MUSIC

Barnard College Department of Music
319 Milbank Hall
212-854-5096
Columbia University Department of Music
621 Dodge Hall
212-854-3825

Department Administrative Assistant: Mary Missirian

Mission

The Barnard Music Program provides the vocal program for the university, which includes the Barnard-Columbia Chorus and Chamber Choir, solo studio voice lessons and two levels of limited-enrollment vocal classes, Technique in Singing, and the Vocal Repertoire Class. In addition, the program provides a music history course, Introduction to Music, which is a year-long survey of Western European art music, from sixth-century Gregorian Chant to the work of living composers. The course fulfills the Fine and Performing Arts requirement of the General Education Requirements and also serves as a pre-requisite for the music major. Students may complete a senior project in music repertoire by presenting an hour-long recital, or may write a fifty-page thesis project in music research. The successful student will gain professional level performance skills though studio lessons and the theory and ear training sequence, and gain a comprehensive knowledge of music history from the courses in historical musicology and ethnomusicology provided by the Music Department at Columbia University.

Student Learning Outcomes

Students who successfully graduate with a major in music will be able to attain the following outcomes:

1. Analyze the harmonic structure of art music and identify schools of composition by historic period and nationality;
2. Read music at sight at the keyboard, with their instrument, or sight sing representative excerpts from all periods of Western European art music;
3. Perform at a professional level vocally or instrumentally;
4. Demonstrate in-depth knowledge of the diversity of style, musical period and mastery of the representative literature for voice or instrument.
5. Apply knowledge of musical theories, traditions and periods to the study of the major;
6. Communicate effectively orally and in writing;
7. Explain the theoretical concepts and organizational principles, harmony, pitch, and rhythm of both non-Western and Western art music.

Director: Gail Archer, Professor of Professional Practice

Other officers of the University offering courses listed below:

Professors: Susan Boynton (on leave for the year 2020-21), Joseph Dubiel, Walter Frisch (on leave for the year 2020-21), Brad Garten, Ana Maria Ochoa Gautier (Chair), Giuseppe Gerbino, Georg Friedrich Haas, Ellie Hisama, George Lewis (on leave for the year 2020-21), Elaine Sisman, Christopher J. Washburne

Associate Professors: Kevin Fellezs (on leave Spring 2021), Aaron Fox, Mariusz Kozak (on leave for the year 2020-21), Benjamin Steege

Assistant Professors: Alessandra Ciucci, Zosha Di Castri, Julia Doe

Lecturers: Taylor Brook, Mahir Cetiz, Rachel Chung, Seth Cluett, Galen DeGraf, Tom Fogg, Jeffrey Milarsky, Jushua Navon, Ruth Opara, Peter Susser, Ralph Whyte

Director of Music Performance: Magdalena Stern-Baczewska

CU Adjuncts: Tina Fruhauf

BC Adjunct Professor: Marilyn Louise McCoy, Lauren Ninoshvili

BC Music Associates: Jean-Paul Björlin, Carolyn Blackwell, Coralie Gallet, Josephine Mongiardo-Cooper, Robert Osborne

Requirements for the Music Major

Program of Study: To be planned with the department consultant before the end of the sophomore year. Prospective music majors should complete the prerequisites by the end of their sophomore year and are encouraged to complete them by the end of their first year. By the end of her first year as a music major, the student should select a faculty adviser.

Prerequisite: MUSI BC1001 An Introduction to Music I or MUSI BC1002 An Introduction to Music II, MUSI UN1002 Fundamentals of Music, and MUSI UN1312 Introductory Ear Training. Prospective music majors are advised to satisfy the prerequisites prior to their declaration as majors or before the end of their sophomore year. This requirement may be fulfilled either through successful completion of the courses or satisfactory performance on examinations administered each semester by the department.

Courses: At least 40 points, including MUSI UN2318 Music Theory I - MUSI UN2319 Music Theory II; MUSI UN321 Music Theory III - MUSI UN3322 Music Theory IV; four semesters of ear training, unless the student is exempt by exam; the following two history courses: MUSI UN3128 History of Western Music I: Middle Ages To Baroque and MUSI UN3129 History of Western Music II: Classical To the 20th Century; and at least three 3000- or 4000-level electives in her area of interest (theory, history, composition, or ethnomusicology). The remaining points are chosen from 2000- to 4000-levels. No more than 6 points of 2000-level courses and no more than 4 points of instrumental or vocal lessons will count toward the major.

Senior Project: In the fall semester of the senior year, a major must enroll in MUSI BC3992 Senior Seminar for Music Majors in which she will write a paper which deals with primary sources. In the spring semester of the senior year, a student will either work with her adviser to expand the paper written in the senior seminar by taking MUSI BC3990 Senior Project: Senior Research, or she will take MUSI BC3991 Senior Project: Music Repertoire and prepare an hour-long vocal or instrumental recital, or compose an original composition.

Keyboard Proficiency: Music majors will be required to take a keyboard proficiency exam, which must be arranged by making an appointment with a member of the piano faculty, immediately upon declaration of the major. Those who do not pass the exam will be required to take MUSI W1517 Keyboard Harmony and Musicianship - MUSI UN1518 Keyboard Harmony and Musicianship, for 1 point each term, which will count against the maximum 4 points allowed toward completion of the major.

Languages: For students who plan to do graduate work in music, the study of German, French, Italian, and/or Latin is recommended.

Note: With the permission of Gail Archer, Barnard Director, students may take lessons at the Manhattan School of Music or the Julliard School.
non-majors, there is a six semester limit, but majors may continue for the remainder of their program.

**Practice Rooms:** Piano practice rooms are available, at a nominal fee, upon application to the Music Department in 319 Milbank. Application should be made during the first week of classes. Preference in assigning hours is given to students taking piano instruction, majors, and concentrators, in order of application. The organ studio in St. Paul’s Chapel is available for organ practice. Arrangements should be made with Mary Monroe, Associate in Organ Performance, during the first week of classes.

**Requirements for Ethnomusicology Track in the Music Major**

The ethnomusicology track combines the social science of music in such courses as the Social Science of Music and Asian Music Humanities, together with anthropology as a regular option for all students. All special majors in ethnomusicology must take two courses in anthropology at the recommendation of the Barnard anthropology department in consultation with ethnomusicology faculty at Columbia.

Courses for an ethnomusicology track in the music major

Pre-requisite: One semester of Introduction to Music MUSI BC1001 An Introduction to Music I or MUSI BC1002 An Introduction to Music II

- MUSI UN2314 Ear Training, I 1
- MUSI UN2315 Ear Training, II 1
- MUSI UN2318 Music Theory I 3
- MUSI UN2319 Music Theory II 3
- MUSI V3420 The Social Science of Music 3
- Up to 4 performance credits (lessons or ensembles) 4
- One 3000-level western music history course 3
- One Asian Humanities-Music (AHMM) course 3
- Three ethnomusicology electives, one at the 2000-level and the other from the upper division electives 9
- Two courses in Anthropology, one at the introduction to cultural anthropology level; the other, an elective 6
- Ethnographic thesis of 30-40 pages, developed over the senior year 6

**Requirements for the Minor**

4 Terms of Theory

- MUSI UN2318 Music Theory I
- MUSI UN2319 Music Theory II
- MUSI UN3321 Music Theory III
- MUSI UN3322 Music Theory IV

4 Terms of Ear-Training (unless student is exempt by exam)

- MUSI UN2314 Ear Training, I
- MUSI UN2315 Ear Training, II
- MUSI UN3316 Ear Training, III
- MUSI UN3317 Ear Training, IV

2 Terms of History

- MUSI UN3128 History of Western Music I: Middle Ages To Baroque
- MUSI UN3129 History of Western Music II: Classical To the 20th Century

### Instrumental Instruction and Performance Courses

**Please note:** In the instrumental lesson listed below, all offered on a weekly, individual basis, a course of half-hour lessons earns 1 point of credit, and a course of one-hour lessons earns 2 points of credit. Unless otherwise indicated on auditions and registration is posted during the fall registration period by director of Music Performance Program.1

**MUSI BC1001 An Introduction to Music I. 3 points.**


Prerequisites: no previous knowledge of music is required.
A survey of the development of Western music from 6th-century Gregorian Chant to Bach and Handel, with emphasis upon important composers and forms. Extensive listening required.

<table>
<thead>
<tr>
<th>Fall 2020: MUSI BC1001 Course</th>
<th>Number</th>
<th>Section/Call</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
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<td>001/0055</td>
<td></td>
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<td>Gail Archer</td>
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<tr>
<td>MUSI 1001</td>
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<td>T Th 4:10pm - 5:25pm</td>
<td>Marilyn McCoy</td>
<td>3</td>
<td>16/25</td>
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**MUSI BC1002 An Introduction to Music II. 3 points.**


Prerequisites: no previous knowledge of music is required.
A survey of the development of Western music from the first Viennese Classical school at the end of the 18th century to the present, with emphasis upon composers and forms. Extensive listening required.

<table>
<thead>
<tr>
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<th>Number</th>
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<td>Gail Archer</td>
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**MUSI BC1501 Voice Instruction. 2 points.**

Entrance by audition only. Call Barnard College, Department of Music during registration for time and place of audition (854-5096).

<table>
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</table>
MUSI BC3145 Worldmuse Ensemble. 3 points.

Worldmuse Ensemble delves into compelling music from many genres such as world music, gospel, classical—old and new. We perform without a conductor, increasing awareness and interaction among ourselves and our audience. We collaboratively integrate music, dance, and theatre traditions (masks etc.). For experienced singers, and instrumentalists and dancers who sing.

MUSI BC3990 Senior Project: Senior Research. 3 points.

Working with her advisor, a student will expand the research project initiated in the Fall Senior Seminar for Music Majors (BC3992x). In order to satisfy the requirement, the student will complete a fifty page research paper.

MUSI BC3991 Senior Project: Music Repertoire. 0 points.

Working with her advisor, a student will develop a vocal or instrumental recital program with representative musical works from a variety of historical periods. In order to satisfy the requirement, the student will present an hour long public performance of the recital program. Students may also satisfy this requirement by composing original vocal or instrumental works.

MUSI UN1002 Fundamentals of Music. 3 points.

Corequisites: Introductory Ear-Training (V1312, or higher, as determined by placement exam).

This course is an introduction to music, including notation, written and aural skills, and basic conceptual resources of music theory. Exploration of scale, mode, rhythm, meter, texture and form, with reference to a diverse range of musics.

MUSI 3139 Introduction to Vocal Repertoire: Technique in Singing and Performance. 3 points.

This course is designed for developing singers. Group vocalizing, learning of songs and individual workshop performances are aimed at improving the student’s technical skill and the elements necessary to create a meaningful musical and dramatic experience. Attention to text, subtext, emotional and psychological aspects of a piece and the performer’s relationship to the audience are included in the work. Repertoire is predominantly in English and comes from both classical and popular traditions. Individual coaching sessions are available with the class accompanist and help strengthen the students’ confidence and skill. The class culminates with an in-class performance.

MUSI 3140 Vocal Repertoire, Technique and Expression. 3 points.

Vocal exercises and exploration of wide-ranging repertoires, styles, and languages of the Western European song tradition. The rich variety of English, French, Italian and German poetry and music from the Baroque period through the Twentieth Century allows the student to experience both the music and the cultural environment of each of these styles. Attention is given both to meaning of text and musical interpretation. Individual coaching sessions are available with the class accompanist and help strengthen the students’ confidence and skill. The class culminates with an in-class performance.

MUSI 3145 Worldmuse Ensemble. 3 points.

Worldmuse Ensemble delves into compelling music from many genres such as world music, gospel, classical—old and new. We perform without a conductor, increasing awareness and interaction among ourselves and our audience. We collaboratively integrate music, dance, and theatre traditions (masks etc.). For experienced singers, and instrumentalists and dancers who sing.
### HUMA UN1123 Masterpieces of Western Music. 3 points.
Analysis and discussion of representative works from the Middle Ages to the present.

<table>
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<tr>
<th>Fall 2020: HUMA UN1123</th>
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<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
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<td>Saad Haddad</td>
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<td>Ralph Whyte</td>
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<td>Ralph Whyte</td>
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<td>Ashkan Behzadi</td>
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<td>David Bird</td>
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<td>Gabrielle Ferrari</td>
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<td>Lauren Bernard</td>
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<td>Elaine Sisman</td>
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<td>Anya Wilkening</td>
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<td>Bradford Garton</td>
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<td>Demetrius Shahmehri</td>
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### MUSI UN1518 Keyboard Harmony and Musicianship. 1 point.
Prerequisites: Instructor Permission
One-on-one piano instruction with an emphasis on harmony and sight-reading. Open only to Music Theory students who do not pass the piano proficiency test.

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<th>Fall 2020: MUSI UN1518</th>
<th>Course Number</th>
<th>Section/Call Number</th>
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<th>Instructor</th>
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<th>Enrollment</th>
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<tr>
<td>MUSI 1518 001/10986</td>
<td>M W 1:00pm - 2:15pm</td>
<td>Michael Skelly</td>
<td>1</td>
<td>1/12</td>
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### MPP UN1521 University Orchestra . 2 points.
Prerequisites: Auditions are required. Sign up for an audition on the MPP website: www.mpp.music.columbia.edu or on the CUO website: http://cuo.music.columbia.edu/
Auditions are required. Sign up for an audition on the MPP website: www.mpp.music.columbia.edu (http://www.mpp.music.columbia.edu) or on the CUO website: http://cuo.music.columbia.edu/ Accepting NEW STUDENTS in FALL semester ONLY unless otherwise noted. All accepted MPP students must register for ensembles by the change-of-program deadline every semester in order to be allowed to participate. Petitioning students or students not able to register must notify MPP staff prior to this deadline. Contact Music Performance Program at mpp@columbia.edu Weekly meetings with ensemble and end-of-semester performance required.

<table>
<thead>
<tr>
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<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
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<tr>
<td>MPP 1521 001/11031</td>
<td>T 6:30pm - 9:30pm</td>
<td>Jeffrey Milarsky</td>
<td>2</td>
<td>56/200</td>
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### MPP UN1541 Columbia University Jazz Ensemble . 1 point.
Prerequisites: Auditions are required. Sign up for an audition on MPP website: www.mpp.music.columbia.edu
Prerequisites: Audition Required. Sign up for an audition time on MPP website: www.mpp.music.columbia.edu (http://www.mpp.music.columbia.edu) Accepting NEW STUDENTS in FALL semester ONLY. All accepted MPP students must register for lessons and ensembles by the change-of-program deadline in order to be allowed to attend lessons that semester. Petitioning students must notify MPP staff prior to this deadline. Contact Music Performance Program at mpp@columbia.edu

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<th>Fall 2020: MPP UN1541</th>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
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<td>T 8:30pm - 11:30pm</td>
<td>Christine Correa</td>
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<tr>
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<td>Bruce Barth</td>
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<td>Bruce Barth</td>
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<td>Vince Cherico</td>
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<td>Don Sickler</td>
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**MPP UN1551 World Music Ensemble. 1 point.**
Prerequisites: Auditions are required. Sign up for an audition on MPP website: www.mpp.music.columbia.edu
Prerequisites: Audition Required: Sign up for an audition time on MPP website: www.mpp.music.columbia.edu (http://www.mpp.music.columbia.edu) Accepting NEW STUDENTS in FALL semester ONLY. All accepted MPP students must register for lessons and ensembles by the change-of-program deadline in order to be allowed to attend lessons that semester. Petitioning students must notify MPP staff prior to this deadline. Contact Music Performance Program at mpp@columbia.edu

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<td>Masayo Tokue</td>
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<td>Leo Traversa</td>
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**MUSI UN2021 Music in Contemporary Native America. 3 points.**
This course focuses on contemporary Native American (Native American, First Nations Canadian, Alaska Native, Native Hawaiian) music cultures through a framework combining historical and ethnomusicological readings in a topical examination of contemporary Native American musical practices. The course emphasizes popular, vernacular, and mass mediated musics, and calls into question the distinction between “traditional” and “modern” aspects of Native American cultures. There will be a special emphasis on Native American perspectives on these topics.

**MUSI UN2030 Jewish Music of New York. 3 points.**
Prerequisites: Music Humanities (Columbia University) or An Introduction to Music (Barnard).
With the arrival of the first Jewish immigrants in New York in the mid-1600s until today, Jewish music in the City has oscillated between preserving traditions and introducing innovative ideas. This course explores the variety of ways people have used music to describe, inscribe, symbolize, and editorialize their Jewish experience. Along these lines, it draws upon genres of art music, popular music, and non-Western traditions, as well as practices that synthesize various styles and genres, from hazzanut to hiphop. Diverse musical experiences will serve as a window to address wider questions of identity, memory, and dislocation.
We will also experience the Jewish soundscape of New York’s dynamic and eclectic music culture by visiting various venues and meeting key players in today’s music scene, and thus engage in the ongoing dialogues that define Jewishness in New York. A basic familiarity with Judaism and Jewish culture is helpful for this course, but it is by no means required. You do not need to know Jewish history to take this class, nor do you need to be able to read music. Translations from Hebrew and Yiddish will be provided, and musical analysis will be well explained.

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<td>MUSI 2030</td>
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<td>M W 11:40am - 12:55pm Online Only</td>
<td>Tina Fruehau</td>
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**MUSI UN2205 Introduction to Digital Music (Previously called MIDI Music Production Techniques). 3 points.**
Prerequisites: Permission of instructor required to enroll. Music Majors/ Music Concentrations have priority for enrollment.
An introduction to the potential of digital synthesis and signal processing. Teaches proficiency in elementary and advanced digital audio techniques. Challenges some of the assumptions about music built into various interfaces and fosters a creative approach to using DAW software and machines.

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<th>Course</th>
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<th>Points</th>
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<td>MUSI 2205</td>
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<td>Danielle Dobkin</td>
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**MUSI UN2314 Ear Training, I. 1 point.**
Designed to improve the student’s basic skills in sight-singing, and rhythmic and melodic dictation with an introduction to four-part harmonic dictation.

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<td>Peter Susser</td>
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**MUSI UN2315 Ear Training, II. 1 point.**
Techniques of sight-singing and dictation of diatonic melodies in simple and compound meter with strong emphasis on harmonic dictation.

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<th>Instructor</th>
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<tr>
<td>MUSI 2315</td>
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<td>T Th 12:10pm - 1:00pm Online Only</td>
<td>Sadie Dawkins</td>
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**MUSI UN2318 Music Theory I. 3 points.**
Prerequisites: Passing score on the placement exam administered prior to the first day of class or Fundamentals of Music/UN1002.
Elementary analysis and composition in a variety of modal and tonal idioms. A one-hour weekly lab is required, to be scheduled at the beginning of the term. Course to be taken in conjunction with the Ear-Training sequence, up through Ear-Training IV.

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<td>Galen DeGraf</td>
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<td>T Th 1:10pm - 2:25pm Online Only</td>
<td>Peter Susser</td>
<td>3</td>
<td>5/16</td>
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</table>
MUSI UN2319 Music Theory II. 3 points.
Prerequisites: Passing score on the placement exam administered prior to the first day of class or Music Theory I/UN2318 Co-requisites: one course from Ear-Training I-IV (V2314, V2315, V3316, or V3317, as determined by placement exam.)
Elementary analysis and composition in a variety of tonal idioms. A one-hour weekly lab is required, to be scheduled at the beginning of the term. Course to be taken in conjunction with the Ear-Training sequence, up through Ear-Training IV.

MUSI UN3171 Paris for Romantics. 3 points.
Prerequisites: Completion of Music Humanities (or the consent of the instructor) is a pre-requisite for this course.
This course explores Parisian musical life during the long nineteenth century, situating musical discourses, institutions, and forms within the broader landscapes of literary and artistic Romanticism. Topics to be considered include: the musical echoes of the Revolution; operatic genres and theaters; the music of the salons; cultures of consumerism and domestic performance; and issues of nationalism and historicism after 1870. Composers to be considered include: Berlioz, Chopin, Liszt, Gounod, Saint-Saëns, Franck, Massenet, and Debussy. Completion of Music Humanities (or the consent of the instructor) is a pre-requisite for this course.

MUSI UN3241 ADVANCED COMPOSITION I. 3 points.
Composition Faculty
Prerequisites: UN3239/Intro to Comp I Composition in more extended forms. Study of advanced techniques of contemporary composition. Readings of student works.

MUSI UN3310 Techniques of 20th-Century Music. 3 points.
Prerequisites: MUSI UN2319 or the instructor's permission.
Materials, styles, and techniques of 20th and 21st century music. Musical concepts and compositional techniques related to serialism and atonality, timbre, orchestration, indeterminacy, rhythm and temporality, electronic and electro-acoustic music, site-specific composition, graphic notation, recomposition, minimalism, and spectralism.

MUSI UN3316 Ear Training, III. 1 point.
Sight-singing techniques of modulating diatonic melodies in simple, compound, or irregular meters that involve complex rhythmic patterns. Emphasis is placed on four-part harmonic dictation of modulating phrases.

MUSI UN3317 Ear Training, IV. 1 point.
Techniques of musicianship at the intermediate level, stressing the importance of musical nuances in sight-singing. Emphasis is placed on chromatically inflected four-part harmonic dictation.
AHMM UN3321 Introduction To the Musics of India and West Asia. 3 points.
CC/GS/SEAS: Partial Fulfillment of Global Core Requirement
A topical approach to the concepts and practices of music in relation to other arts in the development of Asian civilizations.

Fall 2020: AHMM UN3321
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
AHMM 3321 | 001/10924 | M W 6:10pm - 7:25pm Online Only | Alessandra Ciucci | 3 | 22/25
AHMM 3321 | 002/10937 | M W 6:10pm - 7:25pm Online Only | Hicham Chami | 3 | 24/25
AHMM 3321 | 003/10940 | T Th 10:10am - 11:25am Online Only | Jesse Chevan | 3 | 26/25

MUSI UN3321 Music Theory III. 3 points.
A one-hour weekly lab is required, to be scheduled at the beginning of the term.
Prerequisites: MUSI V2319.
Intermediate analysis and composition in a variety of tonal idioms. A one-hour weekly lab is required, to be scheduled at the beginning of the term. Course to be taken in conjunction with the Ear-Training sequence, up through Ear-Training IV.

Fall 2020: MUSI UN3321
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
MUSI 3321 | 001/11091 | M W 1:10pm - 2:25pm Online Only | Joseph Dubiel | 3 | 15/16

MUSI UN3322 Music Theory IV. 3 points.
Prerequisites: Music Theory II/UN3321
Intermediate analysis and composition in a variety of tonal and extended tonal idioms. A one-hour weekly lab is required, to be scheduled at the beginning of the term. Course to be taken in conjunction with the Ear-Training sequence, up through Ear-Training IV.

Fall 2020: MUSI UN3322
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
MUSI 3322 | 001/11092 | T Th 1:10pm - 2:25pm Online Only | Ellie Hisama | 3 | 5/16

MUSI UN3342 Beyond Boundaries: Radical Black Experimental Music. 3 points.
This discussion seminar focuses on African American composer/improvisers in the twentieth- and twenty-first centuries whose work rejects and critiques simplistic compartmentalization in terms of improvisation, composition, genre, gender, race, and place. On the contrary, these musicians embody Duke Ellington's famous dictum regarding great music being "beyond category." Students will critically discuss some of the common threads in this network—musicians' means of creating and performing their original music, its distribution in the marketplace and surrounding critical discourse, their engagement with issues of race, gender, and class within and outside of their communities, and interdisciplinary and community-based collaboration. Musical communities such encompassed in this course include the Association for the Advancement of Creative Musicians (AACM), Sun Ra's Arkestra, and the Jazz Composers Guild and extends up to the current day to include contemporary artists such as Nicole Mitchell, Matana Roberts, and Tyshawn Sorey. The incredibly rich multifarious pieces and performances that we will listen to and discuss reference and incorporate elements of improvisation, theatre, twelve-tone serialism, aleatoric composition, bebop, electro-acoustic and computer music, conduction, popular music, the voice, free jazz, Afrofuturism, the blues, orchestral music, opera, and graphic notation

MUSI UN3343 Shades of Brown: Music in the South Asian Diaspora. 3 points.
This course explores the musical world of the South Asian diaspora in Europe and North America. We will read ethnographic accounts of diasporic musics and experiences and develop methods for analysis and interpretation of such accounts, situating the songs of the South Asian diaspora within its broader social history. We will address the concepts of belonging and identity, nostalgia and affect, and the dismantling or upholding of dominant discourses such as gender, race, and caste. Our focus will be on the last half century, although deeper histories will need to be considered. Students will learn to analyze instrumentation and lyrics in various genres and traditions of South Asian music, including both art, folkloric, and popular idioms, and to correlate these with aspects of the social context of diaspora. While the specific focus of the course is on a particular diasporic history, the class will help students understand and think critically about the broader phenomenon of "diaspora" and its cultural dimensions, and through this to engage critically with important aspects of cultural globalization and migration.

Students from all departments are welcome. Reading music not required.
MUSI UN3344 Curating Popular Music: From Song Pluggers to Spotify. 3 points.
How is popular music made popular? And who makes it popular? This discussion-based course seeks to answer these questions by focusing on the critical role that music industry professionals—song pluggers, sheet music publishers, producers, talent scouts, record executives, and content curators—have played in shaping the markets of production, circulation, and consumption of popular music in the United States from the beginning of the twentieth century to the present day. Readings, listening selections, and class discussion will address a number of key genres of American popular music—Tin Pan Alley, folk, blues, country, rock, pop, and hip hop—while individual assignments (including a final project centered on creating and producing a podcast) will allow students to apply the knowledge gained in class to genres, styles, and works of their own choosing. Students will not be required to have prior knowledge of music theory or to be able to read music. Completion of Masterpieces of Western Music: “Music Humanities” (HUMA UN 1123) is preferred, but not required.

MUSI UN3400 Topics in Music and Society. 3 points.
Music Majors and Concentrators.
This course seeks to approach the study of music and society by comparatively studying repertoires from different parts of the world, how the history of ideas and methods of studying such repertoires shaped them, the practices that constitute them and the ways they are understood and used by different peoples. Central to this course is the interrelationship between the constitution of a repertoire and the history of the construction of knowledge about it.

MUSI UN3995 Honors Research. 3 points.
Open to honors candidates in music only.
Prerequisites: a formal proposal to be submitted and approved prior to registration; see the director of undergraduate studies for details. A creative/scholarly project conducted under faculty supervision, leading to completion of an honors essay, composition, or the equivalent.

MUSI UN3998 Supervised Independent Study. 3 points.
Prerequisites: approval prior to registration; see the director of undergraduate studies for details. A creative/scholarly project conducted under faculty supervision.

MUSI GU4108 Critical Approaches to Opera Studies. 3 points.
Why opera now? In what ways can a 400-year-old art form speak to the needs of contemporary society? This seminar provides an introduction to critical opera studies: we will analyze a broad range of lyric repertory (spanning from Monteverdi to Saariaho) while interrogating the debates these works have generated, both historically and in the present day. Topics to be considered include: operatic institutions and conventions; gender and voice; theories of “text” and liveness; modernist staging; the troubling legacies of Empire and exoticism; and the intersections of opera and multimedia (opera on/as film, opera in HD, site-specific opera). Wherever possible, this course will incorporate live performance in New York, engaging the Metropolitan Opera as well as institutions for “indie” opera and new music. While completion of Music Humanities is a suggested pre-requisite, this class welcomes interdisciplinary perspectives. Individual assignments may be tailored to accommodate student interests and backgrounds outside of the field of music.
MUSI GU4360 ANALYSIS OF TONAL MUSIC. 3 points.
Detailed analysis of selected tonal compositions. This course, for advanced undergraduates and beginning graduates, is intended to develop understanding of tonal compositions and of theoretical concepts that apply to them, through study of specific works in various forms and styles.

Fall 2020: MUSI GU4360
Course Number: 001/11135
Section/Call Number: 001/11136
Times/Location: Th 10:10am - 12:00pm
404 Dodge Building
Instructor: Benjamin Steege
Points: 3
Enrollment: 7/12

MUSI GU4505 Jazz Arranging and Composition. 3 points.
Prerequisites: MUSI UN2318 - MUSI UN2319 Diatonic Harmony or equivalent.
Course designed to train students to arrange and compose in a variety of historical jazz styles, including swing, bebop, hard bop, modal, fusion, Latin, and free jazz.

Fall 2020: MUSI GU4505
Course Number: 001/11140
Section/Call Number: 001/11141
Times/Location: Th 4:10pm - 6:00pm
404 Dodge Building
Instructor: Ole Mathisen
Points: 3
Enrollment: 11/15

MUSI GU4525 Instrumentation. 3 points.
Open to both graduate and advanced music major undergraduate students.
Prerequisites: extensive musical background.
Analysis of instrumentation, with directional emphasis on usage, ranges, playing techniques, tone colors, characteristics, interactions and tendencies, all derived from the classic orchestral repertory. Topics will include theoretical writings on the classical repertory as well as 20th century developments in musicology and its advancement. Additional sessions with live orchestral demonstrations are included as part of the course.

Fall 2020: MUSI GU4525
Course Number: 001/11135
Section/Call Number: 001/11136
Times/Location: T Th 1:10pm - 2:25pm
Online Only
Instructor: Jeffrey Miltarz
Points: 3
Enrollment: 4/25

MUSI GU4630 Recorded Sound. 3 points.
Prerequisites: The instructor's permission.
As music moves into the 21st century, we find ourselves surrounded by an ever-evolving landscape of technological capability. The world of music, and the music industry itself, is changing rapidly, and with that change comes the opening – and closing – of doorways of possibility. What does this shift mean for today’s practicing artist or composer? With big label recording studios signing and nurturing fewer and fewer artists, it seems certain that, today, musicians who want to record and distribute their music need to be able to do much of the recording and production work on their own. But where does one go to learn how to do this – to learn not only the “how to” part of music production, but the historical underpinnings and the development of the music production industry as well? How does one develop a comprehensive framework within which they can place their own artistic efforts? How does one learn to understand what they hear, re-create what they like and develop their own style?

This class, “Recorded Sound,” aims to be the answer. It’s goal is to teach artists how to listen critically to music from across history and genres in order to identify the production techniques that they hear, and reproduce those elements using modern technology so they can be incorporated into the artist’s own musical works.

Fall 2020: MUSI GU4630
Course Number: 001/11137
Section/Call Number: 001/11138
Times/Location: M 1:10pm - 4:00pm
317 Prentis Hall
Instructor: Seth Cluett
Points: 3
Enrollment: 12/15

MUSI GU4801 Music and the Electrical Imaginary. 3 points.
This undergraduate seminar explores the long history of how people have imagined the relationship between music and electricity. An interdisciplinary seminar, this course uses methodologies from historical musicology, ethnomusicology, and science and technology studies to map the scientific concepts, technological instruments, and musical practices that have contributed to what is now an abstract noun: "electronic music." Beginning with early modern fantasies of magnetic and electrical music, it continues through 19th century developments in acoustics and electroacoustics; examines early 20th century systems of networked electrical control and communication; explores the consequences of magnetic audio tape; surveys electronic music studios in Cologne, Buenos Aires, Toronto, New York, and San Francisco; traces the development of voltage-controlled synthesizers in the 1960s; meditates on music, mathematics, and mysticism; and historically situates the development of computer music. This course is intended to foster interdisciplinary dialogue between students interested in the study of music (including historians, ethnomusicologists, theorists, and composers) and the study of science and technology (including historians, researchers, and engineers).

MUSI GU4802 Sound, Music and Death. 3 points.
This seminar is an exploration of the roles of sound and music play in people's attempts to grapple with death and its many auras. We will read literature from ethnomusicology, anthropology, and sound studies, and listen to musics from many parts of the world, so as to investigate how 1) the processes of aging, decay, and mourning; 2) metaphorical deaths including war and exile; and 3) imaginations of afterlives resound among the living.
MUSI GU4810 Sound: Foundations . 3 points.
This foundational course in sound will begin by exploring how listening happens as well the tools necessary capture and present that listening. Through hands-on experimentation and demonstration, this seminar will examine both the technical and semiotic use of sound as a material within creative practice. Fundamental studio techniques will be explored including soldering for building cables, microphones, and loudspeakers. We will also explore the building blocks of analog and digital processes for the creation of sound, including microphones (types, patterns, and placement), basic synthesis, and techniques for recording, mixing, editing, and mastering. Through creative projects that implement these skills we will learn by doing. We will study theories of sound and listening that determine or are determined by technology, from the physical and social dimensions of the sounds we use to create, language (sound as a symbol or object), acoustics (sound in space), acousmatics (sound without a visual reference), and psycho-acoustics (sound as cognitive process). This class assumes no prior knowledge or technical skill. Some reading will be assigned and we will look and listen to a lot of work, students are encouraged to participate actively in discussions.

There are currently no cross-listed courses for your department.