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:

MUSI 10100 Introduction to Western Art Music 100
MUSI 10200 Introduction to World Music 100
MUSI 10300 Introduction to Music: Materials and Design 100
MUSI 10400 Introduction to Music: Analysis and Criticism 100

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

MUSI 12100-12200 Music in Western Civilization I-II 200

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.

| Analysis and Techniques | 200 |
| Histories and Cultures  | 300 |
| Creative Practices      | 100 |
| Electives               | 500 |
| Total Units             | 1100 |

FOUNDATION COURSES

Analysis and Techniques

Choose two courses:

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

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
Students choose three courses, including MUSI 23300 Introduction to the Social and Cultural Study of Music, which is required of all majors.
Choose two courses:
- MUSI 27100 Topics in the History of Western Music I
- MUSI 27200 Topics in the History of Western Music II
- MUSI 27300 Topics in the History of Western Music III
- MUSI 23300 Introduction to the Social and Cultural Study of Music

Creative Practices
Choose one course:
- MUSI 26100 Introduction to Composition
- MUSI 26600 Intro: Computer Music

Performance Ensemble

§ 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.

Analysis & Techniques

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Histories & Cultures

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Creative Practices

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Electives

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<td>Performance Ensemble +</td>
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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.
**MUSI 17000**  University Chorus  
**MUSI 17001**  Motet Choir  
**MUSI 17002**  Women's Ensemble  
**MUSI 17003**  Rockefeller Chapel Choir  
**MUSI 17010**  University Symphony Orchestra  
**MUSI 17011**  University Chamber Orchestra  
**MUSI 17012**  University Wind Ensemble  
**MUSI 17020**  Early Music Ensemble  
**MUSI 17021**  Jazz X-tet  
**MUSI 17022**  Jazz Combo  
**MUSI 17023**  Middle East Music Ensemble  
**MUSI 17025**  South Asian Music Ensemble  
**MUSI 17026**  Chamber Music Performance  
**MUSI 17027**  Piano Performance Studio  
**MUSI 17028**  Vocal Performance Studio  
**MUSI 17029**  Percussion Ensemble  

**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
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.
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.
Equivalent Course(s): SOSC 21100, HIST 12700

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.
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. Musicanship 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 21800. Conducting. 100 Units.

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.
Instructor(s): Robert Kendrick Terms Offered: Spring. Tues/Thurs 11:00-12:20 in GoH 205
Note(s): Enrollment limit: 17

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.
Equivalent Course(s): MUSI 33410

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): Ameera Nimjee Terms Offered: Spring
Equivalent Course(s): RLST 27700, MUSI 33706, SALC 30800, 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 incultation 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.
Equivalent Course(s): MUSI 33804
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 multidisciplinary 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, one each week, including a director, a conductor, a designer and two singers, to enable us to explore different perspectives. The 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 Die Meistersinger, Strauss’s Elektra, and Britten’s Billy Budd. (A) (I)
Instructor(s): A. Freud; M. Nussbaum Terms Offered: Spring
Prerequisite(s): Remark: students do not need to be able to read music, but some antecedent familiarity with opera in performance or through recordings would be extremely helpful. Ph.D. students in the Philosophy Department and the Music Department and all law students (both J. D. and LL.M.) may enroll without permission. All other students will be selected by lottery up to the number feasible given CA arrangements.
Note(s): Ph.D. students and law students will write one long paper at the end (20-25 pages), based on a prospectus submitted earlier. Other students will write one shorter paper (5-7 pages) and one longer paper (12-15 pages), the former due in week 4 and the latter during reading period.
Equivalent Course(s): MUSI 30716, PHIL 31102, PHIL 21102

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; attendances 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): CMST 24617, ITAL 25020, TAPS 26516, SIGN 26058

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.
Equivalent Course(s): MUSI 30809

MUSI 25200. Analysis of Nineteenth-Century Music. 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.
Equivalent Course(s): MUSI 30809
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 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: Spring
Prerequisite(s): Any two quarters of music theory, inclusive of 14300 and 15153, or permission from the instructor

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.
Equivalent Course(s): MUSI 36217

MUSI 26618. Electronic Music I. 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 Terms Offered: Autumn
Equivalent Course(s): MAAD 24618, MUSI 36618

MUSI 26718. Approaches to Live Electronics. 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 Terms Offered: Autumn
Equivalent Course(s): MUSI 36718, MAAD 16718

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.
Part I of a three-quarter investigation into Western art music, with primary emphasis on the vocal and instrumental repertories of Western Europe and the United States. 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. This course is part of the College Course Cluster, The Renaissance.
Instructor(s): Martha Feldman 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 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 or 15300. 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 or 15300. 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.