Music Program of Study

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

Courses for Nonmajors: General Education

- Students seeking to meet the general education requirement in dramatic, musical, and visual arts with music courses must choose from among the following:
  - 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.
  - MUSI 12100-12200 Music in Western Civilization I-II 200

Other Courses for Nonmajors

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

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

Program Requirements

BA Program

The program for the bachelor’s degree in music offers a balance of practical, historical, and conceptual approaches to music.
Students are required to take at least twelve music courses and register in one of the Music Department's major ensembles (numbered MUSI 17000-MUSI 17999) for at least three quarters.

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

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

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

### SUMMARY OF REQUIREMENTS

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>MUSI 15100-15200-15300</td>
<td>Harmony and Voice Leading</td>
<td>300</td>
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<tr>
<td>MUSI 23300</td>
<td>Introduction to the Social and Cultural Study of Music</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 27100-27200-27300</td>
<td>Topics in the History of Western Music</td>
<td>300</td>
</tr>
<tr>
<td>Four additional courses numbered MUSI 20000 or above</td>
<td></td>
<td>400</td>
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<tr>
<td>MUSI 28500</td>
<td>Musicianship Skills *</td>
<td>100</td>
</tr>
<tr>
<td>Participation for at least three quarters in one of the Music Department's major ensembles</td>
<td></td>
<td>1200</td>
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* MUSI 28500 Musicianship Skills is a yearlong course. One quarter’s credit (100 units) is granted in the final quarter after successful completion of all three quarters. To meet requirements for full-time student status, students must carry at least three additional courses each quarter.

### Composition

Students whose interest lies in composition are advised to take MUSI 26100 Introduction to Composition, which is designed for students wishing to learn composition or to improve their compositional technique. Students pursuing composition, particularly those intending to apply to graduate school in music composition, are also advised to take such courses as:
By making special arrangements with a composition instructor, students may also register for composition lessons by using MUSI 29700 Independent Study in Music as an elective.

Ethnomusicology

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

Grading

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

Honors

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

Minor Program in Music

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

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

Summary of Requirements: Minor Program in Music

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

**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.

- 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/

MUSIC COURSES

MUSI 10100. Introduction to Western Art Music. 100 Units.
This one-quarter course is designed to enrich the listening experience of students, particularly with respect to the art music of the Western European and American concert tradition. Students are introduced to the basic elements of music and the ways that they are integrated to create works in various styles. Particular emphasis is placed on musical form and on the potential for music to refer to and interact with aspects of the world outside.
Terms Offered: Autumn, Winter, Spring
Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the dramatic, musical, and visual arts.

MUSI 10200. Introduction to World Music. 100 Units.
This course is a selected survey of classical, popular, and folk music traditions from around the world. The goals are not only to expand our skills as listeners but also to redefine what we consider music to be and, in the process, stimulate a fresh approach to our own diverse musical traditions. In addition, the role of music as ritual, aesthetic experience, mode of communication, and artistic expression is explored.
Terms Offered: Autumn, Winter, Spring
Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): CRES 10200
MUSI 10300. Introduction to Music: Materials and Design. 100 Units.
This introductory course in music is intended for students who are interested in exploring the language, interpretation, and meaning of music through coordinated listening, analysis, and creative work. By listening to and comprehending the structural and aesthetic considerations behind significant written and improvised works, from the earliest examples of notated Western music to the music of living composers and performers, students will be prepared to undertake analytical and ultimately creative projects. The relationship between cultural and historical practices and the creation and reception of music will also be considered. The course is taught by a practicing composer, whose experience will guide and inform the works studied. No prior background in music is required.
Terms Offered: Autumn, Winter, Spring
Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the dramatic, musical, and visual arts.

MUSI 10400. Introduction to Music: Analysis and Criticism. 100 Units.
This course aims to develop students’ analytical and critical tools by focusing on a select group of works drawn from the Western European and American concert tradition. The texts for the course are recordings. Through listening, written assignments, and class discussion, we explore topics such as compositional strategy, conditions of musical performance, interactions between music and text, and the relationship between music and ideology as they are manifested in complete compositions.
Terms Offered: Autumn, Winter, Spring
Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the dramatic, musical, and visual 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): A. Robertson Terms Offered: Winter
Note(s): Prior music course or ability to read music not required. Students must confirm enrollment by attending one of the first two sessions of class. This two-quarter sequence meets the general education requirement in civilization studies; it does not meet the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): HIST 12700,SOSC 21100

MUSI 12200. Music in Western Civilization II: 1750 to the Present. 100 Units.
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 dramatic, musical, and visual arts. This two-quarter sequence explores musical works of broad cultural significance in Western civilization. We study pieces not only from the standpoint of musical style but also through the lenses of politics, intellectual history, economics, gender, cultural studies, and so on. Readings are taken both from our music textbook and from the writings of a number of figures such as St. Benedict of Nursia and Martin Luther. In addition to lectures, students discuss important issues in the readings and participate in music listening exercises in smaller sections.
Terms Offered: Spring
Note(s): Prior music course or ability to read music not required. Students must confirm enrollment by attending one of the first two sessions of class. This two-quarter sequence meets the general education requirement in civilization studies; it does not meet the general education requirement in the dramatic, musical, and visual arts.
Equivalent Course(s): HIST 12800,SOSC 21200
MUSI 12200. Music in Western Civilization II: 1750 to the Present. 100 Units.
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 dramatic, musical, and visual arts.
This two-quarter sequence explores musical works of broad cultural significance
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from the writings of a number of figures such as St. Benedict of Nursia and Martin
Luther. In addition to lectures, students discuss important issues in the readings and
participate in music listening exercises in smaller sections.
Terms Offered: Spring
Note(s): Prior music course or ability to read music not required. Students must
confirm enrollment by attending one of the first two sessions of class. This two-
quarter sequence meets the general education requirement in civilization studies;
it does not meet the general education requirement in the dramatic, musical, and
visual arts.
Equivalent Course(s): HIST 12800, SOSC 21200

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

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

MUSI 15100. Harmony and Voice Leading. 100 Units.
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.
Instructor(s): Various Terms Offered: Autumn
Prerequisite(s): Ability to read music.
MUSI 15200. Harmony and Voice Leading. 100 Units.
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.
Instructor(s): Various
Terms Offered: Winter
Prerequisite(s): MUSI 15100

MUSI 15300. Harmony and Voice Leading. 100 Units.
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.
Instructor(s): Various
Terms Offered: Spring
Prerequisite(s): MUSI 15200

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 15200. Harmony and Voice Leading. 100 Units.
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.
Instructor(s): Various
Terms Offered: Winter
Prerequisite(s): MUSI 15100
MUSI 15300. Harmony and Voice Leading. 100 Units.
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.
Instructor(s): Various Terms Offered: Spring
Prerequisite(s): MUSI 15200

MUSI 21814. Introduction to Conducting. 100 Units.
No description available.
Instructor(s): Various Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.

MUSI 22806. Music in Fin-de-Siecle France. 100 Units.
No description available.
Instructor(s): A. Robertson Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.
Equivalent Course(s): FREN 22801
MUSI 22900. Contemporary Opera. 100 Units.
The course will explore the diversity of trends, aesthetics, and musical styles in opera after 1980 both in Europe and in America. Major emphasis will be placed on analysis of the most representative operas of that time. The selection of these operas was based on musical and artistic merit, historic importance, and cultural expression. Works that will be analyzed are operas based on Greek dramas (Aharony’s *Oedipus* and LaCroix’s *The Birds*); operas that represent surrealist trends, such as J. Cage’s *Europeas* and Ligeti’s *Grand Macabre*; psychological dramas found in the operas of Schnittke (*The Life with an Idiot*) and Nyman’s *The Man Who Mistook His Wife for a Hat*; political dramas, such as Adams’s *Nixon in China* and McManus’s *Killing the Goat*; historical dramas, such as Glass’s *Akhnaten*, Tan Dun’s *Marco Polo*, and Ptaszynska’s *Valldemosa*; operas written under Broadway influences, such as Ades’s *Powder Her Face* and Daugherty’s *Jackie O.*; and many more.
Instructor(s): M. Ptaszynska Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.
Equivalent Course(s): MUSI 34900

MUSI 22901. Issues in Film Music. 100 Units.
This course explores the role of film music in the history of cinema. What role does music play as part of the narrative (source music) and as nondiegetic music ( underscoring)? How does music of different styles and provenance contribute to the semiotic universe of film? And how did film music assume a central voice in twentieth-century culture? We study music composed for films (original scores) as well as pre-existent music (such as popular and classical music). The twenty films covered in the course may include classical Hollywood cinema, documentaries, foreign (including non-Western) films, experimental films, musicals, and cartoons.
Instructor(s): B. Hoeckner Terms Offered: Various
Note(s): This course typically is offered in alternate years.

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

MUSI 23300. Introduction to the Social and Cultural Study of Music. 100 Units.
This course provides an introduction to ethnomusicology and related disciplines with an emphasis on the methods and contemporary practice of social and cultural analysis. The course reviews a broad selection of writing on non-Western, popular, vernacular, and “world-music” genres from a historical and theoretical perspective, clarifying key analytical terms (i.e., “culture,” “subculture,” “style,” “ritual,” “globalization”) and methods (i.e., ethnography, semiotics, psychoanalysis, Marxism). In the last part of the course, students learn and develop component skills of fieldwork documentation and ethnographic writing.
Terms Offered: Autumn
Note(s): Prior music course and ability to read music notation not required.
Equivalent Course(s):
MUSI 23410. Music of the Middle East. 100 Units.
No description available.
Instructor(s): P. Bohlman Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.

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

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

MUSI 23611. African American Gospel Music. 100 Units.
No description available.
Instructor(s): M. Butler Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.

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

MUSI 23700. Music of South Asia. 100 Units.
This course examines the music of South Asia as an aesthetic domain with both unity and particularity in the region. The unity of the North and South Indian classical traditions is treated historically and analytically, with special emphasis placed on correlating their musical and mythological aspects. The classical traditions are contrasted with regional, tribal, and folk music with respect to fundamental conceptualizations of music and the roles it plays in society. In addition, the repertories of Pakistan, Afghanistan, and Sri Lanka, as well as states and nations bordering the region, are covered. Music is also considered as a component of myth, religion, popular culture, and the confrontation with modernity.
Instructor(s): K. Mason Terms Offered: Various
Prerequisite(s): Any 10000-level music course or consent of instructor
Note(s): This course typically is offered in alternate years.
Equivalent Course(s): SALC 20800, SALC 30800
MUSI 23716. Music of the Latin American Outlaws. 100 Units.
Music sounds loud and clear at the edge of the law. From bandits to illegal immigrants, from underdogs to drug dealers, people who subscribe to their own rules reach out to our ears through song and dance. Their stories and sounds both fascinate and scare audiences well beyond their immediate surroundings, making their way to mass media and live events big and small. In this course, we will focus on Spanish- and Portuguese-speaking regions in the Americas, and our point of entry will be the music produced by and for groups or individuals who live(d) at the margin of law in the nineteenth and twentieth centuries. Your study time will be equally divided between learning and practicing aural skills and musical terminology, and critically reading texts of historical significance. In the long term, I hope that this course helps you look at any outlaw groups in new, more informed ways. I invite you to let the musics we will study challenge our preconceptions about Latin American cultures.
Instructor(s): A. Sánchez-Rojo
Note(s): Alternative readings in Spanish offered in some sessions for students who wish to practice language proficiency

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

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

MUSI 24416. Opera as Idea and as Performance. 100 Units.
The academic study of opera all too often considers the score and libretto in a void, ignoring performance. But opera is a multi-dimensional art-form in which performance (staging, scene design, costume, musical direction, and, of course, the artistic interpretations of singers) makes an enormous contribution to the realization of the work. This course will study opera as drama in performance, asking how performance both realizes and renders determinate a musical and textual blueprint. Visitors to the class will include expert contributors in each of the major areas of operatic performance. The tentative list of operas to be studied includes: Monteverdi’s L’Incoronazione di Poppea, Mozart’s Don Giovanni, Beethoven’s Fidelio, Verdi’s Don Carlo and Otello, Wagner’s Lohengrin, and Strauss’s Elektra.
Instructor(s): M. Nussbaum Terms Offered: Spring
Note(s): Remark: students do not need to be able to read music, but antecedent familiarity with opera would be extremely helpful.
Equivalent Course(s): PHIL 31102, LAWS 96304, MUSI 30716, PHIL 21102
MUSI 25100. Analysis of Music of the Classical Period. 100 Units.
This course focuses on the analysis of music by composers associated with the
Viennese classical period, including Haydn, Mozart, and Beethoven. Topics include
classical phrase structure, standard tonal forms such as sonata-allegro, and basic
chromatic harmony. Participants present model compositions and write analytical
papers.
Instructor(s): Various Terms Offered: Winter
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course is typically offered in alternate years.

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

MUSI 25300. Analysis of Twentieth-Century Music. 100 Units.
This course introduces theoretical and analytical approaches to twentieth-century
music. The core of the course involves learning a new theoretical apparatus—often
called "set theory"—and exploring how best to apply that apparatus analytically to
pieces by composers such as Schoenberg, Bartók, and Stravinsky. We also explore
the relevance of the theoretical models to music outside of the high-modernist
canon, including some jazz. The course provides an opportunity to confront some
foundational questions regarding what it means to "theorize about music."
Instructor(s): Various Terms Offered: Various
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course typically is offered in alternate years.
MUSI 25514. Chamber Music. 100 Units.
In this course we examine several specific works from the standard chamber music repertoire (including duos, trios, and quartets of Mozart, Brahms, Schumann, and similar composers) as scholars and performers. While readings from historical and analytical perspectives will be included, our primary focus will be on performance and the inherent challenges of realizing the composer’s intentions as authentically, naturally, and effectively as possible. To this end, performance practices as well as the psychology of performing will be considered. The course will culminate in a final concert performance of works examined; each student will participate as a performer in one of the assigned pieces.
Instructor(s): A. Briggs Terms Offered: Various
Prerequisite(s): Students must have studied their instrument privately for several years, read music fluently, play at an intermediate/advanced level, and audition week 1.
Note(s): This is a 2-quarter course, and 100 units will be awarded upon completion of the final quarter.

MUSI 25600. Jazz Theory and Improvisation. 100 Units.
This course focuses on the knowledge necessary to improvise over the chord changes of standard jazz tunes. We cover basic terminology and chord symbols, scale-to-chord relationships, connection devices, and turn-around patterns. For the more experienced improviser, we explore alternate chord changes, tritone substitutions, and ornamentations. Using techniques gained in class, students write their own solos on a jazz tune and transcribe solos from recordings.
Instructor(s): M. Bowden Terms Offered: Spring
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course typically is offered in alternate years.

MUSI 25701. Introduction to Cognitive Musicology. 100 Units.
This course surveys recent research in music cognition and cognitive psychology and explores how it can be applied to music scholarship. We begin with a general review of research on categorization, analogy, and inferential systems. This review is paired with close readings of empirical literature drawn from cognitive science, neuroscience, and music psychology, as well as theoretical work in cognitive linguistics and cognitive anthropology. Student projects focus on applications of research in cognitive science to historical musicology, ethnomusicology, music theory, or music analysis. Weekly lab meetings required.
Instructor(s): L. Zbikowski Terms Offered: Various
Prerequisite(s): MUSI 15300 or equivalent. Open to nonmajors with consent of instructor.
Note(s): This course typically is offered in alternate years.
Equivalent Course(s): MUSI 31901
MUSI 25801. The Analysis of Song. 100 Units.
This course focuses on the art song of the nineteenth century, with special attention to the relationship between tonal structure and song text. Both individual songs and song cycles are considered, with the main emphasis on works by Schubert, Schumann, and Brahms. Student projects include comparative analyses of settings of the same text by different composers, analyses of a song and its later arrangement as an instrumental work, or the analysis and performance of a song.
Instructor(s): L. Zbikowski Terms Offered: Autumn
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course typically is offered in alternate years.

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

MUSI 26300-26400. Introduction to Computer Music.
This two-quarter course of study gives students in any discipline the opportunity to explore the techniques and aesthetics of computer-generated/assisted music production. During the first quarter, students learn the basics of digital synthesis, the Musical Instrument Digital Interface (MIDI), and programming. These concepts and skills are acquired through lecture, demonstration, reading, and a series of production and programming exercises. Weekly lab tutorials and individual lab time in the department’s computer music studio are in addition to scheduled class time.
Instructor(s): H. Sandroff Terms Offered: Autumn
Prerequisite(s): Consent of instructor. Rudimentary musical skills (but not technical knowledge) required.
Note(s): Basic Macintosh skills helpful. This course is offered in alternate years.
Equivalent Course(s): MUSI 34700
MUSI 26400. Introduction to Computer Music. 100 Units.
This two-quarter course of study gives students in any discipline the opportunity to explore the techniques and aesthetics of computer-generated/assisted music production. During the first quarter, students learn the basics of digital synthesis, the Musical Instrument Digital Interface (MIDI), and programming. These concepts and skills are acquired through lecture, demonstration, reading, and a series of production and programming exercises. Weekly lab tutorials and individual lab time in the department’s computer music studio are in addition to scheduled class time.
Instructor(s): H. Sandroff Terms Offered: Winter
Prerequisite(s): Consent of instructor. Rudimentary musical skills (but not technical knowledge) required.
Note(s): Basic Macintosh skills helpful. This course is offered in alternate years. Equivalent Course(s): MUSI 34800

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

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

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

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

MUSI 27300. Topics in the History of Western Music. 100 Units.
MUSI 27300 treats music since 1800. Topics include the music of Beethoven and his influence on later composers; the rise of public concerts, German opera, programmatic instrumental music, and nationalist trends; the confrontation with modernism; and the impact of technology on the expansion of musical boundaries.
Terms Offered: Spring
Prerequisite(s): MUSI 14300 or 15300. Open to nonmajors with consent of instructor.
MUSI 28000. Orchestral Conducting. 100 Units.
This two-quarter introductory course focuses on the art as well as the craft of
orchestral conducting. Designed primarily for undergraduate students who have
had experience playing in an orchestra, wind ensemble, chamber group, or choral
ensemble, the curriculum includes practical instruction, podium experience,
background reading, and concert/conductor observation. Through a combination
of classroom work, individual instruction, and supplemental ensemble sessions,
students will gain significant practical experience in conducting. Weekly class
meetings will incorporate singing, keyboard work, and instrumental participation
by class members and guest musicians. Important technical exercises will be
assigned every week, along with modest reading selections. Several short papers
and classroom presentations will be assigned each quarter, in conjunction
with background readings and classroom topics. The overall goal of the course
is to promote the students’ understanding and appreciation of the technical
responsibilities and the artistic possibilities of the conductor’s role, and to promote a
basic proficiency in the craft of conducting an instrumental ensemble.
Instructor(s): B. Schubert Terms Offered: Various
Note(s): This is a 2-quarter course, and 100 units will be awarded upon completion
of the final quarter.
Equivalent Course(s): MUSI 38115

MUSI 28500. Musicianship Skills. 100 Units.
This is a yearlong course in ear training, keyboard progressions, realization of
figured basses at the keyboard, and reading of chamber and orchestral scores.
Classes each week consist of one dictation lab (sixty minutes long) and one
keyboard lab (thirty minutes long).
Instructor(s): P. Kloeckner Terms Offered: Autumn, Winter, Spring
Prerequisite(s): MUSI 15300. Open only to students who are majoring in music.
Note(s): 100 units credit is granted only after successful completion of the year’s
work.

MUSI 29500. Undergraduate Honors Seminar. 100 Units.
The seminar guides students through the preliminary stages of selecting and
refining a topic, and provides an interactive forum for presenting and discussing the
early stages of research, conceptualization, and writing. The course culminates in
the presentation of a paper that serves as the foundation of the honors thesis. The
instructors work closely with honors project supervisors, who may be drawn from
the entire music faculty.
Terms Offered: Spring
Prerequisite(s): Consent of instructor. Open only to third years who are majoring
in music and wish to develop a research project and prepare it for submission for
departmental honors.
MUSI 29700. Independent Study in Music. 100 Units.
This course is intended for students who wish to pursue specialized readings in music or to do advanced work in composition.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of instructor and director of undergraduate studies
Note(s): Students are required to submit the College Reading and Research Consent Form.

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