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

Courses for Non-Majors

General Education

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

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 10100</td>
<td>Introduction to Western Art Music</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 10200</td>
<td>Introduction to World Music</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 10300</td>
<td>Introduction to Music: Materials and Design</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 10400</td>
<td>Introduction to Music: Analysis and Criticism</td>
<td>100</td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 12100</td>
<td>Music in Western Civilization I</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 12200</td>
<td>Music in Western Civilization II</td>
<td>100</td>
</tr>
</tbody>
</table>

Other Courses for Non-Majors

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

BA Program Requirements

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

Summary of Requirements: BA in Music

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

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

Foundation Courses

Analysis and Techniques

Choose two courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 14300</td>
<td>Music Theory Fundamentals</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 15100</td>
<td>Harmony and Voice Leading I</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 15200</td>
<td>Harmony and Voice Leading II</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 15300</td>
<td>Harmony and Voice Leading III</td>
<td>100</td>
</tr>
</tbody>
</table>
It is advisable for students to begin Analysis and Techniques courses as soon as possible, since these are often prerequisites for electives. A placement exam given on the first day of MUSI 15100 advises students on where to enter the music theory and analysis sequence. Majors should enroll in MUSI 15100, take the placement exam, and be advised on whether to take MUSI 14300, to stay in MUSI 15100, or to begin with MUSI 15200. The Director of Undergraduate Studies can provide additional guidance.

Histories and Cultures
Choose three courses including MUSI 23300, which is required for all majors:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 27100</td>
<td>Topics in the History of Western Music I</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 27200</td>
<td>Topics in the History of Western Music II</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 27300</td>
<td>Topics in the History of Western Music III</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 23300</td>
<td>Introduction to the Social and Cultural Study of Music</td>
<td>100</td>
</tr>
</tbody>
</table>

Creative Practices
Choose one course:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 26100</td>
<td>Introduction to Composition §</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 26600</td>
<td>Intro: Computer Music</td>
<td>100</td>
</tr>
</tbody>
</table>

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 | 200 |
| Histories & Cultures  | 100 |
| Creative Practices    | 100 |
Electives

Total Units

Foundation Courses for the Minor

Analysis and Techniques

Choose two of the following:

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

Histories and Cultures

Choose one of the following:

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

Creative Practices

Choose one of the following:

- **MUSI 26100** Introduction to Composition 100
- **MUSI 26600** Intro: Computer Music 100
- Performance Ensemble * 100

* 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
Music

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<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>MUSI 17022</td>
<td>Jazz Combo</td>
</tr>
<tr>
<td>MUSI 17023</td>
<td>Middle East Music Ensemble</td>
</tr>
<tr>
<td>MUSI 17025</td>
<td>South Asian Music Ensemble</td>
</tr>
<tr>
<td>MUSI 17026</td>
<td>Chamber Music Performance</td>
</tr>
<tr>
<td>MUSI 17027</td>
<td>Piano Performance Studio</td>
</tr>
<tr>
<td>MUSI 17028</td>
<td>Vocal Performance Studio</td>
</tr>
<tr>
<td>MUSI 17029</td>
<td>Percussion Ensemble</td>
</tr>
</tbody>
</table>

Other Performance Activities

Students may wish to pursue additional musical activities at the University, including Tea Time Concert Series (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). 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 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. 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.

**Instructor(s):** section 1 - Seth Brodsky; section 2 - Devon Borowski; section 3 - Barbara Dietlinger

**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.
Instructor(s): section 1 - Anthony Cheung; section 2 - Alican Camci; section 3 - Timothy Page Terms Offered: Autumn Spring Winter. Autumn 2018: section 1 - TR 11:00-12:20 LC 901 section 2 - TR 2:00-3:20 LC 901 section 3 - TR 12:30-1:50 LC 901
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.
Instructor(s): section 1 - Jennifer Iverson; section 2 - Lawrence Zbikowski; section 3 - Andrew White Terms Offered: Autumn Spring Winter. Autumn 2018: section 1 - MW 1:30-2:50 LC 901 section 2 - TR 11:00-12:20 GoH 402 section 3 - MW 3:00-4:20 LC 901
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: 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 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: Spring
Note(s): Prior music course or ability to read music not required. Students must confirm enrollment by attending one of the first two sessions of class. This two-quarter sequence meets the general education requirement in civilization studies; it does not meet the general education requirement in the arts.
Equivalent Course(s): HIST 12800, SOSC 21200

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

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

MUSI 15100. Harmony and Voice Leading 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. Autumn 2018: section 1 - MWF 10:30-11:20 GoH 402 section 2 - MWF 11:30-12:20 GoH 402 LABS: 151 Lab A: MW 1:30-2:20 in LC 703 151 Lab B: TR 10:00-10:50 in LC 703 151 Lab C: TR 11:00-11:50 in LC 703
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. Winter 2019: Classes: Section 1 - MWF 10:30-11:20 in GoH 402 Section 2 - MWF 11:30-12:20 in GoH 402 Labs: 151 Lab A: MW 1:30-2:20 in LC 703 151 Lab B: TR 10:00-10:50 in LC 703 151 Lab C: TR 11:00-11:50 in LC 703
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. Spring 2019: Class: Section 1 - MWF 10:30-11:20 in GoH 402 Section 2 - MWF 11:30-12:20 in GoH 402 Labs: 151 Lab A: MW 1:30-2:20 in LC 703 151 Lab B: TR 10:00-10:50 in LC 703 151 Lab C: TR 11:00-11:50 in LC 703
Prerequisite(s): MUSI 15200

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. Winter 2019: Classes: Section 1 - MWF 10:30-11:20 in GoH 402 Section 2 - MWF 11:30-12:20 in GoH 402 Labs: 151 Lab A: MW 1:30-2:20 in LC 703 151 Lab B: TR 10:00-10:50 in LC 703 151 Lab C: TR 11:00-11:50 in LC 703
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. Spring 2019: Class: Section 1 - MWF 10:30-11:20 in GoH 402 Section 2 - MWF 11:30-12:20 in GoH 402 Labs: 151 Lab A: MW 1:30-2:20 in LC 703 151 Lab B: TR 10:00-10:50 in LC 703 151 Lab C: TR 11:00-11:50 in LC 703
Prerequisite(s): MUSI 15200
MUSI 20719. Music and Mind. 100 Units.
This course explores research on music in the mind and brain sciences as it has developed over the past three decades. During this time, we have come to an increasingly refined understanding of the ways the brain processes sound. It remains the case, however, that not all sound is music, and in this course we will investigate how musical sound is organized to make it musical, and how this organization reflects the capacities of the human mind. Interactive lectures (Mondays and Wednesdays) and discussion sections (Fridays) will engage both scientific and humanistic literature. Among the topics the class will engage are the origins and functions of music, absolute pitch, music and memory, how music shapes emotional responses, movement and music, connections between music and images, and the relationship between music and language. Instructor(s): Lawrence Zbikowski Terms Offered: Autumn Equivalent Course(s): SIGN 26066

MUSI 20918. Listening to Movies. 100 Units.
This course shifts our critical attention from watching movies to listening to them. Amid a strong emphasis on cinema-ranging from musical accompaniment during the silent era to sound in experimental films; or from classical Hollywood underscoring to Bollywood musical numbers—we will consider the soundtrack of moving pictures within a growing variety of audiovisual media, including television, music videos, and computer games. Interactive lectures (Mondays and Wednesdays) and discussion sections (Fridays) combine a historical overview with transhistorical perspectives. Supplemented by screenings and readings, the course will address a variety of issues and topics: aesthetic and psychological (such as representation, narration, affect); cultural and political (such as race, ethnicity, propaganda); social and economic (such as technology, production, dissemination). Instructor(s): Berthold Hoeckner Terms Offered: Spring Equivalent Course(s): SIGN 26021, CMST 28118

MUSI 23100. Jazz. 100 Units.
This survey charts the history and development of jazz from its earliest origins to the present. Representative recordings in various styles are selected for intensive analysis and connected to other musics, currents in American and world cultures, and the contexts and processes of performance. The Chicago Jazz Archive in Regenstein Library provides primary source materials. PQ: Any 10000-level music course or ability to read music. Equivalent Course(s): MUSI 33100

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): Philip Bohlman Terms Offered: Winter. Tues/Thurs 11:00-12:20 in GoH 205 Note(s): Enrollment limit: 17

MUSI 23500. Area Studies: Ethnomusicology. 100 Units.
TBD

MUSI 23509. Eurovision Song Contest. 100 Units.
Each May since 1956 popular musicians and fans from Europe gather in a European metropolis to participate in the Eurovision Song Contest (ESC), a competitive spectacle in which musicians from one nation compete against one another. Organized, funded, and broadcast by the European Broadcasting Union, the largest conglomerate of national radio and television networks in the world, the ESC is extensively participatory, creating its own communities of fans, musicians, musical producers, and ordinary citizens, who join together at all levels of society to interact with the politics and historical narratives of Europe. From the moment of heightened Cold War conflict at the birth of ESC to the refugee crisis and the rise of right-wing nationalism in the present, ESC has generated public discourse that not only reflects European and global politics, but provides a conduit for local and national citizenries to respond and shape such public discourse about gender and sexuality. The weekly work for the course draws students from across the College into the counterpoint of history and politics with aesthetics and popular culture. Each week will be divided into two parts, the first dedicated to reading and discussion of texts about European history and politics from World War II to the present, the second to interaction with music. Students will experience the ESC through close readings of individual songs and growing familiarity with individual nations with a participatory final project. Instructor(s): P. Bohlman Terms Offered: Spring. Various Prerequisite(s): 100-level music course or consent of instructor. Equivalent Course(s): TAPS 23509, SIGN 26044
MUSI 23520. American Idols: Music, Popular Culture, and Nation. 100 Units.
What can we learn from popular music? Reebee Garofalo asserts that it is "a social and political indicator that mirrors and influences the society we all live in." In his book Audiotopia, musicologist Josh Kun further suggested that "political and cultural citizenship is configured through the performance of popular music and its reception, via acts of listening, by the people." Building upon these observations, Katherine Meizel has argued that popular talent competition shows like American Idol offer a rich and unexplored opportunity to examine such acts of listening, contending that these programs provide valuable lenses into American ideologies and narratives of Americanness. Taking up this charge, this course explores the relationship between American political, educational, social, and cultural discourses, popular culture, and musical performance through analyses of popular music competition shows such as American Idol, America's Got Talent, and The Voice. Organized thematically, the course includes units that address themes of meritocracy, democracy, race and ethnicity, gender and sexuality, celebrity, disability, talent and ability, and education. The class will examine specific musical performances from televised talent competitions in relation to broader academic literature, popular media coverage, fan discourse, and scholarly sources specifically addressing the talent shows. Students engage in online and in-class debates as well as designing a final project.
Instructor(s): Lindsay Wright Terms Offered: Spring

MUSI 24520. Richard Wagner's Ring of the Nibelung in Performance. 100 Units.
This seminar, open to undergraduates and beginning graduate students, serves as a critical introduction to and intensive exploration of Richard Wagner's 19th century tetralogy. In addition to critical readings (e.g., by Wagner, Adorno, Nietzsche, Badiou, Dahlhaus, et al.) and screenings of a host of productions, we will travel downtown to Lyric Opera to attend performances of the Ring cycle in David Pountney's new production. Our discussions of the Chicago production will be supplemented by conversations with members of the Lyric Opera production team, including Anthony Freud, Lyric Opera's General Director. No previous knowledge is required although a curiosity about opera, German culture, media history, and/or theater & performance studies will be essential.
Instructor(s): David Levin Terms Offered: Spring
Equivalent Course(s): TAPS 36519, GRMN 33419, CMST 32119, GRMN 23419, TAPS 26519, MUSI 32520, FNDL 23419, CMST 22119

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 repertoires 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. Autumn Quarter
Equivalent Course(s): CMST 24617, ITAL 25020, SIGN 26058, TAPS 26516

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." We will read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music." We will also read texts by composers (such as Babbitt,序列, among others), and scholars (such as Babbitt,序列, among others) in order to "theorize about music."
MUSI 25820. Analysis of String Quartets. 100 Units.
This course focuses on the genre of the string quartet mostly in the 18th and 19th centuries. We will analyze quartets by Haydn, Mozart, Beethoven, Schubert, and Bartók using several different methodologies. Students will become proficient in analyzing metric, harmonic, formal aspects of the musical language, as well as be able to articulate the development of this venerable genre.
Instructor(s): Jennifer Iverson Terms Offered: Spring
Equivalent Course(s): MUSI 35820

MUSI 25719. Disability and Design. 100 Units.
Disability is often an afterthought, an unexpected tragedy to be mitigated, accommodated, or overcome. In cultural, political, and educational spheres, disabilities are non-normative, marginal, even invisible. This runs counter to many of our lived experiences of difference where, in fact, disabilities of all kinds are the “new normal.” In this interdisciplinary course, we center both the category and experience of disability. Moreover, we consider the stakes of explicitly designing for different kinds of bodies and minds. Rather than approaching disability as a problem to be accommodated, we consider the affordances that disability offers for design. This course begins by situating us in the growing discipline of Disability Studies and the activist (and intersectional) Disability Justice movement. We then move to four two-week units in specific areas where disability meets design: architecture, infrastructure, and public space; education and the classroom; economics, employment, and public policy; and aesthetics. Traversing from architecture to art, and from education to economic policy, this course asks how we can design for access.
Instructor(s): M. Friedner, J. Iverson Terms Offered: Winter
Prerequisite(s): Third or fourth-year standing
Equivalent Course(s): HLTH 28301, BPRO 28300, MAAD 28300, CHDV 28301

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

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): MUSI 36618, MAAD 24618

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.
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.