

Music

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Program of Study

The Department of Music aims to broaden the exposure to and enrich the understanding of the various musical traditions of the world. Courses address the materials of tonal music in the Western tradition, the analysis of individual works, the study of composers and genres, non-Western and vernacular repertoires, musical composition, critical approaches to music, and the role of music in society. The B.A. 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: Introduction to Western Music (MUSI 10100), Introduction to World Music (MUSI 10200), Introduction to Music: Materials and Design (MUSI 10300), or Introduction to Music Analysis and Criticism (MUSI 10400). Students seeking to meet the general education requirement in civilization studies may select the following two-quarter sequence: Music in Western Civilization (MUSI 12100-12200). These courses are open to all students, regardless of previous musical background.

Other Courses for Nonmajors. In addition to the general education courses, the department offers a two-quarter Introduction to Music Theory (MUSI 14100-14200) for students who have had little or no exposure to reading music. Students who can read music comfortably can take a three-quarter sequence in Harmony (MUSI 15100-15200-15300); 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

B.A. 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 participate in a campus performing organization (or comparable musical activity) for at least three quarters. Students should begin the major by taking the three-quarter sequence in harmony and voice-leading (MUSI 15100-15200-15300). 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), (2) Introduction to the Social and Cultural Study of Music (MUSI 23300), and (3) any two advanced courses in music theory and analysis numbered between MUSI 25100-25900. MUSI 27100-27200-27300 and individual courses numbered as MUSI 25100 through 25900 are 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 the MUSI 15100 through 15300 sequence during their first or second year.

The required course in musicianship skills (MUSI 28500) is offered every year and should be taken after the MUSI 15100-15200-15300 sequence. *NOTE: MUSI 28500 is a yearlong course. One quarter's credit (100 units) is granted in Spring Quarter after successful completion of the year's work. To meet requirements for full-time student status, students must carry at least three additional courses during Autumn and Winter Quarters.*

Students complete their programs by electing two additional music courses numbered as MUSI 20000 or above. Undergraduates can take graduate classes with the instructor's consent and can use them to meet program elective requirements.

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

Summary of Requirements

3	MUSI 15100-15200-15300*
2	two courses numbered between MUSI 25100 and 25900
1	MUSI 28500
3	MUSI 27100-27200-27300*
1	MUSI 23300
2	two additional music courses numbered as MUSI 20000 or above
–	participation for at least three quarters in a performance organization approved by the Department of Music
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* *Students who demonstrate a competence in harmony sufficient to place out of MUSI 15100-15200-15300 or knowledge of music history sufficient to place out of MUSI 27100-27200-27300 may devise an alternative program with the director of undergraduate studies.*

Composition. Students whose interest lies in composition are advised to take a sequence of two courses: Introduction to Composition (MUSI 26100) followed by Advanced Composition (MUSI 26200). These two courses are designed for students wishing to learn composition or 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 Sixteenth-Century Counterpoint (MUSI 26800), Eighteenth-Century Counterpoint (MUSI 26900), Contemporary Opera (MUSI 22900), Introduction to Computer Music (MUSI 26300-26400), Multiple-Media Composition: Innovation and Technology (MUSI 28200), or Twentieth-Century Analysis (MUSI 25300). By making special arrangements with a composition instructor, students may also register for composition lessons by using an Independent Study elective (MUSI 29700).

Ethnomusicology. Students wishing to specialize in ethnomusicology in the context of a music major are advised to take, in addition to Introduction to the Social and Cultural Study of Music (MUSI 23300), Introduction to World Music (MUSI 10300); 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 Honors Seminar (MUSI 29500) and write an honors thesis with a focus on an ethnomusicological topic.

Grading. Music students must take courses in the major for quality grades.

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 essay or composition written in an advanced course or special tutorial (MUSI 29900). This research paper or project may not be used to meet the B.A. paper or project requirement in another major. The optional Undergraduate Honors Seminar (MUSI 29500), typically offered each Autumn 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 participation for at least three quarters in a performance organization approved by the Department of Music. Students who elect the minor program in music must meet with the director of undergraduate studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. The director's approval for the minor program should be submitted to a student's College adviser by this deadline on a form obtained from the adviser.

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

The minor program requires the following:

3	MUSI 15100-15200-15300*
3	MUSI 27100-27200-27300*
1	MUSI 23300
—	participation for at least three quarters in a performance organization approved by the Department of Music
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* *Students who demonstrate a competence in harmony sufficient to place out of MUSI 15100-15200-15300 or knowledge of music history sufficient to place out of MUSI 27100-27200-27300 may devise an alternative program with the director of undergraduate studies.*

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 see the brochure *Performance Opportunities*

at the University of Chicago or contact Barbara Schubert, director of performing programs.

Symphony Orchestra. The 100-member University Symphony Orchestra presents six concerts per season. Familiar and unusual repertoire from the nineteenth and twentieth centuries is featured, often relating to a particular theme. A major performance with the University Chorus every season, the biennial University Concerto Competition, and regular performances with professional soloists are highlights of the symphony's activities. *Wednesday evening rehearsals. B. Schubert. Summer, Autumn, Winter, Spring.*

Chamber Orchestra. The University Chamber Orchestra is a string ensemble that specializes in baroque, early classical, and twentieth-century repertoire. Supplemented by wind players for particular pieces, the group presents one concert per quarter and serves as the core orchestra in the annual opera production. *Monday evening rehearsals. A. Koehler. Autumn, Winter, Spring.*

Wind Ensemble. The University Wind Ensemble performs both symphonic wind ensemble literature and transcriptions of major orchestral repertoire. The group presents one concert per quarter and occasionally performs at informal activities and social events on campus. *Monday evening rehearsals. W. Gordon. Autumn, Winter, Spring.*

Chorus. The 100-plus-member University Chorus performs choral literature of the eighteenth, nineteenth, and twentieth centuries, accompanied by keyboard, small instrumental ensembles, or the University Symphony. One major concert per quarter plus supplemental performances on campus and elsewhere in the city make up the season. *Monday evening rehearsals. J. Kallembach. Autumn, Winter, Spring.*

Motet Choir. The 40-member University Motet Choir is a select group that specializes in a *cappella* choral literature of all periods, plus Renaissance and baroque works accompanied by period instruments. The ensemble presents one major concert per quarter on campus, has frequent performances elsewhere in Chicago, and goes on an annual tour. *Monday, Wednesday, and Friday noontime rehearsals. J. Kallembach. Autumn, Winter, Spring.*

Jazz X-TeT. The Jazz X-TeT is an eight- to ten-piece group dedicated to the exploration of small-group improvisation and ensemble performance in traditional jazz styles. The ensemble's repertoire ranges from standards to new compositions written for the group to collaborative works, often inviting noted professional soloists. The group presents one major concert per quarter on campus, as well as supplemental performances on campus and elsewhere in the city. *Wednesday evening rehearsals. M. Bowden. Autumn, Winter, Spring.*

Middle East Music Ensemble. The Middle East Music Ensemble (MEME) explores a variety of classical, neo-classical, and popular forms originating throughout the Middle East. Participants develop knowledge of Middle Eastern

compositional and improvisational techniques through performance, often with accomplished guest artists. The ensemble performs one major concert per quarter and is open to all students and to community members with appropriate musical experience. *Thursday evening rehearsals. M. Stokes, I. Boulos. Autumn, Winter, Spring.*

New Music Ensemble. The University New Music Ensemble performs a wide variety of twentieth- and twenty-first-century repertoire, with each of its quarterly concerts including solo and ensemble works for singers and instrumentalists. Experimental music, world premieres, and multimedia programs are an integral part of every season, including recognized masterworks and new works by composition students in the Department of Music. *Saturday and Sunday rehearsals. B. Schubert. Autumn, Winter, Spring.*

Javanese Gamelan Ensemble. The Javanese Gamelan Ensemble is part of the department's expanded offerings in ethnomusicology. The group focuses on authentic performance practice and makes use of numerous opportunities to rehearse and perform with visiting artists from Java and around the United States. The ensemble's performances feature contemporary Indonesian and American compositions in addition to traditional Javanese gamelan pieces. *Tuesday evening rehearsals. A. Northrup, M. Awe, M. Stokes. Autumn, Winter, Spring.*

Chamber Music Ensembles. The Chamber Music Program is open to students from all areas of the University and at all levels of proficiency, based upon audition. Various ensembles, which are organized in accordance with players' tastes and skills, provide opportunities for musical coaching and performance, including master classes and coaching sessions with area professionals, visiting artists, and resident ensembles. Chamber Music Showcase Concerts are held quarterly. *Rehearsal schedule to be arranged. I. Levinson. Autumn, Winter, Spring.*

Other Performance Activities. Many other musical activities are available at the University, including the Gilbert and Sullivan Opera Company, noontime concert series, several residence hall recital series, and several student-run theater groups.

Faculty

P. Bohlman, T. Christensen, M. Feldman, P. Gossett, B. Hoeckner, T. Jackson, R. Kendrick, M. Ptaszynska, S. Ran, S. Rings, A. Robertson, H. Sandroff, B. Schubert, M. Stokes, K. Suzuki, L. Zbikowski

Courses: Music (MUSI)

10100. Introduction to Western Art Music. *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.* 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. *Autumn, Winter, Spring.*

10200. Introduction to World Music. *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.* 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. *Autumn, Winter, Spring.*

10300. Introduction to Music: Materials and Design. *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.* In this variant of the introductory course in music, students explore the language of music through coordinated listening, analysis, and exercises in composition. A study of a wide diversity of musical styles serves as an incentive for student compositions in those styles. *Autumn, Winter, Spring.*

10400. Introduction to Music Analysis and Criticism. *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.* 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. *Autumn, Winter, Spring.*

12100-12200. Music in Western Civilization. (=HIST 12700-12800, SOSC 21100-21200) *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 may not be used to 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, the class includes smaller sections in which students discuss important issues in the readings and participate in music listening exercises.

12100. Music in Western Civilization: To 1750. *A. Robertson. Winter.*

12200. Music in Western Civilization: 1750 to the Present. *Spring.*

14100-14200. Introduction to Music Theory for Nonmajors. *These courses may not be used to meet the general education requirement in the dramatic, musical, and visual arts.* This two-quarter sequence covers the basic elements of music theory, including music reading, intervals, chords, meter, and rhythm. The emphasis is on practical and analytical skills, leading to simple melodic and contrapuntal composition as well as a more profound appreciation of music. *Autumn, Winter.*

15100-15200-15300. Harmony and Voice Leading. *PQ: Ability to read music.* 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. Staff; Autumn; Staff, Winter; T. Christensen, Spring.*

20900/30901. Issues in Film Music. (=CMST 28100) 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. *B. Hoekner. Autumn. Offered 2007-08; not offered 2006-07.*

22100/30707. Adaptation: Theater, Opera, and Film. (=CMST 28302/38302, GRMN 27600/37600, ISHU 27602) *PQ: Advanced standing required; reading knowledge of German recommended.* For course description, see Germanic Studies (German). Texts in English and the original. *D. Levin. Winter, 2007.*

22300. Music and Politics. This course explores relationships of power and influence that classical and popular music have with social and political institutions in Western Culture in the twentieth and twenty-first centuries. Our goal is to learn about ways in which music and politics interact, studying the range of relationships from music as a supporter of the political milieu to music as a vehicle of dissent. Some composers and performers included are Sousa, Berg, Shostakovich, Brecht and Weill, Ruth Crawford Seeger, Cornelius Cardew, Pauline Oliveros, John Adams, Jimi Hendrix and other rock performers, Bob Dylan, Oscar Brown, Jr., Queen Latifah and other hip-hop performers, and various blues and folk artists. *J. Misurell-Mitchell. Autumn, 2006.*

22405. Renaissance Music and Its Others. *PQ: MUSI 10100, 12100, 14200, or 15100, or equivalent. Some knowledge of music notation.* This course acquaints students with the repertory and cultural conditions of music in the Renaissance. It covers the canonical musical events, genres, and composers of the period, as well as phenomena that lie outside the canon. Among the latter are the music of nuns, oral traditions including street singers and improvisers, the musical practices of courtesans, and the introduction of *castrati* to major chapels and early opera. Weekly readings (especially of translated primary sources), weekly listening, and a term paper are required. *M. Feldman. Offered 2007-08; not offered 2006-07.*

22600. Beethoven. *PQ: Any 10000-level music course or the ability to read music.* This course examines representative works chosen from all the genres Beethoven cultivated to demonstrate the ways the composer brought the stylistic models of classicism (i.e., those of Mozart and Haydn) into the new artistic climate of early romanticism. *P. Gossett. Autumn, 2006.*

22806. Music, Muses, and Muteness. (=HUMA 24903) For course description, see Humanities. *H. Law. Winter, 2007.*

22900/34900. Contemporary Opera. *PQ: Consent of instructor.* This course explores the various stylistic trends, the diversity of aesthetics, and the musical styles in opera after 1950, both in Europe and in America. Major emphasis is placed on analytical explorations of the most representative operas of that time. The selection of these operas is based on musical and artistic merit, historic importance, and cultural expression. *M. Ptaszynska. Spring, 2007.*

23100/33100. Jazz. (=AFAM 23100) *PQ: Any 10000-level music course or ability to read music.* This survey charts the history and development of jazz from its African roots 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. *This course is typically offered in alternate years. T. Jackson. Autumn, 2006.*

23300. Introduction to the Social and Cultural Study of Music. *Prior music course and ability to read music notation not required.* 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 ("culture," "subculture," "style," "ritual," "globalization") and methods (ethnography, semiotics, psychoanalysis, Marxism). In the last part of the course, students learn and develop component skills of fieldwork documentation and ethnographic writing. *Autumn.*

23503/33503. Introduction to the Musical Folklore of Central Asia. (=ANTH 25905, EEUR 23400/33400, NEHC 20765/30765) For course

description, see Near Eastern Languages and Civilizations (Near Eastern History and Civilization). *K. Arik. Spring, 2007.*

23506/33506. Music of the Middle East. *PQ: Any 10000-level music course or consent of instructor required; knowledge of one regional language and French suggested, as well as interest in an on-campus Middle East Music Ensemble.* This course considers key issues in the study of music in the Middle East from Morocco to Kazakhstan. The focus is on maqam-based urban repertoires from a historical and comparative perspective, but with consideration of tribal and sedentary rural musical practices are also considered. The various historical transformations of the Ottoman repertory constitute an important focus, looking at the work of Wright, Feldman, Behar, Tura, and others. *M. Stokes. Winter, 2007.*

23700/33700. Music of South Asia. (=RLST 27700, SALC 20800/30800) *PQ: Any 10000-level music course or consent of instructor.* 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 repertoires of Pakistan, Afghanistan, Sri Lanka, and 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. *P. Bohlman. Winter, 2008.*

23900/33900. Rock. *PQ: Any 10000-level music course or consent of instructor.* 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 rhythm and meter, repetition, tonality, voice, and so forth. Students are also encouraged, through readings and listening, to contextualize rock within a broad field of popular/vernacular music-making in the twentieth century. *This course is typically offered in alternate years. Autumn, 2007.*

23906. The Film Musical. (=CMST 15401) For course description, see Cinema and Media Studies. *S. Keller. Autumn.*

24000/34000. Composition Lessons. *PQ: MUSI 26100 and consent of instructor.* This course consists of individual weekly composition lessons. *K. Suzuki. Autumn, Winter, Spring.*

25100. Analysis of Music of the Classical Period. *PQ: MUSI 15300 or equivalent.* This course focuses on the analysis of music by composers associated with the Viennese classical period, including Haydn, Mozart, and Beethoven. Topics include standard chromatic harmonies (e.g., augmented sixth and

Neapolitan chords), classical phrase structure, and standard tonal forms such as sonata-allegro. Participants present model compositions and write analytical papers. *This course is typically offered in alternate years. T. Christensen. Winter, 2007.*

25200. Analysis of Nineteenth-Century Music. PQ: MUSI 25100 or equivalent.

This course focuses on the tonal language of nineteenth-century European composers, including Schubert, Chopin, Brahms, and Wagner. Students confront analytical problems posed by their 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. Students present model compositions and write analytical papers. *This course is typically offered in alternate years. Spring, 2007.*

25300. Analysis of Twentieth-Century Music. PQ: MUSI 15300 or equivalent.

This course focuses on analytical approaches to twentieth-century post-tonal and serial repertories, as well as provides an introduction to jazz harmonization. *This course is offered in alternate years. Winter, 2008.*

25600. Jazz Theory and Improvisation. PQ: MUSI 15300 or equivalent.

This class 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. *This course is typically offered in alternate years. M. Bowden. Spring.*

25700/31900. Cognitive Science and Music Analysis. PQ: MUSI 25200.

Open to nonmajors with consent of instructor. This course surveys recent research in music cognition and cognitive psychology and shows how it can be applied to problems of musical analysis. There is a general review of research on the perception of pitch and rhythm, on processes of categorization, and on cognitive structures associated with inference and reason. This review is paired with an exploration of issues in music theory and analysis that could be addressed by research in cognitive science. Analytical models incorporating both of these strands are developed in the latter portion of the course. *This course is typically offered in alternate years. L. Zbikowski. Winter, 2008.*

26100. Introduction to Composition. PQ: MUSI 14200 or 15300, or equivalent.

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

26300-26400/34700-34800. Introduction to Computer Music. PQ: Consent

of instructor. Rudimentary musical skills (but not technical knowledge) required; basic Macintosh skills helpful. 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. This course is offered in alternate years. H. Sandroff, Autumn, 2007; Winter, 2008.*

26500/34500. Instrumentation and Orchestration I. *PQ: Open to nonmajors with consent of instructor.* This course introduces the fundamental principles of the capabilities of musical instruments and their combinations. *E. Blackwood, Autumn, 2006.*

26800. Sixteenth-Century Counterpoint. *PQ: MUSI 15300 or equivalent.* This course is an introduction to the theory, analysis, and composition of modal counterpoint using texts and 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. *This course is typically offered in alternate years. Offered 2007-08; not offered 2006-07.*

26900. Eighteenth-Century Counterpoint. This is a practical course for learning the art of fugue writing. The class 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*. *This course is typically offered in alternate years. Offered 2007-08; not offered 2006-07.*

27100-27200-27300. Topics in the History of Western Music. *PQ: MUSI 14200 or 15300. Open to nonmajors with consent of instructor.* This sequence is a three-quarter investigation into Western art music, with primary emphasis on the vocal and instrumental repertoires of Western Europe and the United States. 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. 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. 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. *This course is offered in alternate years. A. Robertson, Autumn, 2006; Staff, Winter, 2007; Staff, Spring, 2007.*

28200/38200. Multiple-Media Composition. *PQ: Consent of instructor.* This course examines aesthetic, technical, and conceptual issues of works that combine music and other interdisciplinary fields, focusing on the critical interactions

between visual elements and music, and their processes of perception. This course provides a historical and critical overview of the artists and scientists whose technical innovations have made a significant impact on composers and the development of cross-disciplinary works. Collaboration between students in this course is strongly encouraged. *This course is offered in alternate years. K. Suzuki. Autumn, 2006.*

28500. Musicianship Skills. *PQ: MUSI 15300. Open only to students who are majoring in music. Credit is granted only in Spring Quarter after successful completion of the year's work.* 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). I. Levinson. Autumn, Winter, Spring.*

29500. Undergraduate Honors Seminar. *PQ: Consent of instructor. Open only to fourth-year students who are majoring in music and wish to develop a research project and prepare it for submission for departmental honors.* 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. *Autumn.*

29700. Independent Study in Music. *PQ: Consent of instructor and director of undergraduate studies. Students are required to submit the College Reading and Research Consent Form.* This course is for students who wish to pursue specialized readings in music or to do advanced work in composition. *Autumn, Winter, Spring.*

29900. Senior Essay or Composition. *PQ: Consent of instructor and director of undergraduate studies. Students are required to submit the College Reading and Research Consent Form. Autumn, Winter, Spring.*