Program of Study

The Department of Music aims to broaden the exposure to and enrich the understanding of the various Western, non-Western, and vernacular musical traditions of the world. Courses develop students' ability to analyze works and their structures; to understand music within historical lineages and socio-cultural practices; and to engage in the creative practice of music via composition and performance. The BA program in music provides a critical foundation for graduate work in music studies, careers in media production, education, or research, and provides an artistic, humanistic complement to study in other fields. The department also sponsors a music minor as well as a number of courses, performance organizations, and concert experiences available to the non-major.

Courses for Non-Majors

General Education

General education courses listed here are open to all students, regardless of previous musical background; in most cases reading music notation is not required.

The following courses satisfy the general education requirement in the arts:

<table>
<thead>
<tr>
<th>Course</th>
<th>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>
</tr>
<tr>
<td>MUSI 10500</td>
<td>Music Performance as Laboratory</td>
<td>100</td>
</tr>
</tbody>
</table>

Students seeking to meet the general education requirement in civilization studies may select the following two-quarter sequence:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 12100-12200</td>
<td>Music in Western Civilization I-II</td>
<td>200</td>
</tr>
</tbody>
</table>

Other Courses for Non-Majors

For additional electives, non-majors may wish to consider courses in such interdisciplinary programs as Signature Courses in the College (SIGN) or Big Problems (BPRO), and other MUSI electives that do not require score reading. Performance ensembles are also open to all students regardless of major by audition.

BA Program Requirements

The program for the bachelor's degree in music offers a balance of academic and practice-based approaches to music study. Majors are required to earn at least 1100 units of music course work divided between analytical, historical, cultural, and creative practices. Students have considerable agency to design a major that accords with their own interests, with an additional option to write a BA thesis or composition eligible for special honors. Students plan and formalize their major program of study in consultation with the Director of Undergraduate Studies (see Advising).

Summary of Requirements: BA in Music

The music major requires 1100 units of study. Six "foundation" courses are chosen from the following areas: Analysis and Techniques, Histories and Cultures, and Creative Practices. Five additional elective courses are also required, which should be chosen in consultation with the Director of Undergraduate Studies.

<table>
<thead>
<tr>
<th>Area</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis and Techniques</td>
<td>200</td>
</tr>
<tr>
<td>Histories and Cultures</td>
<td>300</td>
</tr>
<tr>
<td>Creative Practices</td>
<td>100</td>
</tr>
<tr>
<td>Electives</td>
<td>500</td>
</tr>
<tr>
<td>Total Units</td>
<td>1100</td>
</tr>
</tbody>
</table>

Foundation Courses

Analysis and Techniques

Choose two courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 14300</td>
<td>Music Theory Fundamentals</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 15100</td>
<td>Harmony and Voice Leading I</td>
<td>100</td>
</tr>
</tbody>
</table>
Music

MUSI 15200 Harmony and Voice Leading II 100
MUSI 15300 Harmony and Voice Leading III 100

It is advisable for students to begin Analysis and Techniques courses as soon as possible, since these are often prerequisites for electives. A placement exam given on the first day of MUSI 15100 advises students on where to enter the music theory and analysis sequence. Majors should enroll in MUSI 15100, take the placement exam, and be advised on whether to take MUSI 14300, to stay in MUSI 15100, or to begin with MUSI 15200. The Director of Undergraduate Studies can provide additional guidance.

Histories and Cultures
Choose three courses including MUSI 23300:
MUSI 23300 Introduction to the Social and Cultural Study of Music 100
MUSI 27100 Topics in the History of Western Music I 100
MUSI 27200 Topics in the History of Western Music II 100
MUSI 27300 Topics in the History of Western Music III 100

Creative Practices
Choose one course:
MUSI 26100 Introduction to Composition § 100
MUSI 26200 Advanced Composition 100
MUSI 26521 Introduction to Sonic Arts 100
MUSI 26618 Electronic Music: Composing with Sound 100
MUSI 26718 Electronic Music: Approaches to Electronic Music 100
MUSI 26817 Electronic Music: Introduction to Computer Music Programming 100
Three complete quarters in a Performance Ensemble + 100

§ Students must take two group composition courses before inquiring about private study in music composition (MUSI 24000 Composition Lessons).
+ Students must fulfill three quarters of a performance ensemble to receive major credit. Students wishing to count ensemble participation in the major or the minor must enroll for credit on a Pass/Fail basis. A maximum of three units of ensemble participation (one unit as foundations + two units as electives) count toward the major. Students can participate in ensembles on a not-for-credit basis by enrolling for zero credit. For more information, see Performance Program below.

Electives
Electives should be chosen in consultation with the Director of Undergraduate Studies according to individual goals. Options include:

• Academic Courses, additional foundations-level courses count as electives.
• Performance Ensembles, up to two additional units (a maximum of three units of performance ensembles in total may count toward the major).
• BA Thesis, MUSI 29500 Undergraduate Honors Seminar and MUSI 29900 Senior Essay or Composition

Students are invited to write an essay or composition on the topic of their choosing as a BA thesis. Enrollment in MUSI 29500 Undergraduate Honors Seminar, typically offered each Spring Quarter, is designed to prepare third-year students to write a BA thesis. Thesis writers should enroll in MUSI 29900 Senior Essay or Composition during either the Autumn or Winter Quarter of the fourth year. MUSI 29500 and 29900 count toward electives in the major. The thesis topic can be interdisciplinary, but cannot jointly be submitted as a BA thesis in another major. Depending upon GPA, writing a BA thesis may make students eligible for Special Honors. Prospective thesis writers should speak with the Director of Undergraduate Studies about possible topics, advisers, and research plans in Autumn, Winter, and Spring Quarters of the third year.

Special Honors
Students may be recommended for special honors if they (1) have a GPA of at least 3.0 overall, (2) have a GPA of at least 3.5 in the music major, and (3) present an outstanding BA thesis or composition, as judged by the Department of Music faculty, under the approved supervision of a Department of Music faculty member.

Minor Program in Music
The program for the minor requires 700 units, including two analysis courses, one historical or cultural course, one creative practice course, and three electives in accord with the student’s interests. Students can begin the minor in any of the three columns (Analysis and Techniques, Histories and Cultures, or Creative Practices).
Students plan and formalize their minor program of study in consultation with the Director of Undergraduate Studies (see Advising).

**SUMMARY OF REQUIREMENTS: MINOR IN MUSIC**

Students wishing to minor in music must take 700 units total, comprising four foundational courses and three elective courses chosen in consultation with the Director of Undergraduate Studies.

<table>
<thead>
<tr>
<th>Foundation Courses</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis and Techniques</td>
<td>200</td>
</tr>
<tr>
<td>Histories and Cultures</td>
<td>100</td>
</tr>
<tr>
<td>Creative Practices</td>
<td>100</td>
</tr>
<tr>
<td>Electives</td>
<td>300</td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td><strong>700</strong></td>
</tr>
</tbody>
</table>

**FOUNDATION COURSES FOR THE MINOR**

**Analysis and Techniques**

Choose two of the following:

- MUSI 14300 Music Theory Fundamentals 100
- MUSI 15100 Harmony and Voice Leading I 100
- MUSI 15200 Harmony and Voice Leading II 100
- MUSI 15300 Harmony and Voice Leading III 100

**Histories and Cultures**

Choose one of the following:

- MUSI 23300 Introduction to the Social and Cultural Study of Music 100
- MUSI 27100 Topics in the History of Western Music I 100
- MUSI 27200 Topics in the History of Western Music II 100
- MUSI 27300 Topics in the History of Western Music III 100

**Creative Practices**

Choose one of the following:

- MUSI 26100 Introduction to Composition 100
- MUSI 26200 Advanced Composition 100
- MUSI 26521 Introduction to Sonic Arts 100
- MUSI 26618 Electronic Music: Composing with Sound 100
- MUSI 26718 Electronic Music: Approaches to Electronic Music 100
- MUSI 26817 Electronic Music: Introduction to Computer Music Programming 100

Three complete quarters in a Performance Ensemble +

+ Students must fulfill three quarters of a performance ensemble to receive minor credit. Students wishing to count ensemble participation in the major or the minor must enroll for credit on a Pass/Fail basis. A maximum of two units of ensemble participation (one unit as foundations + one unit as electives) count toward the minor. Students can participate in ensembles on a not-for-credit basis by enrolling for zero credit. For more information, see Performance Program below.

**Electives**

Electives should be chosen in consultation with the Director of Undergraduate Studies according to individual goals and may include:

- **Academic Courses** (additional foundations-level courses count as electives).
- **Performance Ensembles**, up to one additional unit (a maximum of two units of performance ensembles in total may count toward the minor).

**PERFORMANCE PROGRAM**

Ensembles are open to all qualified students from all areas of the University through competitive auditions held at the beginning of Autumn Quarter. Participation in consecutive quarters (Autumn, Winter, Spring) is expected, unless there are extenuating circumstances (in which case, students may speak with the ensemble director and the Director of Undergraduate Studies). Beginners are welcome in non-Western ensembles, where previous experience is not assumed or required. Most organizations rehearse weekly. Ensemble directors establish their own standards of attendance, participation, repertoire amounts, and performances, within ranges approved by the Music Department faculty, in their individual syllabi.

Music majors and minors who complete a year of performance work in an ensemble with a passing grade will receive 100 units of credit upon completion, by request with the Director of Undergraduate Studies in the
Department of Music. A maximum of three years (300 units) is allowed toward the major, and two years (200 units) towards the minor. Students who are participating in an ensemble enroll on a Pass/Fail basis. There is no option to take an ensemble for a quality grade. Majors and minors who have completed their desired or allowed for-credit units are encouraged to continue participating in an ensemble without requesting additional units of credit. Non-majors and non-minors cannot request credit.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</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>
</tr>
<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>MUSI 17019</td>
<td>Jazz Ensemble</td>
</tr>
<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 17025</td>
<td>South Asian Music Ensemble</td>
</tr>
<tr>
<td>MUSI 17026</td>
<td>Chamber Music Performance</td>
</tr>
<tr>
<td>MUSI 17027</td>
<td>Piano Performance Studio</td>
</tr>
<tr>
<td>MUSI 17028</td>
<td>Vocal Performance Studio</td>
</tr>
<tr>
<td>MUSI 17029</td>
<td>Percussion Ensemble</td>
</tr>
</tbody>
</table>

**Other Performance Activities**

Students may wish to pursue additional musical activities at the University, including Tea Time Concert Series, Gilbert and Sullivan Opera Company (http://www.gilbertandsullivanoperacompany.org/), and many other campus opportunities (https://music.uchicago.edu/additional-performance-opportunities/). These activities do not earn credit or satisfy the Creative Practice requirement for the music major or minor.

For further information, students are welcome to visit the University of Chicago Music Performance Program website at music.uchicago.edu/page/ensembles-and-programs-overview (https://music.uchicago.edu/performance-opportunities/) or contact Barbara Schubert, Director of Performance Programs, at bschuber@uchicago.edu.

**Advising**

Students have considerable flexibility to design their own major or minor, but benefit from regular consultation with the Director of Undergraduate Studies.

Prospective majors are required to consult with the Director of Undergraduate Studies before declaring. After consultation, declaration is formalized with the student’s College adviser via my.uchicago.edu (https://my.uchicago.edu/). Majors are advised to meet with the Director of Undergraduate Studies at least yearly to design and execute their program of study. Third-year majors should meet with the Director of Undergraduate Studies quarterly to discuss a BA thesis option and to ensure timely completion of degree requirements.

Prospective minors are required to consult with the Director of Undergraduate Studies before declaring, ideally before the end of Spring Quarter of their third year. During the consultation, the student and the Director of Undergraduate Studies will complete the Consent to Complete a Minor Program (https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) worksheet, available from the College adviser. The student will submit the completed minor form, with the signature of the Director of Undergraduate Studies, to the College adviser.

**Grading**

Courses used to meet the general education requirement in the arts must be taken for a quality grade. Courses taken to meet requirements in the major or minor also must be taken for quality grades with the exception of performance ensembles, which are taken Pass/Fail.

Courses in the major or minor may not be double counted with the student’s major(s), other minors, or general education requirements. More than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

**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 Spring Winter

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 Spring Winter

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 Spring Winter

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 Spring Winter. Given the current circumstances, most components of the class will be asynchronous, with occasional Zoom meetings. The assignments will include a variety of activities that can be done asynchronously, within a specified timeline. These are difficult times for all, and we are all in this together.

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 10500. Music Performance as Laboratory. 100 Units.
This course, designed for instrumentalist, singers, and practicing musicians from all musical backgrounds, combines an active workshop in contemporary music-making with studies of historical traditions of performance and theories of performativity. In addition to learning about social and cultural dimensions of performance, different styles of performers, and aspects of aesthetics, technique, dramaturgy, and improvisation, students will acquire practical experience showcasing new musical and theoretical skills.

Terms Offered: Autumn Spring Winter

Note(s): 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.
This course, part of the Social Sciences Civ core, looks at musics in different moments of Euro-American history and the social contexts in which they originated, with some comparative views on other world traditions. It aims to give students a better understanding of the social contexts of European music over this period; aids for the basic sound structures of pieces from these different moments; and convincing writing in response to prompts based on source readings or music pieces. Our first quarter (MUS 12100 etc.) spans roughly the period between Charlemagne’s coronation as Holy Roman Emperor (800 CE) and the dissolution of the Empire (1806) with the triumph of Napoleon across Western Europe.

Instructor(s): R. Kendrick Terms Offered: Autumn

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.
MUSI 12200. Music In Western Civ II. 100 Units.
This course, part of the Social Sciences Civ core, looks at musics in different moments of Euro-American history and the social contexts in which they originated, with some comparative views on other world traditions. It aims to give students a better understanding of the social contexts of European music over this period; aids for the basic sound structures of pieces from these different moments; and convincing writing in response to prompts based on source readings or music pieces. Our second quarter (MUS 12200 etc.) runs from the beginning of European Romanticism around 1800 to the turn of the 21st century.
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): SOSC 21200, HIST 12800

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.

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 I. 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): Olga Sanchez-Kisielewska (both sections and labs) Terms Offered: Autumn
Prerequisite(s): Ability to read music.

MUSI 15200. Harmony and Voice Leading II. 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): Olga Sanchez-Kisielewska Terms Offered: Winter
Prerequisite(s): MUSI 15100

MUSI 15300. Harmony and Voice Leading III. 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): Olga Sanchez-Kisielewska (both class sections and labs) Terms Offered: Spring
Prerequisite(s): MUSI 15200

MUSI 17000. University Chorus. 000 Units.
The University Chorus is the largest vocal ensemble on campus. Its season includes an annual production of Handel’s Messiah as well as presentations of choral masterworks such as Berlioz’s Roméo et Juliette, Beethoven’s Symphony No. 9, and Verdi’s Messa da requiem. Among its 80 to 100 members are undergraduates, graduates, faculty and staff members, and singers from the Hyde Park and University community: The result is a wonderfully diverse group of vocalists, collaborating in performances of monuments of the literature. The University Chorus presents three to four concerts per season, culminating in a festive year-end performance with the combined choirs and the University Symphony Orchestra.
Instructor(s): J. Kallembach Terms Offered: Autumn Spring Winter

MUSI 17001. Motet Choir. 000 Units.
As the premier undergraduate choral ensemble at the University of Chicago, the Motet Choir accepts 28-36 singers each year. Concentrating on a cappella masterworks of all periods, this polished vocal ensemble specializes in music of the Renaissance and also performs historically and culturally diverse repertoire ranging from Gregorian chant to gospel standards. The Motet Choir presents at least three major concerts per year (one each quarter) and sings at convocations and special events on campus and throughout the Chicago area. The ensemble goes on tour every second year, often during the University’s spring break.
Instructor(s): J. Kallembach Terms Offered: Autumn Spring Winter

MUSI 17002. Women’s Ensemble. 000 Units.
The Women’s Ensemble is made up primarily of undergraduate women at the University of Chicago. We explore classical repertoire from the Medieval era up through the present day and music from polyphonic singing traditions across the world, including South Africa, Zimbabwe, the Republic of Georgia, Croatia, Bulgaria, Sweden, and Norway, as well as a variety of American singing traditions. Through diverse repertoire, we strive to bring our voices together in powerful ways.
Instructor(s): Mollie Stone Terms Offered: Autumn Spring Winter

**MUSI 17003. Rockefeller Chapel Choir. 000 Units.**
The Rockefeller Chapel Choir and its professional subset, the Decani, sing at Sunday services and festivals throughout the academic year and also in Rockefeller’s signature Quire & Place concert series, presenting major works from the entire historical canon, lesser-known gems, and the premières of new work by distinguished composers. The choir’s members come from diverse spiritual and cultural backgrounds, sharing together the rich musical experience of singing an array of choral music in the unique religious and cultural contexts of a chapel to which students of all world traditions are drawn.

Instructor(s): J. Kallembach Terms Offered: Autumn Spring Winter

**MUSI 17010. University Symphony Orchestra. 000 Units.**
The 100-member University Symphony Orchestra presents an ambitious season of six major concerts per year (two each quarter). Known for its imaginative presentations of unusual repertoire as well as for its powerful performances of major symphonic literature, the University Symphony opens each year with a costumed Halloween concert—a family-friendly event enhanced by storytelling, dancing, and special effects—and closes with a celebratory year-end collaboration with the combined choirs. Repertoire generally encompasses 19th- and 20th-century works written for large orchestral forces, including masterpieces by Beethoven, Brahms, Dvorák, Mahler, Shostakovich, Sibelius, Vaughan Williams, and more. In recent years the USO has presented several silent films with live orchestral accompaniment, including Eisenstein’s Battleship Potemkin, and performed with acclaimed professional soloists every season. Membership is chosen on the basis of competitive auditions, and includes both undergraduate and graduate students, faculty and staff, alumni, and some community members.

Instructor(s): B. Schubert Terms Offered: Autumn Spring Winter

**MUSI 17011. University Chamber Orchestra. 000 Units.**
The University Chamber Orchestra is a 40-member ensemble of strings, woodwinds, and horns that specializes in Baroque, Classical, and 20th-century repertoire for smaller orchestra. The group presents three concerts per year, often pairing a major symphony by Mozart or Haydn with an overture, suite, or concerto for similar forces. The Chamber Orchestra also serves as the pit orchestra for the Music Department’s annual collaboration with the Gilbert & Sullivan Opera Company.

Instructor(s): M. Sheppard Terms Offered: Autumn Spring Winter

**MUSI 17012. University Wind Ensemble. 000 Units.**
The University Wind Ensemble is an auditioned group of fifty to sixty instrumentalists with a diverse range of musical interests and experience. The UWE presents one concert per quarter, after an intensive preparation period of six to seven weeks. With a focus on modern literature conceived specifically for the wind ensemble medium, the UWE provides its members with an opportunity to perform music by such renowned wind composers as Malcolm Arnold, Percy Grainger, Gustav Holst, and Frank Ticheli, as well as transcriptions of orchestral masterpieces by J. S. Bach, Mussorgsky, Prokofiev, and others. Membership includes talented undergraduate and graduate students, faculty, staff, and community members who are dedicated to bringing a wide array of music to the University community.

Instructor(s): Nicolas Carlson Terms Offered: Autumn Spring Winter

**MUSI 17019. Jazz Ensemble. 000 Units.**
TBA

Instructor(s): TBA Terms Offered: Autumn Spring Winter

**MUSI 17022. Jazz Combo. 000 Units.**
In addition to the Jazz X-tet, several small jazz combo groups are set up each year to provide training and experience to interested musicians and to perform informally on campus.

Instructor(s): M. Bowden Terms Offered: Autumn Spring Winter

**MUSI 17023. Middle East Music Ensemble. 000 Units.**
The Middle East Music Ensemble explores a variety of classical, neo-classical, and popular musical forms from throughout the Middle East, encompassing compositional and improvisational techniques unique to non-Western musical culture. Members perform on traditional instruments, often in company with noted guest artists, and present multiple concerts both on and off campus. No previous experience in the genre is required, but the ability to read music is necessary. Membership includes students, faculty, and staff of the University, as well as community members interested in the art and music of the Middle East.

Instructor(s): W. Zarour Terms Offered: Autumn Spring Winter

**MUSI 17025. South Asian Music Ensemble. 000 Units.**
The South Asian Music Ensemble explores a variety of classical, vernacular, and popular song repertories from the Indian Subcontinent, with membership open to beginners as well as to more experienced performers with a background in South Asian music. The ensemble will focus on teaching vocal techniques, stylistic features, compositional forms, improvisational practices, and performance conventions specific to India, Pakistan, Afghanistan, Bangladesh, Nepal, Sri Lanka, and South Asian diasporas. In addition to participating in weekly ensemble rehearsals, members will have the option of attending voice coaching sessions and/or engaging the instructor for private lessons. Membership is open to students, faculty, and staff of the University, as well as community members interested in South Asian music.
MUSI 17026. Chamber Music Performance. 000 Units.
The Chamber Music Program creates opportunities for intermediate and advanced wind players, string players, and pianists to learn and perform small ensemble chamber music. Participants in the program study duo, trio, quartet, and quintet repertoire spanning the entire chamber music repertoire, and hone their collaborative skills under the guidance of the chamber music coaches. Weekly Rep Classes offer extra-curricular musical activities as well as studio and masterclass opportunities for ensembles to practice performing and learn from guest artists. Chamber Music Program ensembles receive three coachings per quarter focusing on instrumental technique, interpretation, and collaboration, with the expectation that ensembles maintain regular weekly rehearsal schedules and perform their repertoire at least once during the academic year. Performance opportunities are available at a wide variety of venues on the U of C campus and in the Hyde Park community. Additionally, CMP participants are eligible to take private lessons with the instrumental teacher of their choice, and may audition for the annual Lesson Awards and the bi-annual Concerto Competition.
Instructor(s): M. Pasupathi Terms Offered: Autumn Spring Winter

MUSI 17027. Piano Performance Studio. 000 Units.
The Piano Program is designed for intermediate and advanced undergraduate and graduate students to enhance their musical skills and experience through regular coaching opportunities, master classes, quarterly Piano Showcase concerts, and numerous other opportunities offered by the Department of Music’s Piano Program. Undergraduate and graduate student pianists interested in taking advantage of these opportunities must audition for the Piano Program in order to be included in these activities. Auditions are held at the beginning of the academic year.
Instructor(s): Eugenia Jeong Terms Offered: Autumn Spring Winter

MUSI 17028. Vocal Performance Studio. 000 Units.
The Vocal Studies Program provides opportunities for the solo singer, and supports the U of C choirs with vocal pedagogy and technique coaching. The program focuses on developing the solo classical and musical theater singer. Private lesson study is encouraged but not required. Students prepare for performances on regularly scheduled departmental concerts and in a variety of special programs on and near the Hyde Park campus. Singers may also work with instrumentalists involved in the Chamber Music Program or Piano Program, and may collaborate with graduate and undergraduate composers on new works. They are eligible to audition for the Concerto Competition hosted by U of C Orchestra, as recommended by their teacher.
Instructor(s): Patrice Michaels Terms Offered: Autumn Spring Winter
Note(s): Solo singers are provided with a collaborative pianist at no cost for University-sponsored performances.

MUSI 17029. Percussion Ensemble. 000 Units.
Percussion Ensemble provides students with a wide background of experience the opportunity to develop practice, rehearsal, and performance techniques in a small ensemble format. Repertoire focuses on integrating many forms of percussion such as mallets, drums, world, and found instruments to familiarize students to a variety of compositional styles and processes. Percussion Ensemble presents two or more concerts per season, featuring works for solo, duo, and small ensembles.
Instructor(s): John Corkill Terms Offered: Autumn Spring Winter
Note(s): Rehearsals and coachings are held weekly on Thursdays, 7:30-10pm.

MUSI 20719. Music and Mind. 100 Units.
This course explores research on music in the mind and brain sciences as it has developed over the past three decades. During this time, we have come to an increasingly refined understanding of the ways the brain processes sound. It remains the case, however, that not all sound is music, and in this course we will investigate how musical sound is organized to make it musical, and how this organization reflects the capacities of the human mind. Interactive lectures (Mondays and Wednesdays) and discussion sections (Fridays) will engage both scientific and humanistic literature. Among the topics the class will engage are the origins and functions of music, absolute pitch, music and memory, how music shapes emotional responses, movement and music, connections between music and images, and the relationship between music and language.
Instructor(s): Lawrence Zbikowski
Equivalent Course(s): SIGN 26066

MUSI 20918. Listening to Movies. 100 Units.
This course shifts our critical attention from watching movies to listening to them. Amid a strong emphasis on cinema-ranging from musical accompaniment during the silent era to sound in experimental films; or from classical Hollywood underscoring to Bollywood musical numbers-we will consider the soundtrack of moving pictures within a growing variety of audiovisual media, including television, music videos, and computer games. Interactive lectures (Mondays and Wednesdays) and discussion sections (Fridays) combine a historical overview with transhistorical perspectives. Supplemented by screenings and readings, the course will address a variety of issues and topics: aesthetic and psychological (such as representation, narration, affect); cultural and political (such as race, ethnicity, propaganda); social and economic (such as technology, production, dissemination).
Instructor(s): Berthold Hoeckner
Equivalent Course(s): SIGN 26021, CMST 28118
MUSI 21800. Conducting. 100.00 Units.
This two-quarter course will provide a conceptual and practical introduction to the art, the craft, and the practice of orchestral conducting. The course is targeted particularly toward graduate students in Music Composition, but it is open to advanced musicians with orchestral performance experience as well. Ideally, students enrolled in the course should have had some experience playing or singing in a performance ensemble, and/or have a basic familiarity with orchestral instruments and traditional repertoire. Proficiency in sight reading, ear-training, and basic keyboard skills are prerequisites for the course, but will not be specifically included in the curriculum.
Instructor(s): Barbara Schubert Terms Offered: Spring Winter
Equivalent Course(s): MUSI 31800

MUSI 22721. Music in War, Conflict and Peace. 100 Units.
Throughout history, music fed the machinery of war and helped to come to terms with war. We will be examining how music, as realized by military commanders 500 years ago, has the power to intimidate the enemy, to energize and coordinate combatants. In the Renaissance, composers wrote 'battaglias' which is program music imitating battles. We will study pieces that celebrated victories and songs of thanksgiving which were performed during peace celebrations. During the Second World War, more than ever, music became both a propaganda instrument of the Nazi Reich and of counter-cultures. We will also encounter how soldiers of the Vietnam War dealt with their traumas and how their soundtrack created the means for articulating the cultural memory of a generation. In this course, we will actively investigate the dark and light side of music, namely, music's role in wars, conflicts, and peace. On the dark side, we explore how music instigates or accompanies violence, music's role in propaganda, and how music can be (ab)used to create hatred. On the light side, we investigate music as a medium of commemoration, remembrance, hope, and healing. We will be doing so through active listening at home and during class and by discussing our findings in this seminar-style course. Sound recordings will be our main historical source supplemented with weekly readings of secondary literature.
Instructor(s): Barbara Dietlinger Terms Offered: Winter

MUSI 23221. Music in the Indian Ocean. 100 Units.
In this course, we gather sound and music to afford new ways to understand the history and culture of a geographical region. Instead of an area study, we concern ourselves with listening to sound worlds, local and global. We balance the reading of primary and secondary sources—the writings of travelers and practitioners alongside theoretical treatises and modern ethnomusicological scholarship—with the different listening practices, especially collections and assemblages of recorded sound and film. Each student will develop her or his own means of entering different sound worlds. Accordingly, students with varying degrees of musical background will be able to navigate the Indian Ocean World in ways suitable to their own backgrounds and interests. Students from the Humanities, Social Sciences, and Divinity are welcome. Both College students and graduate students may register for the course, with the only distinction being in the scope of the final project.
Instructor(s): Phil Bohlman Terms Offered: Spring
Equivalent Course(s): SALC 33221, MUSI 33221, RLST 28221, RLVC 33221, SALC 23221

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: Winter

MUSI 23321. Bollywood Beats: Music and Sound in Popular Hindi Cinema. 100 Units.
This course explores the music and sound of popular Hindi cinema from aesthetic, social, cultural, economic, historical, and political perspectives. Students will be introduced to the musical conventions and practices of the genre, and to changes in Bollywood musical style over the course of the 20th and 21st centuries. We will watch select films with keen attention to music's imbrication with cinematic visuality, narrative, technology, and dance, and with consideration of issues like emplacement, gender, caste, religion, capitalism, nationalism, and transnationalism. Bollywood is a cosmopolitan music, drawing from and contributing to a range of regional and international music practices; we also venture into some of those streams.
Instructor(s): Anna Schultz Terms Offered: Spring
Equivalent Course(s): MUSI 33321, SALC 33321, SALC 23321

MUSI 23410. Music of the Middle East. 100 Units.
Historically one of the most complex and contested regions in the world, Israel/Palestine has a music culture that bears witness to processes of connection and separation. The politics of music in Israel/Palestine grow from conflicted beliefs about authenticity and ownership, the sounds of difference and sameness. The sacred and the secular intersect, and boundaries of practice and genre both divide and unite. Local practices have never been independent of global movement, be it in diaspora, pilgrimage, or the distant residence of refugees. The musical landscape of the region, therefore, has shifted throughout history, accessible primarily through the archaeology of music scholarship. In this proseminar we shall look at specific moments when the musics of Israel/Palestine converged, responding to and shaping historical change and conflict. We shall explore musical repertories and practices of all kinds, whether sacred or secular, vernacular or elite.
MUSI 23509. Eurovision. 100 Units.
Each May since 1956 popular musicians and fans from Europe gather in a European metropolis to participate in the Eurovision Song Contest (ESC), a competitive spectacle in which musicians from one nation compete against another. Organized, funded, and broadcast by the European Broadcasting Union, the largest conglomerate of national radio and television networks in the world, the ESC is extensively participatory, creating its own communities of fans, musicians, musical producers, and ordinary citizens, who join together at all levels of society to interact with the politics and historical narratives of Europe. From the moment of heightened Cold War conflict at the birth of ESC to the refugee crisis and the rise of right-wing nationalism in the present, ESC has generated public discourse that not only reflects European and global politics, but provides a conduit for local and national citizenries to respond and shape such public discourse about gender and sexuality. The weekly work for the course draws students from across the College into the counterpoint of history and politics with aesthetics and popular culture. Each week will be divided into two parts, the first dedicated to reading and discussion of texts about European history and politics from World War II to the present, the second to interaction with music. Students will experience the ESC through close readings of individual songs and growing familiarity with individual nations with a participatory final project.
Instructor(s): P. Bohlman Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.
Equivalent Course(s): SIGN 26044, TAPS 23509, GNSE 23509

MUSI 23706. Music of South Asia. 100 Units.
The course explores some of the music traditions that hail from South Asia—a region defined by the countries of India, Pakistan, Sri Lanka, Nepal, Bhutan, Afghanistan, Maldives, and their diasporas. The course will study music and some of its inextricably linked forms of dance and theatre through the lens of ethnomusicology, where music is considered in its social and cultural contexts. Students will develop tools to listen, analyze, watch, and participate in South Asian forms of music-making, using case-study based inquiries as guides along the way.
Instructor(s): Anna Schultz
Equivalent Course(s): RLST 27700, SALC 30800, MUSI 33706, SALC 20800

MUSI 23804. Rock. 100 Units.
This course has as its focus the varied social agents, discourses, processes and institutions that contribute to current and historical understandings of rock. Issues of musical style, questions of historiography, the technologies and techniques of audio recording, the structures of the recording industry, the status of so-called subcultures and mainstreams, and the politics of gender, race and sexuality are among the items which our readings, class discussions and assignments will explore. As such, the inculation of an “appreciation” of rock, the transmission of a canon and the validation of individual musical tastes are projects that are antithetical to our inquiry. Students will also be encouraged, through select readings and listening assignments, to contextualize rock within a broad field of twentieth- and twenty-first century music-making and attendant social, political and economic processes.
Instructor(s): Travis Jackson
Equivalent Course(s): MUSI 33804

MUSI 23821. Writing Music. 100 Units.
Writing about music is always an act of translation: trying to set the indescribable-sound, beyond words-into a worded space. This class will explore different tactics taken by writers across form and genre and look at how they attempt to solve the problem; we’ll also practice writing about music within different conventional forms (reference article, review) in order to test out their strengths and weaknesses ourselves. We will look to the expanded approaches to music writing offered by the internet as well as older genres, as defined in the four nodes of the course: personal, contextual/analytical, fictional, and multimodal, with the idea of communication about and with music at the center of all the writing we do. As primarily a writing class, we will build a toolbox of techniques, linking to both academic and popular forms, and will focus on developing article and essay pitches for journalism and web outlets as well as gaining a broader knowledge of the different kinds of music writing there are and ways to use them separately and in combination.
Instructor(s): Hannah Judd Terms Offered: Winter

MUSI 23921. Music and the Spatial Imagination. 100 Units.
This course explores how geography shapes culture and how culture shapes geography within the context of traditional and popular musical practices from around the world. Starting from the premise that social processes, cultural practices, and different scales of geographic space are mutually interdependent, two foundational questions arise. First, how do diverse geographical knowledges mediate the interpretation and practice of different musical genres? Second, how does musical performance in the context of the political economy of music and musicians’ artistic agendas promote particular and competing spatial imaginaries? Students will interrogate
terms from human geography such as space, place, local, global, and scale; assess debates surrounding these terms; and critically evaluate the power of maps to shape geographic knowledge. Through assembling this critical geographic lens, students will analyze the ways in which musical practices across different cultures converge with social processes and discourses including race, gender, sexuality, nationalism, diasporas, and technology and how a spatial imagination shapes this nexus.

Instructor(s): Michael Allemana Terms Offered: Winter

Note(s): Required work includes readings, multimedia, weekly response posts on Canvas, participation in class discussions, and a final research paper. Reading of musical notation and knowledge of music theory are not required for this course.

MUSI 24321. Songwriting for Musical Theater. 100 Units.
This course is a practical introduction to the art and craft of songwriting for musical theater. Students will analyze and practice song form, storytelling through music, and the writing of lyrics and melody for character and tone. In addition to sharing and workshopping new song material weekly, students will learn about orchestration, arrangement, and the structure of the theatrical score by discussing standout examples of the genre. Students will develop a catalog of character- and story-driven songs to be presented at the end of the quarter. A basic knowledge of music theory is expected; experience in songwriting is not required.
Instructor(s): S. Elmegreen Terms Offered: Spring
Equivalent Course(s): TAPS 21860

MUSI 24322. Advanced Musical Theater Writing. 100 Units.
This course is an advanced, project-oriented writing workshop with an emphasis on dramatic structure, storytelling through music, and the exploration of character as practical matters. Each student will propose a new, full-length musical and will work towards the creation of a first draft over the course of the quarter. In addition to presenting and workshopping new scene or song material weekly, students will study, discuss, and draw inspiration from standout examples of the genre. Students will present excerpted readings from their musicals at the end of the course. Some experience in writing for musical theater is expected.
Instructor(s): S. Elmegreen Terms Offered: Winter
Equivalent Course(s): MUSI 34322, TAPS 32360, TAPS 22360

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 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. An Excursion to a professionally staged Musical later in the quarter is planned.
Instructor(s): Thomas Christensen
Equivalent Course(s): SIGN 26009, TAPS 28467

MUSI 25020. Opera Across Media. 100 Units.
Open to all undergraduates. Over the course of the last hundred and twenty years, opera and cinema have been sounded and seen together again and again. Where opera is commonly associated with extravagant performance and production, cinema is popularly associated realism. Yet their encounter not only proves these assumptions wrong but produces some extraordinary third kinds-media hybrids. It also produces some extraordinary love affairs. Thomas Edison wanted a film of his to be “a grand opera,” and Federico Fellini and Woody Allen wanted opera to saturate their films. Thinking about these mutual attractions, “Opera across Media” explores different operatic and cinematic repertories as well as other media forms. Among films to be studied are Pabst’s Threepenny Opera (1931), Visconti’s Senso (1954), Powell and Pressburger’s Tales of Hoffmann (1951), Zeffirelli’s La traviata (1981), De Mille’s Carmen (1915), Losey’s Don Giovanni (1979), Bergman’s The Magic Flute (1975), and Fellini’s E la nave va (1983). No prior background in music performance, theory, or notation is needed.
Students may write papers based on their own skills and interests relevant to the course. Required work includes attendance at all screenings and classes; weekly postings on Canvas about readings and viewings; performances at a Met HD broadcast and a Lyric Opera live opera; a short “think piece” midway through the course; and a final term paper of 8-10 pages.
Instructor(s): Martha Feldman Terms Offered: Autumn
Note(s): Open to all undergraduates
Equivalent Course(s): GNSE 25020, TAPS 26516, MAAD 13020, CMST 24617, ITAL 25020, SIGN 26058

MUSI 25100. Analysis of Music of the Classical Period. 100 Units.
This course focuses on the compositional norms of the “galant” and “high classical” styles of the eighteenth century, especially the instrumental music of Haydn, Mozart, and Beethoven. We will approach this repertoire from different angles, engaging literature on Formenlehre, schema theory, rhythm and meter, and topic theory. Ultimately, we will explore how conventions and deviations thereof participate in the construction of musical meaning and expression.
Instructor(s): Various Terms Offered: Winter
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course is typically offered in alternate years.
Equivalent Course(s): MUSI 30809
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.
Terms Offered: Spring
Prerequisite(s): MUSI 15300 or equivalent
Equivalent Course(s): MUSI 35200

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 25421. Bach Yesterday and Today. 100 Units.
Johann Sebastian Bach is somewhat of a cipher, one whose image and meaning has changed remarkably over the centuries. In this class, we will look at many of these shifting images of the famous Leipzig composer. Was he the pious Thomaskantor dutifully churning out his cantatas and passions or the intellectual wizard of an abstract and dying fugal art? A belated hero of German nationalism, or a universal icon of musical humanity celebrated by many as the greatest composer of all time? We will do a fair amount of readings that reflect many of these changing views of Bach. But we will also spend much of our time listening to-and studying-his music, seeing what clues he has offered to help us understand this most enigmatic of composers. While an advanced understanding of music theory is not a prerequisite for this course, it will be important that you can read music and helpful to have a foundational understanding of harmony and counterpoint.
Instructor(s): Thomas Christensen Terms Offered: Spring
Equivalent Course(s): GRMN 25422

MUSI 25721. Music of the Black Radical Tradition. 100 Units.
Black artists are often written out of the history of musical experimentalism. John Cage's place in the canon is secure, but what of Cecil Taylor's? Or Anthony Braxton's? Or Matana Roberts's? Labels like "jazz" or "free jazz" segregate these artists from white experimentalists, suggesting that their music is best understood within a narrowly racialized genre category, rather than as part of the experimental mainstream, with its assumed whiteness, institutional support, and inbuilt prestige. This course redresses this imbalance by centering the music of Black radical composers in the latter half of the twentieth century. We will study the music of a wide range of composers, including many associated with the Association for the Advancement of Creative Musicians (AACM), one of the most venerable musical collectives of the twentieth century, rooted right here in Chicago's South Side. The course will tack between studies of the music's sounds and its historical, political, and ideological contexts. We will develop critical and analytical language for engaging the often-bracing sound worlds of those composers while building out a contextual understanding of their work as at once capably experimental and situated in a political context of resistance.
Instructor(s): Steve Rings Terms Offered: Spring
Equivalent Course(s): CRES 25721

MUSI 26100. Introduction to Composition. 100 Units.
Designed for beginning composers to practice and hone the nuances of their musical craft, this course introduces some of the fundamentals of music composition through a series of exercises as well as several larger creative projects. Professional musicians will perform students' exercises and compositions. This is primarily a creative, composing course. Through a combination of composition assignments, listening, discussion, analysis, and reading, we will explore and practice the fundamental aspects of music composition. Repertoire study, harmony, counterpoint, rhythm, orchestration, timbre, form, transformation, and several other pertinent essentials are included in the curriculum. This laboratory-style, practical course is interactive and discussion-based.
Terms Offered: Autumn
Prerequisite(s): Any two quarters of music theory, inclusive of 14300 and 15153, or permission from the instructor

MUSI 26200. Advanced Composition. 100 Units.
This course is a continuation of MUSI 261: Introduction to Composition, and an opportunity to go deeper into creative work. The focus will be on writing new pieces while also learning about various techniques and aesthetics, with special attention on music of the last hundred years. The new works will be performed and recorded by professional musicians, with demonstrations of instruments as well. Students are encouraged to bring their own existing interests into discussions and projects, while also incorporating newly acquired ideas and inspirations. There will also be focused attention on analysis of more recent repertoire for a variety of
instrumentations and configurations, addressing new ways of thinking about harmony, melody, form, timbre, orchestration, rhythm, improvisation, notation, technology, theatricality, and concept. Students will also attend rehearsals and performances of the Chicago Center for Contemporary Composition and other events on campus. Note(s): Enrollment is open to students who have taken Introduction to Composition or have permission of the instructor.

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.
Prerequisite(s): Consent of instructor. Rudimentary musical skills (but not technical knowledge) required. Equivalent Course(s): MUSI 34700

MUSI 26521. Introduction to Sonic Arts. 100 Units.
This course provides a historical, theoretical, and practical introduction to aesthetic technologies of sound. Open to students in Music, DOVA, TAPS, and MAAD, this course is geared toward a broad spectrum of creators including material musicians, mixed-media artists, dramaturges, game designers, etc. who use sound in their artistic practice. The course will include a historical overview of the porous relationship between sound and music from the birth of electricity, futurism, and Dada to recent conceptions and innovations of the sonic arts in computer music, intermedia, installations, gaming, and performance art.

MUSI 26618. Electronic Music: Composing with Sound. 100 Units.
Electronic Music I presents an open environment for creativity and expression through composition in the electronic music studio. The course provides students with a background in the fundamentals of sound and acoustics, covers the theory and practice of digital signal processing for audio, and introduces the recording studio as a powerful compositional tool. The course culminates in a concert of original student works presented in multi-channel surround sound. Enrollment gives students access to the Electronic Music Studio in the Department of Music. No prior knowledge of electronic music is necessary.
Instructor(s): Sam Pluta Equivalent Course(s): MAAD 24618, MUSI 36618

MUSI 26621. Electronic Music: External Sensor Use in Real-Time Performance. 100 Units.
This course explores practical applications of external sensing hardware in live and interactive electronic music and interdisciplinary art creation. We will explore topics such as motion detection, gesture mapping, and machine listening in depth through readings, in-class activities, and assigned projects.
Instructor(s): Benjamin Whiting Terms Offered: Winter
Note(s): The class will be taught using the SuperCollider programming language, and motion detection will be achieved using the Kimari MUGIC sensor, developed by violinist and composer Mari Kimura. While completion of MUSI 26817/36817 or other prior experience with SuperCollider will prove helpful, all programming skills necessary for the successful completion of course material will be covered in class sessions and assigned readings.
Equivalent Course(s): MUSI 36621, MAAD 20621

MUSI 26715. 16th Century Counterpoint. 100 Units.
This class explores sixteenth century counterpoint through the lens of species counterpoint training as codified in the eighteenth century. Students will produce compositions and exercises for two and three voices, with a brief excursion into four voice counterpoint. The class will develop a critical ear and a mind towards good counterpoint with in-class critique and discussion. Each class will also be devoted to discussing counterpoint in repertoire from medieval to present, focusing on sixteenth century masterworks, in tandem with assignments in which students complete brief lines of missing voices in existing repertoire, comparing their own solutions with the original. We also compare and discuss famous examples of student counterpoint from Mozart, Beethoven, and others.
Instructor(s): James Kallembach Terms Offered: Winter
Prerequisite(s): MUSI 153 or equivalent
Equivalent Course(s): MUSI 36720

MUSI 26718. Electronic Music: Approaches to Electronic Music. 100 Units.
Hand-built circuits, tape loops, feedback, filters, ring modulators, turntables, live-processing software environments, microphones, and human-machine interface designs. In this course, we will study current and historical approaches to the performative use of hardware and software environments in music, and will follow the practice as it continues to redefine music composition and improvisation in the 21st century. Study will be repertoire-based, drawing from the work of artists ranging from David Tudor to Herbie Hancock to Grandmaster Flash to Kaija Saariaho.
Instructor(s): Sam Pluta Equivalent Course(s): MUSI 36718, MAAD 16718

MUSI 26721. Beats, Breaks, and 808s: Technology and the Groove Since 1970. 100 Units.
Beats, Breaks, and 808s focuses on rhythmic innovation in technology-based music from 1970 to now, starting with the deconstruction of rock and funk in early hip-hop, moving to programmed drum machines and samplers
in the early 80s and 90s, and ending with the frenetic algorithmic stylings of microcomputer production at the turn of the century and beyond. This is a history/creative practice course. We will look at the history of innovation in the field of electronic dance music, studying the personalities that changed the sound of the world we live in and the technologies that made these changes possible. We will also learn how to compose with the instruments, tools, and sounds of each era.

Instructor(s): Sam Pluta

**MUSI 26817. Electronic Music: Introduction to Computer Music Programming. 100 Units.**

This course 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

Equivalent Course(s): MUSI 36817, MAAD 24817

**MUSI 27100-27200-27300. Topics in the History of Western Music I-II-III.**

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 now offered every year, allowing students to complete the music major within the space of two years.

**MUSI 27100. Topics in the History of Western Music I. 100 Units.**

As part of three sequential courses, this survey of music history examines European musical culture, and those with which it had contact, from around 800 to 1750. Students will engage scores, source readings, and analysis.

Instructor(s): Bob Kendrick Terms Offered: Autumn

Prerequisite(s): MUSI 14300, 15100, or consent of Director of Undergraduate Studies. Open to nonmajors with consent of instructor.

Note(s): This can be taken independently of MUS 27200 or 27300.

**MUSI 27200. Topics in the History of Western Music II. 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, 15100, or consent of Director of Undergraduate Studies. Open to nonmajors with consent of instructor.

**MUSI 27300. Topics in the History of Western Music III. 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, 15100, or consent of Director of Undergraduate Studies. Open to nonmajors with consent of instructor.

**MUSI 28500. Musicianship Skills. 000 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): Olga Sánchez-Kisielewska Terms Offered: Autumn Spring Winter

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 29900. Senior Essay or Composition. 100 Units.**

No description available.

Terms Offered: Autumn, Spring, Winter

Prerequisite(s): Consent of instructor and director of undergraduate studies
Note(s): Students are required to submit the College Reading and Research Consent Form.