

Music

Department Website: <http://music.uchicago.edu>
 Program of Study

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

Courses for Nonmajors: General Education

Students seeking to meet the general education requirement in the **arts** with music courses must choose from among the following:

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| 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. These courses are open to all students, regardless of previous musical background.

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| MUSI 12100-12200 | Music in Western Civilization I-II | 200 |
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Other Courses for Nonmajors

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

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

BA Program Requirements

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

Students are required to earn at least 1200 units of music course work and participate for at least three quarters in one of the Music Department's major ensembles (numbered MUSI 17000-MUSI 17999).

Students should begin the major by taking the three-quarter, 300-unit sequence MUSI 15100-15200-15300 Harmony and Voice Leading. Students follow this introductory sequence with the following:

1. MUSI 27100-27200-27300 Topics in the History of Western Music I-II-III, a yearlong sequence that covers topics in the history of Western art music,
2. MUSI 23300 Introduction to the Social and Cultural Study of Music,
3. MUSI 28500 Musicianship Skills, a yearlong course (see below for details), and
4. Four additional courses numbered MUSI 20000 or above.

MUSI 27100-27200-27300 Topics in the History of Western Music I-II-III is now offered every year, thus making it possible to complete the major within the space of two years. However, it is highly advisable for students to take MUSI 15100-15200-15300 Harmony and Voice Leading before the MUSI 270s sequence, i.e., during their first or second year.

MUSI 28500 Musicianship Skills is a yearlong, 100-unit course that should be taken after the MUSI 15100-15200-15300 Harmony and Voice Leading sequence. Though students are expected to participate in Musicianship Skills for the full year, the Autumn and Winter Quarter enrollments are worth zero units; credit is earned upon completion of the yearlong course via enrollment in Spring Quarter. To meet requirements for full-time student status, students must be enrolled in at least three other courses (300–400 units) during Autumn and Winter Quarters.

Students must arrange a formal consultation with the director of undergraduate studies before declaring music as their major. Declaration is formalized via my.uchicago.edu.

Summary of Requirements

MUSI 15100-15200-15300 Harmony and Voice Leading

300

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| MUSI 23300 | Introduction to the Social and Cultural Study of Music | 100 |
| MUSI 27100-27200-27300 | Topics in the History of Western Music I-II-III | 300 |
| Four additional courses numbered MUSI 20000 or above | | 400 |
| MUSI 28500 | Musicianship Skills * | 100 |
| Participation for at least three quarters in one of the Music Department's major ensembles | | |
| Total Units | | 1200 |

* MUSI 28500 Musicianship Skills is a yearlong course. One quarter's credit (100 units) is granted by completion of the Spring Quarter enrollment. To meet requirements for full-time student status, students must carry at least three additional courses in Autumn and Winter Quarters.

Composition

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

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| MUSI 25300 | Analysis of Twentieth-Century Music | 100 |
| MUSI 26100 | Introduction to Composition | 100 |
| MUSI 26300-26400 | Introduction to Computer Music | 200 |
| MUSI 26800 | Sixteenth-Century Counterpoint | 100 |
| MUSI 26900 | Eighteenth-Century Counterpoint | 100 |

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

Ethnomusicology

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

Grading

Courses used to meet the general education requirement in the arts must be taken for a quality grade. Courses taken to meet requirements in the major or minor also must be taken for a quality grade.

Honors

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

Minor Program in Music

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

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

Summary of Requirements: Minor Program in Music

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| MUSI 15100-15200-15300 | Harmony and Voice Leading | 300 |
| Four additional music courses numbered as MUSI 20000 or above | | 400 |
| Participation for at least three quarters in one of the Music Department's major ensembles | | |
| Total Units | | 700 |

Performance Organizations

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

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| 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 17024 | New Music Ensemble |
| MUSI 17025 | South Asian Music Ensemble |

Other Performance Activities

These activities do not satisfy the ensemble requirement for the music major or minor. Many other musical activities are available at the University, including the Chamber Music Program (<http://music.uchicago.edu/page/related-programs/#Chamber%20Music%20Program>), Piano Program (<http://music.uchicago.edu/page/related-programs/#Piano%20Program>), Vocal Studies Program (<http://music.uchicago.edu/page/related-programs/#Vocal%20Studies%20Program>), the Tea Time Concert Series (<http://music.uchicago.edu/page/tea-time-concert-series>), Gilbert and Sullivan Opera Company (<http://www.gilbertandsullivanoperacompany.org>), and many other campus opportunities (<http://music.uchicago.edu/page/other-campus-opportunities>).

Music Courses

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

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

Terms Offered: Autumn, 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 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.

Instructor(s): Robert Kendrick Terms Offered: Winter

Note(s): Prior music course or ability to read music not required. Students must confirm enrollment by attending one of the first two sessions of class. This two-quarter sequence meets the general education requirement in civilization studies; it does not meet the general education requirement in the arts.

Equivalent Course(s): HIST 12700, SOSC 21100

MUSI 12200. Music in Western Civilization II: 1750 to the Present. 100 Units.

No description available.

Terms Offered: Spring

Note(s): Prior music course or ability to read music not required. Students must confirm enrollment by attending one of the first two sessions of class. This two-quarter sequence meets the general education requirement in civilization studies; it does not meet the general education requirement in the arts.

Equivalent Course(s): HIST 12800, SOSC 21200

MUSI 14300. Music Theory Fundamentals. 100 Units.

This one-quarter elective course covers the basic elements of music theory, including music reading, intervals, chords, meter, and rhythm.

Instructor(s): Various Terms Offered: Various

MUSI 15100-15200-15300. Harmony and Voice Leading.

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 non-diatonic seventh chords. The third quarter undertakes the study of modulation, sequences, and additional analysis of classical forms. Musicianship labs in ear training and keyboard skills required.

MUSI 15100. Harmony and Voice Leading. 100 Units.

The first quarter focuses on fundamentals: scale types, keys, basic harmonic structures, voice-leading and two-voice counterpoint. Musicianship labs in ear training and keyboard skills required.

Instructor(s): Olga Sanchez-Kisielewska Terms Offered: Autumn

Prerequisite(s): Ability to read music.

MUSI 15200. Harmony and Voice Leading. 100 Units.

The second quarter explores extensions of harmonic syntax, the basics of classical form, further work with counterpoint, and non-diatonic 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. 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 Terms Offered: Spring

Prerequisite(s): MUSI 15200

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 Terms Offered: Spring

Equivalent Course(s): SIGN 26021

MUSI 21814. Introduction to Conducting. 100 Units.

No description available.

Instructor(s): Various Terms Offered: Various

Prerequisite(s): 100-level music course or consent of instructor.

MUSI 22318. Music and Disability Studies. 100 Units.

This course studies the ways that attitudes toward disability are constructed within a cultural sphere. From the perspective of disability studies, bodies and minds have many kinds of differences, but what is considered "disability" is determined by culture, not given by nature. Music, as well as film, literature, visual art, theatre, and so on, participate in the complex process of constructing and modulating attitudes toward disability. In this course, we will examine the interaction of disability and music in several ways: composers and performers whose creative production is shaped by bodily difference and disability; opera and film characters who embody and stage disability for our consumption; and more abstractly, music whose formal, sonic unfolding seems to engage issues of disability, even in purely instrumental *art-pour-l'art* works. We will read from the disability studies literature that critiques and theorizes disability themes in literature, film, and visual art, as well as musicology, music theory, and ethnomusicology literature that shows how disability themes are crucial in music. In this interdisciplinary class, students will gain a much more intimate understanding of the ways that attitudes toward abilities and bodies are constructed in art works, as well as be able to think, analyze, critique, write, and create with this understanding in mind. It is not necessary to read music notation for this course.

Instructor(s): Jennifer Iverson Terms Offered: Spring, TBD

Equivalent Course(s): MUSI 32318, ENGL 25969, ENGL 45969, TAPS 22318, TAPS 32318

MUSI 22418. A Global History of Hip Hop. 100 Units.

From its transnational origins within the African diaspora, hip hop has always been a global phenomenon, breaking spatial, national, cultural, temporal, and artistic boundaries. Yet, at the same time, the international hip-hop marketplace has become multibillion dollar industries within a largely conventional network of for-profit cultural production. What are the possibilities and the pitfalls of the most iconic (post)modern expression of black culture as it takes shape and transmits itself within a system of global consumer capitalism? What (or who) is for sale? How does K-Pop, reggaeton, Hawaiian "island music," and other international homages to hip hop intersect with the Wu-Tang Clan's obsession with China and Arrested Development's takeover of the Japanese pop market? Does hip hop ultimately still contain the promise of global liberation or has it become a sanitized market commodity devoid of its founding ethos of subversion? This course will explore the history of hip hop through a diverse sampling and a deep reading of hip hop's four central manifestations: graffiti, break dancing, DJing, and MCing. From the gallery work of Jean-Michel Basquiat to the LGBTQ-inspired bounce-music dance scene to the Parisian exploits of Kanye West and Jay-Z, this course will focus on primary documents to explore what hip hop, and black culture more generally, means to the international politics of our contemporary world.

Instructor(s): G. Mount Terms Offered: Spring

Equivalent Course(s): CRES 29623, HIST 29623

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: Spring

Note(s): Prior music course and ability to read music notation not required.

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): MUSI 33700

MUSI 23718. Research and Performance: Latin American Baroque Music. 100 Units.

This course will examine the musical document as a source of musicological studies and its relationship to performance. We will look at various types of documents and assess specific problems of each age and geographical area. Topics include: major reservoirs of music documents in Latin America; the early music ensemble, *Ars Longa*, and the rescue of *opera omnia*; recording and performing Cuban and Latin American music in a historically informed way; the Sacred Music Collection from eighteenth century Cuba. There is a performance component to this course. Students are encouraged to have some background in music or Latin American history prior to entering the course.

Instructor(s): M. Escudero Terms Offered: Spring

Prerequisite(s): Recommended background of MUSI 153 or MUSI 272 OR SPAN 103 plus a course in Latin American history or literature

Equivalent Course(s): LACS 35114, MUSI 33718, SPAN 23117, SPAN 33117, LACS 25114

MUSI 24000. Composition Lessons. 100 Units.

This course consists of individual weekly composition lessons.

Instructor(s): Various Terms Offered: Autumn, Spring, Winter

Prerequisite(s): MUSI 26100 and consent of instructor

Note(s): Students may enroll in this course more than once as an elective, but it may be counted only once toward requirements for the music major or minor.

MUSI 24416. Opera As Idea and As Performance. 100 Units.

Is opera an archaic and exotic pageant for fanciers of overweight canaries, or a relevant art form of great subtlety and complexity that has the power to be revelatory? In this course of eight sessions, jointly taught by Professor Martha Nussbaum and Anthony Freud, General Director of Lyric Opera of Chicago, we explore the multi-disciplinary nature of this elusive and much-maligned art form, with its four hundred-year-old European roots, discussing both historic and philosophical contexts and the practicalities of interpretation and production in a very un-European, twenty-first century city. Anchoring each session around a different opera, we will be joined by a variety of guest experts, including a director, conductor, designer and singer, to enable us to explore different perspectives. The tentative list of operas to be discussed include Monteverdi's *The Coronation of Poppea*, Mozart's *Don Giovanni*, Rossini's *La Cenerentola*, Verdi's *Don Carlos*, Puccini's *Madama Butterfly*, Wagner's *Ring*, Strauss's *Elektra*, and Britten's *Billy Budd*. (A) (I)

Instructor(s): A. Freud; M. Nussbaum Terms Offered: Spring

Prerequisite(s): Students do not need to be able to read music, but some antecedent familiarity with opera would be extremely helpful. CD's and DVD's of the operas will be placed on reserve.

Note(s): Students should register via discussion section.

Equivalent Course(s): PHIL 31102, MUSI 30716, LAWS 43264, PHIL 21102

MUSI 24417. Making and Meaning in the American Musical. 100 Units.

The history of the American musical in the 20th century is paradoxical. While the genre is 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. Among the musicals we will study are *Showboat*, *South Pacific* and *Sweeney Todd*. The course will culminate with a planned class visit to the hit-musical *Hamilton* on May 16. Greatly subsidized tickets will be offered to each class member.

Instructor(s): Thomas Christensen Terms Offered: Spring

Note(s): To be offered in Spring, 2018.

Equivalent Course(s): SIGN 26009, TAPS 28467

MUSI 24618. Literature of the Fantastic and Operatic Adaptation. 100 Units.

This co-taught interdisciplinary course, offered through the Gray Center for Arts and Inquiry, explores literature of the fantastic (here including ghost stories and fairy tales) and the adaptation of such materials into opera, primary “Western-style” opera but also including some examples from Chinese opera. We will read some theoretical essays on adaptation, trans- or re-mediality, and the uncanny, but our focus will be on concrete examples and the historical arc of their transformation (which often entailed at least one intermediary step from story to play on the way to opera). This history, as in the famous case of *Turandot*, often involves an interesting chain of East-West crossings, misappropriations, and reappropriations; Chinoiserie has been a potent force in the history of Western opera and, in a new form, is currently in vogue again (at least judging from the recent proliferation of Chinese-themed Western-style or fusion operas being created and staged). We will select several specific operas or excerpts from opera as cases, reading their libretti, studying their music, and watching select productions on recorded media.

Instructor(s): J. Zeitlin Terms Offered: Spring

Equivalent Course(s): EALC 36515, TAPS 26515, TAPS 36515, MUSI 34618, EALC 26515

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 25600. Jazz Theory and Improvisation. 100 Units.

This course focuses on the knowledge necessary to improvise over the chord changes of standard jazz tunes. We cover basic terminology and chord symbols, scale-to-chord relationships, connection devices, and turn-around patterns. For the more experienced improviser, we explore alternate chord changes, tritone substitutions, and ornamentations. Using techniques gained in class, students write their own solos on a jazz tune and transcribe solos from recordings.

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

Prerequisite(s): MUSI 15300 or equivalent

Note(s): This course typically is offered in alternate years.

MUSI 25801. The Analysis of Song. 100 Units.

This course focuses on the art song of the nineteenth century, with special attention to the relationship between tonal structure and song text. Both individual songs and song cycles are considered, with the main emphasis on works by Schubert, Schumann, and Brahms. Student projects include comparative analyses of settings of the same text by different composers, analyses of a song and its later arrangement as an instrumental work, or the analysis and performance of a song.

Instructor(s): L. Zbikowski Terms Offered: Autumn

Prerequisite(s): MUSI 15300 or equivalent

Note(s): This course typically is offered in alternate years.

MUSI 26100. Introduction to Composition. 100 Units.

This course introduces some of the basic problems in musical composition through a series of simple exercises.

Terms Offered: Spring

Prerequisite(s): MUSI 14300 or 15300, or equivalent

MUSI 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: Winter

Equivalent Course(s): 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

MUSI 26800. Sixteenth-Century Counterpoint. 100 Units.

This course is an introduction to the theory, analysis, and composition of modal counterpoint using texts that uses examples by sixteenth-century theorists (i.e., Zarlino) and composers (i.e., Josquin, Lassus, Palestrina). Techniques include cantus firmus, canon, and modal mixture. Students read sources, analyze passages, and compose (and improvise) counterpoint in two to four parts.

Instructor(s): Staff Terms Offered: Autumn

Prerequisite(s): MUSI 15300 or equivalent

Note(s): This course typically is offered in alternate years.

MUSI 26818. History of Electronic Instruments. 100 Units.

This class surveys the history of electronic music in the 20th century by examining its organs—musical and bodily—extended and expanded by the science and technology of electricity. It uses these instruments as conduits to explore tensions latent in electronic music: organic vs. synthetic, analogue vs. digital, and signal vs. noise. We will explore how these tensions manifest in the materials and ideologies of electronic music, contributing to concepts of modernity, sound, and embodiment.

Instructor(s): Theodore Gordon Terms Offered: Spring

MUSI 26900. Eighteenth-Century Counterpoint. 100 Units.

This is a practical course for learning the art of fugue writing that concentrates on writing different types of fugues and on short pieces involving different types of imitation. The material is based on Bach's *The Well-Tempered Clavier*, *Goldberg Variations*, *Das Musikalische Opfer*, and *Die Kunst der Fuge*.

Instructor(s): M. Ptaszynska Terms Offered: Winter

Prerequisite(s): MUSI 15300 or equivalent

Note(s): This course typically is offered in alternate years.

MUSI 26918. The Jazz Orchestra and Orchestral Approaches to Jazz. 100 Units.

This course offers several views of what it has meant to write for the "jazz orchestra." In the history of jazz, which has largely been defined by solo improvisation, valued individualism of language and technique, and has since the advent of bebop been primarily associated with small combos, what does it mean for composers who have ambitions that extend beyond typical expectations of instrumental forces, duration, and form? Instead of offering a comprehensive overview of large ensemble jazz writing, we will focus on specific examples that have challenged conventions and redefined idioms. From the innovations in orchestration and scale of the Duke Ellington Orchestra and the classic Gil Evans/Miles Davis albums, to the "progressive" experiments of Stan Kenton (and later Don Ellis), to the intergalactic theater of the Sun Ra Arkestra, we will examine complex issues of tradition, community, and race that have accompanied these collaborations, and the compatibility (or not) of musical challenges regarding improvisation, notation, and pedagogy. An important though less emphasized component of our discussion will be the response of primarily orchestral composers who incorporate elements of jazz scoring and improvisation, and the impact of movements such as Third Stream on such confluences of tradition.

Instructor(s): Anthony Cheung Terms Offered: Spring

Equivalent Course(s): MUSI 36918

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 repertoires 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 repertoires 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.

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 27813. Music in the German Imagination. 100 Units.

What does music mean? This question grew urgent in the late 18th-century, as a range of German-speaking writers came to celebrate music as a "language beyond language"—an art-form that ostensibly contained "deeper" or "higher" meanings than verbal language. In this course we examine through close reading a range of music narratives that plumb the depths of music, while also situating each narrative in the context of German social and political history. We explore how perspectives on music's significance shifted together with the seismic changes that took place in German society between the French Revolution and World War I. Readings include works of fiction by E. T. A. Hoffmann, Heinrich von Kleist, Franz Grillparzer, Eduard Mörike, Richard Wagner, Thomas Mann, and Franz Kafka, as well as brief excerpts of critical works by A. B. Marx, Richard Wagner, and Theodor Adorno.

Instructor(s): Colin Benert Terms Offered: TBD

Equivalent Course(s): GRMN 23613

MUSI 27918. Catalan Multipart Singing in Modern and Contemporary History. 100 Units.

To sing together “a veus” (multipart) has historically been an experiential way to build social groups. The aim of this course is to present this activity across Catalonia from the 16th to the 21st century, paying special attention to how multipart singing has articulated a large part of association and shared community life since the middle 19th century. The Catalan example will be placed among multipart singing in Mediterranean Latin countries, where the phenomenon is shared with great intensity.

Instructor(s): J. Ayats Terms Offered: Spring

Prerequisite(s): Reading knowledge of Arabic, Catalan, French, Italian, Portuguese or Spanish. Prerequisite for students taking course for music credit: MUSI 23300.

Equivalent Course(s): CATA 37917,SPAN 27917,SPAN 37917,MUSI 37918,CATA 27917

MUSI 28000. Orchestral Conducting. 100 Units.

This two-quarter introductory course focuses on the art as well as the craft of orchestral conducting. Designed primarily for undergraduate students who have had experience playing in an orchestra, wind ensemble, chamber group, or choral ensemble, the curriculum includes practical instruction, podium experience, background reading, and concert/conductor observation. Through a combination of classroom work, individual instruction, and supplemental ensemble sessions, students will gain significant practical experience in conducting. Weekly class meetings will incorporate singing, keyboard work, and instrumental participation by class members and guest musicians. Important technical exercises will be assigned every week, along with modest reading selections. Several short papers and classroom presentations will be assigned each quarter, in conjunction with background readings and classroom topics. The overall goal of the course is to promote the students' understanding and appreciation of the technical responsibilities and the artistic possibilities of the conductor's role, and to promote a basic proficiency in the craft of conducting an instrumental ensemble.

Instructor(s): B. Schubert Terms Offered: Various

Note(s): This is a 2-quarter course, and 100 units will be awarded upon completion of the final quarter.

Equivalent Course(s): MUSI 38115

MUSI 28500. Musicianship Skills. VAR 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): Dan Wang 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 29700. Independent Study in Music. 100 Units.

This course is intended for students who wish to pursue specialized readings in music or to do advanced work in composition.

Terms Offered: Autumn, 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.

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.



Font Notice

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

Times was used instead of Trajan.

Times was used instead of Palatino.

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