technical knowledge) required.
Note(s): Basic Macintosh skills helpful.
Equivalent Course(s): MUSI 34700

MUSI 26400. Introduction to Computer Music. 100 Units.
No description available.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Consent of instructor. Rudimentary musical skills (but not technical knowledge) required.
Note(s): Basic Macintosh skills helpful. This course is offered in alternate years.

MUSI 26800. Sixteenth-Century Counterpoint. 100 Units.
This course is an introduction to the theory, analysis, and composition of modal counterpoint using texts that uses examples by sixteenth-century theorists (i.e., Zarlino) and composers (i.e., Josquin, Lassus, Palestrina). Techniques include cantus firmus, canon, and modal mixture. Students read sources, analyze passages, and compose (and improvise) counterpoint in two to four parts.
Terms Offered: Autumn
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course typically is offered in alternate years.

MUSI 26817. Electronic Music Composition With Sound. 100 Units.
Electronic Music II is an introduction to computer-based sound art and live electronic music performance. Our primary tool for this course will be SuperCollider, a computer music programming language designed for composition and real-time music applications. Through this language we will explore the foundations of computer music, including digital instrument design, sequencing, live processing, sound diffusion, and various approaches to algorithmic music generation.
Instructor(s): Sam PLuta Terms Offered: Spring
Equivalent Course(s): MUSI 36817

MUSI 26900. Eighteenth-Century Counterpoint. 100 Units.
This is a practical course for learning the art of fugue writing that concentrates on writing different types of fugues and on short pieces involving different types of imitation. The material is based on Bach's The Well-Tempered Clavier, Goldberg Variations, Das Musikalische Opfer, and Die Kunst der Fuge.
Instructor(s): M. Ptaszynska Terms Offered: Winter
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course typically is offered in alternate years.
MUSI 27100-27200-27300. Topics in the History of Western Music.
This sequence is a three-quarter investigation into Western art music, with primary emphasis on the vocal and instrumental repertories of Western Europe and the United States. This sequence is typically offered in alternate years. Students who plan to study abroad should contact the Music DUS to arrange a substitute.

MUSI 27100. Topics in the History of Western Music. 100 Units.
MUSI 27100 begins with the earliest notated music and considers monophonic liturgical chant and the development of sacred and secular vocal polyphony through the sixteenth century.
Terms Offered: Autumn
Prerequisite(s): MUSI 14300 or 15300. Open to nonmajors with consent of instructor.

MUSI 27200. Topics in the History of Western Music. 100 Units.
MUSI 27200 addresses topics in music from 1600 to 1800, including opera, sacred music, the emergence of instrumental genres, the codification of tonality, and the Viennese classicism of Haydn and Mozart.
Terms Offered: Winter
Prerequisite(s): MUSI 14300 or 15300. Open to nonmajors with consent of instructor.

MUSI 27300. Topics in the History of Western Music. 100 Units.
MUSI 27300 treats music since 1800. Topics include the music of Beethoven and his influence on later composers; the rise of public concerts, German opera, programmatic instrumental music, and nationalist trends; the confrontation with modernism; and the impact of technology on the expansion of musical boundaries.
Terms Offered: Spring
Prerequisite(s): MUSI 14300 or 15300. Open to nonmajors with consent of instructor.

MUSI 28000. Orchestral Conducting. 100 Units.
This two-quarter introductory course focuses on the art as well as the craft of orchestral conducting. Designed primarily for undergraduate students who have had experience playing in an orchestra, wind ensemble, chamber group, or choral ensemble, the curriculum includes practical instruction, podium experience, background reading, and concert/conductor observation. Through a combination of classroom work, individual instruction, and supplemental ensemble sessions, students will gain significant practical experience in conducting. Weekly class meetings will incorporate singing, keyboard work, and instrumental participation by class members and guest musicians. Important technical exercises will be assigned every week, along with modest reading selections. Several short papers and classroom presentations will be assigned each quarter, in conjunction with background readings and classroom topics. The overall goal of the course is to promote the students’ understanding and appreciation of the technical responsibilities and the artistic possibilities of the conductor’s role, and to promote a basic proficiency in the craft of conducting an instrumental ensemble.
Instructor(s): B. Schubert Terms Offered: Various
Note(s): This is a 2-quarter course, and 100 units will be awarded upon completion of the final quarter.
Equivalent Course(s): MUSI 38115
MUSI 28500. Musicianship Skills. 100 Units.
This is a yearlong course in ear training, keyboard progressions, realization of figured basses at the keyboard, and reading of chamber and orchestral scores. Classes each week consist of one dictation lab (sixty minutes long) and one keyboard lab (thirty minutes long).
Instructor(s): P. Kloeckner Terms Offered: Autumn,Winter,Spring
Prerequisite(s): MUSI 15300. Open only to students who are majoring in music.
Note(s): 100 units credit is granted only after successful completion of the year's work.

MUSI 29500. Undergraduate Honors Seminar. 100 Units.
The seminar guides students through the preliminary stages of selecting and refining a topic, and provides an interactive forum for presenting and discussing the early stages of research, conceptualization, and writing. The course culminates in the presentation of a paper that serves as the foundation of the honors thesis. The instructors work closely with honors project supervisors, who may be drawn from the entire music faculty.
Terms Offered: Spring
Prerequisite(s): Consent of instructor. Open only to third years who are majoring in music and wish to develop a research project and prepare it for submission for departmental honors.

MUSI 29700. Independent Study in Music. 100 Units.
This course is intended for students who wish to pursue specialized readings in music or to do advanced work in composition.
Terms Offered: Autumn,Winter,Spring
Prerequisite(s): Consent of instructor and director of undergraduate studies
Note(s): Students are required to submit the College Reading and Research Consent Form.

MUSI 29900. Senior Essay or Composition. 100 Units.
No description available.
Terms Offered: Autumn,Winter,Spring
Prerequisite(s): Consent of instructor and director of undergraduate studies
Note(s): Students are required to submit the College Reading and Research Consent Form.
Music
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.