

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 through 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:

Chair: Christopher J. Washburne

Vice Chair: Giuseppe Gerbino

Professors: Marcos Baltar, Susan L. Boynton, Joseph Dubiel, Walter Frisch, Brad Garton, Georg Friedrich Haas, George Lewis (On leave for 2024-25), Elaine Sisman

Associate Professors: Alessandra Ciucci, Zosha Di Castri, Julia Doe, Kevin Fellezs, Aaron Fox, Mariusz Kozak, Benjamin Steege

Assistant Professors: Knar Abrahamyan, Ruth Opara

Lecturers: Audrey Amsellem, Nandini Banerjee, Seth Cluett (**Director:** Computer Music Center), Dani Dobkin, Scott Douglass, Gabrielle Ferrari, Saad Haddad, Velia Ivanova, Hannah Kendall, Cheng Wei Lim, Anna Meadors, Jeffrey Milarsky, Russell O'Rourke, Magdalena Stern-Baczewska (**Director:** Music Performance Program), Peter Susser (On leave Spring 2025), Lucy Turner, Tom Wetmore

Associates: Michael Skelly, Ole Mathisen (**Director:** Louis Armstrong Jazz Program)

CU Adjuncts: David Adamcyk, Ramin Amir Arjomand, Ashkan Behzadi, Sadie Dawkins, Galen DeGraf, Tina Fruhauf, Calder Hannan, Michael Joviala, Marilyn McCoy, Joshua Navon, Ashley Nail, Ralph Whyte

BC Adjuncts: Marilyn Louise McCoy, Lauren Ninoshvili

BC Voice Adjuncts: Jean-Paul Björlin, Harolyn Blackwell, Coralie Gallet, Josephine Mongiardo-Cooper, Robert Osborne

Requirements for the Music Major

You need a total of 48 points, minimum, for our major across two tracks:

12 points Music Theory I-IV

4 points Ear Training I-IV

6 points Music History I/II

6 points 2000-level courses

9 points 3000-4000-level courses

4 points vocal or instrumental lessons

4 points Senior Seminar

3 points Senior Project: Research or Repertoire

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 UN3321 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: Middle Ages to Baroque and MUSI UN3129 History of Western Music: Classical Era to 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 SEM 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 PROJ:RESEARCH FOR MUSIC, or she will take MUSI BC3991

SENIOR PROJ: MUSIC REPERTORY 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/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. For 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: Middle Ages to Baroque

MUSI UN3129 History of Western Music: Classical Era to 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. 3.00 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

Fall 2025: MUSI BC1001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1001	001/00369	M W 2:40pm - 3:55pm 325 Milbank Hall	Gail Archer	3.00	0/24
MUSI 1001	002/00370	T Th 2:40pm - 3:55pm 325 Milbank Hall	Marilyn McCoy	3.00	0/17

MUSI BC1002 AN INTRODUCTION TO MUSIC II. 3.00 points.

Prerequisites: no previous knowledge of music is required

Spring 2025: MUSI BC1002

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1002	001/00059	M W 2:40pm - 3:55pm 405 Milbank Hall	Gail Archer	3.00	26/57
MUSI 1002	002/00060	T Th 2:40pm - 3:55pm 405 Milbank Hall	Marilyn McCoy	3.00	23/25

MUSI BC1501 VOICE INSTRUCTION. 2.00 points.

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

Fall 2025: MUSI BC1501

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1501	001/00371		Gail Archer	2.00	0/25
MUSI 1501	002/00372			2.00	0/25

MUSI BC1502 VOICE INSTRUCTION. 2.00 points.

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

Spring 2025: MUSI BC1502

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1502	001/00061		Gail Archer	2.00	33/24
MUSI 1502	002/00062		Gail Archer	2.00	18/27

MUSI UN1594 BARNARD-COLUMBIA CHORUS II. 1.00 point.

Prerequisites: auditions by appointment made at first meeting. Contact Barnard College, Department of Music (854-5096). Membership in the chorus is open to all men and women in the University community. The chorus gives several public concerts each season, both on and off campus, often with other performing organizations. Sight-singing sessions offered. The repertory includes works from all periods of music literature. Students who register for chorus will receive a maximum of 4 points for four or more semesters

Spring 2025: MUSI UN1594

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1594	001/00063	T Th 6:10pm - 8:00pm 405 Milbank Hall	Gail Archer	1.00	12/85

MUSI UN1596 BARNARD-COLUMBIA-CHAMBR SINGER. 1.00 point.

Prerequisites: contact Barnard College, Department of Music (854-5096). Membership in the chorus is open to all men and women in the University community. The chorus gives several public concerts each season, both on and off campus, often with other performing organizations. Sight-singing sessions offered. The repertory includes works from all periods of music literature

Spring 2025: MUSI UN1596

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1596	001/00064	T Th 8:00pm - 10:00pm 405 Milbank Hall	Gail Archer	1.00	5/25

MUSI BC3139 INTRODUCTION VOCAL REPERTOIRE. 3.00 points.

This course is designed for developing singers. Group vocalizing, learning of songs and individual workshop performances are aimed at improving the students 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 performers 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

Spring 2025: MUSI BC3139

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3139	001/00065	F 10:00am - 1:00pm 405 Milbank Hall	Coralie Gallet	3.00	11/10

Fall 2025: MUSI BC3139

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3139	001/00375	T Th 1:10pm - 2:55pm Room TBA	Jean-Paul Bjorlin	3.00	0/15

MUSI BC3140 VOCAL REPERTOIRE, TECHNIQUE. 3.00 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

Spring 2025: MUSI BC3140

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3140	001/00066	T Th 1:10pm - 2:25pm 325 Milbank Hall	Jean-Paul Bjorlin	3.00	7/8

Fall 2025: MUSI BC3140

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3140	001/00376	F 10:00am - 1:00pm 405 Milbank Hall	Coralie Gallet	3.00	0/10

MUSI BC3145 WORLDMUSE ENSEMBLE. 3.00 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

Spring 2025: MUSI BC3145

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3145	001/00070	T Th 11:40am - 12:55pm 325 Milbank Hall	Jean-Paul Bjorlin	3.00	15/15

MUSI BC3990 SENIOR PROJ:RESEARCH FOR MUSIC. 3.00 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

Spring 2025: MUSI BC3990

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3990	001/00068		Gail Archer	3.00	2/6

Fall 2025: MUSI BC3990

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3990	001/00377		Gail Archer	3.00	0/2

MUSI BC3991 SENIOR PROJ: MUSIC REPERTORY. 3.00 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

Spring 2025: MUSI BC3991

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3991	001/00067		Gail Archer	3.00	0/1

Fall 2025: MUSI BC3991

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3991	001/00378		Gail Archer	3.00	0/2

MUSI BC3992 SENIOR SEM FOR MUSIC MAJORS. 4.00 points.

The goals of this seminar are a) to introduce senior music majors to ethnographic, bibliographic, and archival research methods in music and b) to help the same students develop, focus, implement, draft, revise, and polish a substantive, original piece of research (25-30 pages) which will serve as the senior project. The course will begin with a survey of academic literature on key problems in musicological research and writing, and will progress to a workshop/discussion format in which each week a different student is responsible for assigning readings and leading the discussion on a topic which s/he has formulated and deemed to be of relevance to her own research

Fall 2025: MUSI BC3992

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3992	001/00379	W 10:10am - 12:00pm Room TBA	Lauren Ninoshvili	4.00	0/15

MUSI UN1002 FUNDAMENTALS OF MUSIC. 3.00 points.

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.

Spring 2025: MUSI UN1002

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1002	001/10755	M W 1:10pm - 2:25pm 622 Dodge Building	Imogen Wilson	3.00	21/24

Fall 2025: MUSI UN1002

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1002	001/10764	M W 1:10pm - 2:25pm 814 Dodge Building		3.00	0/24

HUMA UN1123 Music Humanities. 3.00 points.

Analysis and discussion of representative works from the Middle Ages to the present

Spring 2025: HUMA UN1123

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
HUMA 1123	001/10719	M W 8:40am - 9:55am 404 Dodge Building	Amanda Morrill	3.00	24/25
HUMA 1123	002/10720	M W 8:40am - 9:55am 405 Dodge Building	Calder Hannan	3.00	24/25
HUMA 1123	003/10721	M W 8:40am - 9:55am 716 Hamilton Hall	Velia Ivanova	3.00	25/25
HUMA 1123	004/10722	M W 10:10am - 11:25am 404 Dodge Building	Mariusz Kozak	3.00	25/25
HUMA 1123	005/10723	M W 10:10am - 11:25am 405 Dodge Building	Julia Doe	3.00	25/25
HUMA 1123	006/10724	M W 10:10am - 11:25am 716 Hamilton Hall	Velia Ivanova	3.00	24/25
HUMA 1123	007/10725	M W 1:10pm - 2:25pm 404 Dodge Building	Mariusz Kozak	3.00	25/25
HUMA 1123	008/10726	M W 1:10pm - 2:25pm 716 Hamilton Hall	Justin Gregg	3.00	25/25
HUMA 1123	009/10727	M W 2:40pm - 3:55pm 404 Dodge Building	Ruth Opara	3.00	24/25
HUMA 1123	010/10728	M W 2:40pm - 3:55pm 405 Dodge Building	Audrey Amsellem	3.00	24/25
HUMA 1123	011/10729	M W 2:40pm - 3:55pm 716 Hamilton Hall	Justin Gregg	3.00	25/25
HUMA 1123	012/10730	M W 4:10pm - 5:25pm 404 Dodge Building	Giuseppe Gerbino	3.00	25/25
HUMA 1123	013/10731	M W 4:10pm - 5:25pm 405 Dodge Building	Audrey Amsellem	3.00	25/25
HUMA 1123	014/10732	M W 4:10pm - 5:25pm 716 Hamilton Hall	Russell O'Rourke	3.00	24/25
HUMA 1123	015/10733	M W 5:40pm - 6:55pm 404 Dodge Building	Cristina Gonzalez Rojo	3.00	25/25
HUMA 1123	016/10734	M W 5:40pm - 6:55pm 405 Dodge Building	Manuel Garcia Orozco	3.00	24/25
HUMA 1123	017/10735	M W 5:40pm - 6:55pm 716 Hamilton Hall	Russell O'Rourke	3.00	25/25
HUMA 1123	018/10736	T Th 8:40am - 9:55am 404 Dodge Building	Madeleine Turner	3.00	25/25
HUMA 1123	019/10737	T Th 8:40am - 9:55am 405 Dodge Building	Scott Douglass	3.00	25/25
HUMA 1123	020/10738	T Th 8:40am - 9:55am 716 Hamilton Hall	Nandini Banerjee-Datta	3.00	25/25
HUMA 1123	021/10739	T Th 10:10am - 11:25am 404 Dodge Building	Madeleine Turner	3.00	25/25
HUMA 1123	022/10740	T Th 10:10am - 11:25am 405 Dodge Building	Walter Frisch	3.00	25/25
HUMA 1123	023/10741	T Th 10:10am - 11:25am 716 Hamilton Hall	Nandini Banerjee-Datta	3.00	25/25
HUMA 1123	024/10742	T Th 11:40am - 12:55pm 405 Dodge Building	Knar Abrahamyan	3.00	25/25
HUMA 1123	025/10743	T Th 1:10pm - 2:25pm 404 Dodge Building	Christopher Washburne	3.00	25/25
HUMA 1123	026/10744	T Th 1:10pm - 2:25pm 716 Hamilton Hall	Gabrielle Ferrari	3.00	23/25
HUMA 1123	027/10745	T Th 2:40pm - 3:55pm 404 Dodge Building	Joshua Navon	3.00	25/25
HUMA 1123	028/10746	T Th 2:40pm - 3:55pm 405 Dodge Building	Hannah Kendall	3.00	24/25
HUMA 1123	029/10747	T Th 2:40pm - 3:55pm 716 Hamilton Hall	Gabrielle Ferrari	3.00	25/25
HUMA 1123	030/10748	T Th 4:10pm - 5:25pm 404 Dodge Building	Sasha Doster	3.00	25/25
HUMA 1123	031/10749	T Th 4:10pm - 5:25pm 405 Dodge Building	Hannah Kendall	3.00	24/25
HUMA 1123	032/10750	T Th 4:10pm - 5:25pm 716 Hamilton Hall	Phoenix Collins- Sadriyoun	3.00	24/25
HUMA 1123	033/10751	T Th 5:40pm - 6:55pm 404 Dodge Building	Marilyn McCoy	3.00	24/25
HUMA 1123	034/10752	T Th 5:40pm - 6:55pm 405 Dodge Building	David Farrow	3.00	24/25

MUSI UN1312 INTRODUCTORY EAR-TRAINING. 1.00 point.

This course is an introduction to basic skills in sight reading. Instruction includes reading rhythms in simple meter, solfege recitation, and sight-singing simple melodies

Spring 2025: MUSI UN1312

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1312	001/10827	M W 12:10pm - 1:00pm 404 Dodge Building	Mary Asti	1.00	10/14

MUSI UN1518 KEYBOARD HARMONY/MUSICIANSHIP. 1.00 point.

Prerequisites: Instructor Permission

Prerequisites: Instructor Permission This course is only open to Music Theory students who did not pass the piano proficiency exam. Sign up in 109 Dodge

MPP UN1521 UNIVERSITY ORCHESTRA I. 2.00 points.

Founded by composer Edward MacDowell in 1896, the Columbia University Orchestra is the oldest continually operating university orchestra in the United States. The principal mission of the Orchestra is to expose talented student musicians to the highest level of orchestral repertoire. An audition is required.

Spring 2025: MPP UN1521

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1521	001/10927	T 6:30pm - 9:30pm Room TBA	Jeffrey Milarsky	2.00	69/100

Fall 2025: MPP UN1521

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1521	001/10761	T 6:30pm - 9:30pm Room TBA	Jeffrey Milarsky	2.00	0/100

MPP UN1531 CHAMBER ENSEMBLE. 1.00 point.

The Music Performance Program (MPP) offers students the opportunity to participate in various classical ensembles and study with some of the most renowned chamber musicians in New York City. An audition is required.

Spring 2025: MPP UN1531

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1531	005/13373		Reiko Uchida	1.00	0/25
MPP 1531	006/12023		Sarah Adams	1.00	8/25
MPP 1531	007/12025		Eliot Bailen	1.00	6/25
MPP 1531	008/13374		Allen Blustine	1.00	0/25
MPP 1531	009/13375		Vicki Bodner	1.00	0/25
MPP 1531	010/12031		Patrick Jee	1.00	4/25
MPP 1531	011/12032		Maja Cerar	1.00	3/25
MPP 1531	013/13376		June Han	1.00	0/25
MPP 1531	014/12035		Sue Anne Kahn	1.00	2/25
MPP 1531	015/12037		Amadi Azikiwe	1.00	2/25
MPP 1531	016/12038		Muneko Otani	1.00	17/25
MPP 1531	017/12040		Susan Palma-Nidel	1.00	4/25
MPP 1531	018/12041		Richard Rood	1.00	6/25
MPP 1531	019/12042		Susan Rotholz	1.00	2/25
MPP 1531	023/13481		Gwendolyn Krosnick	1.00	0/25

Fall 2025: MPP UN1531

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1531	006/11075		Sarah Adams	1.00	0/25
MPP 1531	007/11076		Eliot Bailen	1.00	0/25
MPP 1531	008/11077		Allen Blustine	1.00	0/25
MPP 1531	010/11078		Patrick Jee	1.00	0/25
MPP 1531	011/11079		Maja Cerar	1.00	0/25
MPP 1531	014/11080		Sue Anne Kahn	1.00	0/25
MPP 1531	016/11081		Muneko Otani	1.00	0/25
MPP 1531	017/11082		Susan Palma-Nidel	1.00	0/25
MPP 1531	018/11083		Richard Rood	1.00	0/25
MPP 1531	019/11084		Susan Rotholz	1.00	0/25

MPP UN1541 COLUMBIA UNIV JAZZ ENSEMBL. 1.00 point.

The Louis Armstrong Jazz Performance Program in the Music Performance Program (MPP) offers students the opportunity to participate in various jazz ensembles, both large and small, instrumental and vocal, that cover a wide range of musical ensembles. All ensembles perform at an intermediate level or higher and require some past jazz experience.

Spring 2025: MPP UN1541

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1541	001/12066		Christine Correa	1.00	15/25
MPP 1541	002/13482		Victor Lin	1.00	0/25
MPP 1541	003/12076		Leo Traversa	1.00	2/25
MPP 1541	004/12080		Vince Cherico	1.00	7/25
MPP 1541	005/12085		Victor Lin	1.00	7/25
MPP 1541	006/13483		Ole Mathisen	1.00	0/25
MPP 1541	007/12098		Ole Mathisen	1.00	5/25
MPP 1541	008/12102		Paul Bollenback	1.00	4/25
MPP 1541	009/12109		Don Sickler	1.00	11/25
MPP 1541	010/13484		Don Sickler	1.00	0/25
MPP 1541	011/12117		John David Gibson	1.00	6/25

Fall 2025: MPP UN1541

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1541	001/11085		Christine Correa	1.00	0/25
MPP 1541	003/11877		Leo Traversa	1.00	0/25
MPP 1541	004/11878		Vince Cherico	1.00	0/25
MPP 1541	005/11879		Victor Lin	1.00	0/25
MPP 1541	007/11880		Ole Mathisen	1.00	0/25
MPP 1541	008/11881		Paul Bollenback	1.00	0/25
MPP 1541	009/11882		Don Sickler	1.00	0/25
MPP 1541	011/11883		John David Gibson	1.00	0/10

MPP UN1551 WORLD MUSIC ENSEMBLE. 1.00 point.

In collaboration with the Center for Ethnomusicology, MESAAS, Institute for Medieval Japanese Studies and the Louis Armstrong Jazz Performance Program, the Music Performance Program (MPP) offers students the opportunity to participate in various world music ensembles: Arab Music, Bluegrass, Japanese Gagaku/Hogaku, Klezmer and Latin American Music. Each ensemble requires different levels of experience, so please refer to the World Music section of the Music Performance Program website for more info. Please note the Latin American Music Ensemble focuses on two different Latin music traditions: The Afro-Cuban Ensemble meets in the Fall and the Brazilian Ensemble meets in the Spring.

Spring 2025: MPP UN1551

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1551	001/12134		James Kerr	1.00	6/25
MPP 1551	002/12137		Alicia Lindsey	1.00	7/25
MPP 1551	003/12140		Adam Robinson	1.00	2/25
MPP 1551	004/12143		Yumi Kurosawa	1.00	5/25
MPP 1551	005/12192		Jeff Warschauer	1.00	6/25
MPP 1551	006/12197		Leo Traversa, Vince Cherico	1.00	14/25
MPP 1551	007/12205	Th 5:00pm - 7:00pm 814 Dodge Building	Taoufik Ben-Amor	1.00	20/18

Fall 2025: MPP UN1551

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1551	001/11884		James Kerr	1.00	0/25
MPP 1551	002/11885		Alicia Lindsey	1.00	0/25
MPP 1551	003/11886		Adam Robinson	1.00	0/25
MPP 1551	004/11887		Yumi Kurosawa	1.00	0/25
MPP 1551	005/11888		Jeff Warschauer	1.00	0/25
MPP 1551	006/11889		Vince Cherico, Leo Traversa	1.00	0/25
MPP 1551	007/12893	Th 5:00pm - 7:00pm 814 Dodge Building	Taoufik Ben-Amor	1.00	0/18

MUSI UN2010 ROCK. 3.00 points.

How did Elvis become the “King of Rock’n’Roll” instead of, for example, Chuck Berry? Who are LaVern Baker, Sister Rosetta Tharpe, and Etta James and what do they have to do with rock and roll? Why and how did “rock and roll” become “rock”? What are the relationships among rock, rhythm and blues, soul, and funk? What do classical music composers such as J.S. Bach, Modest Mussorgsky, and Philip Glass have to do with rock? How many times has rock “died”? What is rock music’s relevance both historically and today? This course will introduce you to popular music studies, a field of inquiry that draws scholars from a number of different disciplines, including musicology, sociology, philosophy, anthropology and literature. Examining rock music in an interdisciplinary way has opened the genre to increasing attention beyond musicological methodologies and assumptions. First, however, we must ask some fundamental questions: for instance, what, exactly, is popular music as well as, importantly, what differentiates rock music from other genres? Our definitions will reveal some of the assumptions we bring to any discussion of popular music. Throughout this semester, we will question our assumptions about rock music culture through an investigation into a series of keywords. Each keyword will focus our attention on various aspects of rock music in order to think through the complexities of what might, on the surface, seem self-evident. Terms such as “genre” or “the everyday” will be examined to help us gain critical analytical tools with which to assess various rock music productions, artists, and processes

MUSI UN2020 SALSA, SOCA # REGGAE. 3.00 points.

CC/GS/SEAS: Partial Fulfillment of Global Core Requirement

A survey of the major syncretic urban popular music styles of the Caribbean, exploring their origins, development, and sociocultural context.

MUSI UN2021 MUSIC IN CONTEMP NATIVE AMER. 3.00 points.

Music in Contemporary Native America is a historical, ethnographic, and topical examination of contemporary Native American musical practices and ideologies. The course emphasizes popular, vernacular, and mass mediated musics, and calls into question the simple distinction between traditional and modern aspects of Native American cultures. Our readings and class guests (several of whom will be Native American scholars) emphasize the importance of understanding Native 2 American perspectives on these topics. Three short papers and one substantial final project are required. Approximately 100-150 pages of reading per week

MUSI UN2023 BEETHOVEN. 3.00 points.

Prerequisites: *HUMA W1123* or the equivalent.

A study of the life and works of Ludwig van Beethoven, with emphasis on selected symphonies, string quartets, and piano sonatas. Also consider the changing nature of the critical reception of Beethoven and issues of classicism and romanticism in music.

MUSI UN2025 THE OPERA. 3.00 points.

Prerequisites: *HUMA W1123* or the equivalent.

The development of opera from Monteverdi to the present. IN FALL 2011, THE OPERA WILL BE OFFERED MON/WED 2:40-3:55 in 622 DODGE.

MUSI UN2030 JEWISH MUSIC IN NEW YORK. 3.00 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

Fall 2025: MUSI UN2030

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2030	001/10772	M W 11:40am - 12:55pm 716 Hamilton Hall	Tina Fruehauf	3.00	0/25

JWST UN2155 Music, Sound, and Antisemitism. 3.00 points.

From the Middle Ages to the present, individuals involved in making and writing about music, have engaged in behaviors, creations, and discourses steeped in hatred of Jews. This course examines the various ways in which these individuals have used music to perform and inscribe, symbolize, describe, and editorialize antisemitism. In so doing, it focuses on musicking—a term that encompasses all musical activity from composing to performing to listening—in the realms of art music, popular music, and non-Western traditions, as well as of genres that synthesize different styles. It also draws on sound, including language and speech as well as writings such as Wagner’s *Judenthum in der Musik* (1848–50/69) and Carl Engel’s *The Music of the Most Ancient Nations* (1864). All of these will serve as a window through which to address the types of Jew-hatred that have become known since the mid-nineteenth century as antisemitism—religious, national and ethnic, political, populist, economic, and institutional—as well as hate speech or “hate talk” and the Jewish responses to it. A basic familiarity with music is helpful for this course, but it is not required as long as there is an openness to listening to music and a commitment to basic aural analysis. You do not need to know Jewish history to take this class, nor do you need to be able to read music. Translations will be provided, and musical analysis will be well explained. Suggested prerequisites: Music Humanities (Columbia University) or An Introduction to Music (Barnard)

MUSI UN2205 INTRODUCTION TO DIGITAL MUSIC. 3.00 points.

Prerequisites: *HUMA W1123* or the equivalent, and the instructor's permission.

An introduction to the potential of digital sound synthesis and signal processing. Teaches proficiency in elementary and advanced digital audio techniques. This course aims to challenge some of the tacet assumptions about music that are built into the design of various user interfaces and hardware and fosters a creative approach to using digital audio workstation software and equipment. Permission of Instructor required to enroll. Music Majors have priority for enrollment

Spring 2025: MUSI UN2205

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2205	001/11755	M W 10:10am - 11:25am 320h Prentis Hall	Anna Meadors	3.00	17/16
MUSI 2205	002/11758	T Th 1:10pm - 2:25pm 320h Prentis Hall	Nina Fukuoka	3.00	14/16
MUSI 2205	003/11750	F 1:10pm - 4:00pm 320h Prentis Hall	Danielle Dobkin	3.00	16/16

Fall 2025: MUSI UN2205

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2205	001/10773	T Th 10:10am - 11:25am 320h Prentis Hall		3.00	0/18
MUSI 2205	002/10774	M W 10:10am - 11:25am 320h Prentis Hall	Anna Meadors	3.00	0/18

MUSI UN2230 History and Practice of Electronic Music. 3.00 points.

This course will provide a critical survey of the development of electronic and computer music and sound from around the globe. From early experiments and precursors in the late 19th century through to modern-day experimental and popular music practices, this course aims to trace the development of technologies used in the production of electronic and computer derived sound and music alongside the economic, cultural, and social forces that contribute to the development of audiences. The course will focus intently on listening through a series of curated playlists in an effort to unpack style and genre distinctions. Readings and listening examples will be paired with small, hands-on assignments, that demonstrate the effect of music making tools on the process and structure of musical genres and styles ranging from the experimental practices of musique concrete, drone, and harsh noise to the mainstream practices of dub, techno, vaporwave, hyperpop, and hip hop and more

Fall 2025: MUSI UN2230

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2230	001/10777	M W 10:10am - 11:25am Room TBA	Seth Cluett	3.00	0/40

MUSI UN2240 The Song Within Us: Composition, Analysis, Performance. 3.00 points.

This class offers insight through composing, analysis, and performance for the composer, singer/songwriter, and performance artist. Coupling specifics of rhythm, melody, and harmony with story telling, lyric writing and the voice itself, students will be encouraged to share their imagination in song regardless of style, genre, or aesthetic. Music ranging from Chant to Music Theatre, the German lied to international pop fusion will be included as models upon which to base discussion and creative endeavor. Improvisation and musicianship techniques will complement pedagogical presentations of tonal and non-tonal compositional practice. A required final project based on any combination of composition, analysis, and performance, and in any media will be due at the end of the semester. All levels of experience and all types of instruments are welcome. Notation software is recommended but not required

Fall 2025: MUSI UN2240

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2240	001/10778	T Th 1:10pm - 2:25pm 404 Dodge Building	Peter Susser	3.00	0/20

MUSI UN2314 EAR-TRAINING I. 1.00 point.

Designed to improve the students basic skills in sight-singing, and rhythmic and melodic dictation with an introduction to four-part harmonic dictation

Spring 2025: MUSI UN2314

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2314	001/10828	T Th 12:10pm - 1:00pm 404 Dodge Building	Mary Asti	1.00	9/14

MUSI UN2315 EAR-TRAINING II. 1.00 point.

Techniques of sight-singing and dictation of diatonic melodies in simple and compound meter with strong emphasis on harmonic dictation

Spring 2025: MUSI UN2315

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2315	001/10829	M W 12:10pm - 1:00pm 405 Dodge Building	Sadie Dawkins	1.00	7/14
MUSI 2315	002/10830	T Th 12:10pm - 1:00pm 716 Hamilton Hall	Sadie Dawkins	1.00	8/14

MUSI UN2318 MUSIC THEORY I. 3.00 points.

Prerequisites: *MUSI V1002* or the equivalent, as well as placement exam administered in the first class meeting every semester the course is offered. (Through Spring 2014, this course was entitled Diatonic Harmony and Counterpoint I.)

Elementary analysis and composition in a variety of modal and tonal idioms

Spring 2025: MUSI UN2318

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2318	001/11316	M W 1:10pm - 2:25pm 405 Dodge Building	Cheng Lim	3.00	18/20

Fall 2025: MUSI UN2318

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2318	001/10780	T Th 1:10pm - 2:25pm 405 Dodge Building	Cheng Lim	3.00	0/20

MUSI UN2319 MUSIC THEORY II. 3.00 points.Prerequisites: *MUSI V2318*.

Elementary analysis and composition in a variety of tonal idioms

Spring 2025: MUSI UN2319

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2319	001/11317	T Th 1:10pm - 2:25pm 405 Dodge Building	Knar Abrahamyan	3.00	9/20

Fall 2025: MUSI UN2319

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2319	001/10781	M W 1:10pm - 2:25pm 405 Dodge Building		3.00	0/20

MUSI UN2320 Introduction to Music Cognition. 3.00 points.

The aim of music cognition is to understand the musical mind. This course is an introduction to a variety of key topics in this field, including human development, evolution, neural processing, embodied knowledge, memory and anticipation, cross-cultural perspectives, and emotions. The course explores recent research on these topics, as well as ways in which this research can be applied to music scholarship. Readings are drawn from fields as diverse as music theory, psychology, biology, anthropology, and neuroscience, and include general works in cognitive science, theoretical work focused on specific musical issues, and reports of empirical research

MUSI UN2500 WOMEN AND MUSIC. 3.00 points.

This course explores the relationship between women, music, and performance from a thematic and a cross-cultural perspective. Through the analysis of different case studies, we will investigate different topics from the perspective of ethnomusicology, cultural anthropology, and performance studies. A number of critical questions we will consider include: how does a particular gender ideology constructs and is constructed by musical aesthetics? What are some of the critical roles for women in performance? What is the significance of gender in performances? What does it mean for women to have and to be the voice? And how is a musical performance bound up with emotions?

Spring 2025: MUSI UN2500

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2500	001/11761	M W 8:40am - 9:55am 622 Dodge Building	Alessandra Ciucci	3.00	10/24
MUSI 2500	AU1/20315	M W 8:40am - 9:55am Othr Other	Alessandra Ciucci	3.00	3/3

MUSI UN2582 JAZZ IMPROVISTN:THRY,HIST,PRAC. 3.00 points.

This course offers an introduction to jazz improvisation for instrumentalists. Through recordings, transcriptions, daily performance and selected readings, students will actively engage the history of jazz through their instruments and intellect. The idea of improvisation will be explored in an historical context, both as a musical phenomenon with its attendant theory and mechanics, and as a trope of American history and aesthetics. This class is for instrumentalists who wish to deepen their understanding of the theory, history and practice of jazz improvisation. The history of jazz will be used as a prism through which to view approaches to improvisation, from the cadences of the early Blues through the abstractions of Free Jazz and beyond. The student will be exposed to the theory and vocabularies of various jazz idioms, which they will also learn to place in their social and historical contexts

MUSI UN3023 LATE BEETHOVEN. 3.00 points.

Prerequisites: MUSI UN2318-UN2319

Beethoven's visionary late style emerged during a period of devastating personal crises. His "heroic decade," the era of Napoleon, was over. But Beethoven's music had always included the visionary, the difficult, the personal. What made the late music different? In this course we will use a variety of approaches to Beethoven's late works (especially the last three piano sonatas, the Ninth Symphony, the Missa Solemnis, the Diabelli variations, and the last six string quartets) in order to consider issues of lateness and late style; irony, humor, memory and melancholy; the roles of patronage, commerce, and performance; critical reception; and posthumous Beethoven

MUSI UN3036 SCHUBERT'S ROMANTIC CYCLES. 3.00 points.**MUSI UN3103 Afrofuturism and Society: Music, Media, and Race. 3.00 points.**

An aesthetic, perspective, and practice, Afrofuturism places Afro-diasporic peoples at the center of science-fiction and speculative narratives, affording Black people narrative agency over their past, present, and future. Afrofuturism exists as an essential site for the interrogation and celebration of Black life, while also serving as a thoughtful critique of anti-Black sentiments and white supremacy. This course will familiarize students with the historical underpinnings, contexts, and both seminal and contemporary works that are a part of the movement and which situate Afrofuturism as part of a larger socio-cultural discourse on race, creativity, and activism. We will be discussing Afrofuturism's historical and socio-cultural positionality, but will also ask: in the midst of global anti-Blackness, the post-Trump era, a pandemic, and the era of Black Lives Matter, where does Afrofuturism fit in the existing discourse?

MUSI UN3127 BACH'S SACRED MUSIC. 3.00 points.

Bach's sacred music in its historical, theological, and social context

MUSI UN3128 History of Western Music: Middle Ages to Baroque. 3.00 points.Prerequisites: *MUSI V2318-V2319*. May be taken before or concurrently with this course.

Topics in western music from Antiquity through Bach and Handel, focusing on the development of musical style and thought, and analysis of selected works. Pre-req: Music Theory II or permission of instructor

Fall 2025: MUSI UN3128

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3128	001/12917	T Th 2:40pm - 3:55pm 622 Dodge Building	Russell O'Rourke	3.00	0/35

MUSI UN3129 History of Western Music: Classical Era to 20th Century. 3.00 points.Prerequisites: *MUSI V2318-2319*. May be taken before or concurrently with this course.

Topics in western music from the Classical Era to the 20th Century, focusing on the development of musical style and thought, and on analysis of selected works. Pre-req: Music Theory II or permission of instructor

Spring 2025: MUSI UN3129

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3129	001/10946	T Th 2:40pm - 3:55pm 622 Dodge Building	Elaine Sisman	3.00	19/35

MUSI UN3168 THE AMERICAN MUSICAL. 3.00 points.

Prerequisites: reading ability of music and some theoretical knowledge is required. Musical theater is one of Americas most vital and important art form. Several of its major creators studied at Columbia, including Richard Rodgers, Lorenz Hart, Oscar Hammerstein II, John Kander, and Fred Ebb. This course will present a historical survey of American musical theater from its origins in late nineteenth-century; through the musicals of figures like Kern, Gershwin, and Rodgers - Hammerstein; through Sondheim and the megamusical of Lloyd Webber. Focus will be on selected shows, through which broader cultural and musical trends will be examined

MUSI UN3171 PARIS FOR ROMANTICS. 3.00 points.

Prerequisites: Completion of Music Humanities (or the consent of the instructor) is a pre-requisite for this course.

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.

Spring 2025: MUSI UN3171

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3171	001/11762	M W 2:40pm - 3:55pm 622 Dodge Building	Julia Doe	3.00	11/15

MUSI UN3210 Chopin, Pianos, Revolutions. 3.00 points.

This seminar offers a survey of the music by Fryderyk Chopin, examining his output in historical, geopolitical, and cultural context. Organized by genre, the study will be accompanied by the discussion of music as performance, using legendary recordings, and live in-class demonstrations. Through guided listening, analysis of the written score, and reading assignments, students will obtain tools to discuss topics related to the piano (the development of which will be an integral part of the course), comparative performance, interpretation, and performance practice. Since student performances will be an important component of the course, members of the Music Performance Program receive registration priority

MUSI UN3213 Bach Interpretation for Performers. 3.00 points.

This course will explore the music of Johann Sebastian Bach from the perspective of performance. Attention will be given to Baroque dance forms and the social significance of dance in the 18th century, the art of rhetoric as a driving force for convincing delivery, an exploration of period instruments, and the study of elements of style such as articulation and ornamentation. The course consists of lectures, discussions, guided listening, score analysis, reading assignments, and performance projects. Aside from Bach's scores, we will examine three key 17th- and 18th-century vocal and instrumental treatises, and a wide array of literature on rhetorical style and performance practice. Upon successful completion of the course, students will gain a deeper understanding of interpreting the music of J.S. Bach and Baroque music in general, both as listeners and as performers

MUSI UN3239 Undergraduate Composition. 3.00 points.

This course provides an immersive experience in music composition, focusing on both practical and theoretical aspects within a given instrumentation. Please refer to the topic for the instrumentation for this semester's course. This class is open to students with no prior experience in composition. Students of varying music backgrounds are welcome. Permission of the instructor may be required for enrollment. The class will explore a variety of compositional approaches, including traditional, experimental, and interdisciplinary methods. During the semester, students will complete several creative and theoretical exercises ranging from short composition projects to analytical responses to diverse works. Students will also engage in individual and group feedback sessions as well as in-class readings of selected compositional projects by the performers. The final project will be an original work between 5 and 7 minutes, which will be workshoped, rehearsed, performed in a public concert, and recorded by professional musicians towards the end of the term

Spring 2025: MUSI UN3239

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3239	001/10754	M W 10:10am - 11:25am 620 Dodge Building	Marcos Balter	3.00	11/12

Fall 2025: MUSI UN3239

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3239	001/10790	M W 10:10am - 11:25am 620 Dodge Building	Zosha Di Castri	3.00	0/12

MUSI UN3241 ADVANCED COMPOSITION I. 3.00 points.

Composition Faculty

Prerequisites: *MUSI V3310* or the instructor's permission. Composition in more extended forms. Study of advanced techniques of contemporary composition. Readings of student works

MUSI UN3310 TECHNIQUES OF 20TH CENTURY MUSIC. 3.00 points.

Prerequisites: *MUSI V3322* 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. 1.00 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

Spring 2025: MUSI UN3316

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3316	001/10831	M W 12:10pm - 1:00pm 814 Dodge Building	Ramin Amir Arjomand	1.00	6/14

MUSI UN3317 EAR-TRAINING IV. 1.00 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

Spring 2025: MUSI UN3317

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3317	001/10832	T Th 12:10pm - 1:00pm 814 Dodge Building	Michael Joviala	1.00	4/14

AHMM UN3320 MUSIC IN EAST ASIA. 3.00 points.

A topical approach to the concepts and practices of music in relation to other arts in the development of Asian civilizations

Spring 2025: AHMM UN3320

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHMM 3320	001/10799	M W 10:10am - 11:25am 622 Dodge Building	Thomas Wetmore	3.00	27/25
AHMM 3320	002/10803	M W 5:40pm - 6:55pm 622 Dodge Building	George Murer	3.00	27/25
AHMM 3320	003/10804	T Th 10:10am - 11:25am 622 Dodge Building	Thomas Wetmore	3.00	29/25
AHMM 3320	004/10805	T Th 5:40pm - 6:55pm 622 Dodge Building	Kathryn Cooke	3.00	27/25

AHMM UN3321 MUSICS OF INDIA # WEST ASIA. 3.00 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 2025: AHMM UN3321

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHMM 3321	001/10756	M W 10:10am - 11:25am 622 Dodge Building	Thomas Wetmore	3.00	0/25
AHMM 3321	002/10757	M W 8:40am - 9:55am 622 Dodge Building	Thomas Wetmore	3.00	0/25
AHMM 3321	003/10758	T Th 10:10am - 11:25am 622 Dodge Building	Nandini Banerjee-Datta	3.00	0/25
AHMM 3321	004/10759	T Th 5:40pm - 6:55pm 622 Dodge Building		3.00	0/25

MUSI UN3321 MUSIC THEORY III. 3.00 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

Spring 2025: MUSI UN3321

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3321	001/11318	T Th 1:10pm - 2:25pm 622 Dodge Building	Cheng Lim	3.00	9/20

Fall 2025: MUSI UN3321

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3321	001/10787	M W 1:10pm - 2:25pm 622 Dodge Building		3.00	0/20

MUSI UN3322 MUSIC THEORY IV. 3.00 points.

Prerequisites: *MUSI V3321*.

Intermediate analysis and composition in a variety of tonal and extended tonal idioms

Spring 2025: MUSI UN3322

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3322	001/11320	M W 1:10pm - 2:25pm 814 Dodge Building	Calder Hannan	3.00	9/20

Fall 2025: MUSI UN3322

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3322	001/10788	T Th 1:10pm - 2:25pm 622 Dodge Building	Cheng Lim	3.00	0/20

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 # SOCIETY. 3.00 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.

Spring 2025: MUSI UN3400

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3400	001/11772	Th 4:10pm - 6:40pm 620 Dodge Building	Kevin Fellezs	3.00	20/25

Fall 2025: MUSI UN3400

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3400	001/10789	T Th 4:10pm - 5:25pm 622 Dodge Building	Aaron Fox	3.00	0/25

MUSI UN3410 The Polycultural Roots of U.S. Popular Music. 3.00 points.

This course will explore the rich hybrid development of U.S. popular music genres and vernacular music traditions. Focusing on the contributions of Indigenous, Latinx, Asian, and African American musicians and musical traditions in addition to European American musicians and musical traditions, in genres as various as country music, hip hop, jazz, reggaeton, and rock, students will enlarge their sense of the multiracial and crosscultural makeup of the music that constitutes “American popular music.”

MUSI UN3425 Music, Sound and the Law. 3.00 points.

This course is a historical overview of the relationship between music and the law in which students will employ both critical listening skills and critical thinking to understand how sound came to be understood as property, how the law impacts creativity, identity and labor, and how music has been used as a tool for enforcing and challenging legislative and political processes. We will discuss the origins of copyright law in the Enlightenment, how music has been used as a tool of colonization through formation of archives, examples of Native American conceptions of cultural property and modes of repatriation, the birth of the music industry and its segregationist history, how the law impacts creativity through the study of sampling, infringement and extension of rights, the ways in which musicians and listeners subvert legal strictures, how music can influence policy as protest or as propaganda, musical bans, noise ordinances, the relationship between music and the First Amendment, alternatives to copyright law in the digital age, music piracy, and the recent changes in the music industry to focus on data gathering as the primary model for music distribution. Music is our point of departure, and students will learn ways in which sonic practices shaped and challenged legislative paradigms. Our focus is on American musics such as Native American music, blues, country, jazz, rhythm and blues, rock and roll, experimental music, hip hop, pop, as well as some European classical music, “world” music, and EDM. Students will read and analyze legal primary sources such as the Music Modernization Act, as well as landmark court cases, critical legal literature, and musicological texts. Students will learn debate skills, acquire practical knowledge of the law through concepts such as fair use, the public domain and mechanical and performance rights, and develop listening skills to understand legal concepts such as infringement. This course is open to students of all majors and will be of particular interest to musicians, students with plans to pursue a law degree in IP or technology law, as well as those interested in working in the music industry. There are no prerequisites and no previous knowledge of music, music theory, or the law is necessary. Masterpieces of Western Music or Asian Music Humanities are recommended

MUSI UN3995 HONORS RESEARCH. 2.00-3.00 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.
 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

Spring 2025: MUSI UN3995

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3995	001/11418		Susan Boynton	2.00-3.00	0/5
MUSI 3995	002/11419		Alessandra Ciucci	2.00-3.00	0/5
MUSI 3995	003/11420		Zosha Di Castri	2.00-3.00	0/5
MUSI 3995	004/11421		Julia Doe	2.00-3.00	1/5
MUSI 3995	005/11422		Joseph Dubiel	2.00-3.00	1/5
MUSI 3995	006/11423		Kevin Fellezs	2.00-3.00	1/5
MUSI 3995	007/11424		Aaron Fox	2.00-3.00	2/5
MUSI 3995	008/11425		Walter Frisch	2.00-3.00	0/5
MUSI 3995	009/11426		Bradford Garton	2.00-3.00	0/5
MUSI 3995	010/11427		Giuseppe Gerbino	2.00-3.00	0/5
MUSI 3995	011/11428		Georg Friedrich Haas	2.00-3.00	0/5
MUSI 3995	012/11429		Marcos Balter	2.00-3.00	0/5
MUSI 3995	013/11430		Mariusz Kozak	2.00-3.00	1/5
MUSI 3995	014/11431		George Lewis	2.00-3.00	0/5
MUSI 3995	015/11432		Jeffrey Milarsky	2.00-3.00	0/5
MUSI 3995	016/11433		Seth Cluett	2.00-3.00	0/5
MUSI 3995	017/11434		Elaine Sisman	2.00-3.00	0/5
MUSI 3995	018/11435		Benjamin Steege	2.00-3.00	0/5
MUSI 3995	019/11436		Magdalena Baczewska	2.00-3.00	0/5
MUSI 3995	020/11437		Peter Susser	2.00-3.00	0/5
MUSI 3995	021/11438		Christopher Washburne	2.00-3.00	0/5
MUSI 3995	022/11439		Knar Abrahamyan	2.00-3.00	0/5
MUSI 3995	023/11440		Ruth Opara	2.00-3.00	0/5

Fall 2025: MUSI UN3995

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3995	003/10395		Zosha Di Castri	2.00-3.00	0/5
MUSI 3995	004/10396		Julia Doe	2.00-3.00	0/5
MUSI 3995	006/10398		Kevin Fellezs	2.00-3.00	0/5
MUSI 3995	007/10399		Aaron Fox	2.00-3.00	0/5
MUSI 3995	008/10401		Walter Frisch	2.00-3.00	0/5
MUSI 3995	009/10402		Bradford Garton	2.00-3.00	0/5
MUSI 3995	010/10403		Giuseppe Gerbino	2.00-3.00	0/5
MUSI 3995	011/10404		Georg Friedrich Haas	2.00-3.00	0/5
MUSI 3995	012/10405		Marcos Balter	2.00-3.00	0/5
MUSI 3995	013/10406		Mariusz Kozak	2.00-3.00	0/5
MUSI 3995	014/10407		George Lewis	2.00-3.00	0/5
MUSI 3995	015/10408		Jeffrey Milarsky	2.00-3.00	0/5
MUSI 3995	016/10409		Seth Cluett	2.00-3.00	0/5
MUSI 3995	017/10410		Elaine Sisman	2.00-3.00	0/5
MUSI 3995	018/10411		Benjamin Steege	2.00-3.00	0/5
MUSI 3995	019/10412		Magdalena Baczewska	2.00-3.00	0/5
MUSI 3995	020/10413		Peter Susser	2.00-3.00	0/5
MUSI 3995	021/10414		Christopher Washburne	2.00-3.00	0/5

MUSI UN3998 SUPERVISED INDEPENDENT STUDY. 2.00-3.00 points.

Prerequisites: approval prior to registration; see the director of undergraduate studies for details.

Prerequisites: approval prior to registration; see the director of undergraduate studies for details. A creative/scholarly project conducted under faculty supervision

Spring 2025: MUSI UN3998

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3998	001/11463		Susan Boynton	2.00-3.00	0/5
MUSI 3998	002/11464		Alessandra Ciucci	2.00-3.00	0/5
MUSI 3998	003/11465		Zosha Di Castri	2.00-3.00	0/5
MUSI 3998	004/11466		Julia Doe	2.00-3.00	0/5
MUSI 3998	005/11467		Joseph Dubiel	2.00-3.00	0/5
MUSI 3998	006/11468		Aaron Fox	2.00-3.00	0/5
MUSI 3998	007/11470		Kevin Fellezs	2.00-3.00	1/5
MUSI 3998	008/11471		Walter Frisch	2.00-3.00	0/5
MUSI 3998	009/11472		Bradford Garton	2.00-3.00	0/5
MUSI 3998	010/11473		Giuseppe Gerbino	2.00-3.00	0/5
MUSI 3998	011/11477		Georg Friedrich Haas	2.00-3.00	0/5
MUSI 3998	012/11478		Marcos Balter	2.00-3.00	0/5
MUSI 3998	013/11479		Mariusz Kozak	2.00-3.00	0/5
MUSI 3998	014/11480		George Lewis	2.00-3.00	0/5
MUSI 3998	015/11482		Jeffrey Milarsky	2.00-3.00	0/5
MUSI 3998	016/11484		Seth Cluett	2.00-3.00	0/5
MUSI 3998	017/11485		Elaine Sisman	2.00-3.00	0/5
MUSI 3998	018/11486		Benjamin Steege	2.00-3.00	0/5
MUSI 3998	019/11487		Magdalena Baczewska	2.00-3.00	4/5
MUSI 3998	020/11488		Peter Susser	2.00-3.00	0/5
MUSI 3998	021/11489		Christopher Washburne	2.00-3.00	0/5
MUSI 3998	024/11492		Knar Abrahamyan	2.00-3.00	0/5
MUSI 3998	025/11493		Ruth Opara	2.00-3.00	0/5

Fall 2025: MUSI UN3998

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3998	003/10436		Zosha Di Castri	2.00-3.00	0/5
MUSI 3998	004/10435		Julia Doe	2.00-3.00	0/5
MUSI 3998	006/10434		Aaron Fox	2.00-3.00	0/5
MUSI 3998	007/10433		Kevin Fellezs	2.00-3.00	0/5
MUSI 3998	008/10432		Walter Frisch	2.00-3.00	0/5
MUSI 3998	009/10431		Bradford Garton	2.00-3.00	0/5
MUSI 3998	010/10430		Giuseppe Gerbino	2.00-3.00	0/5
MUSI 3998	011/10429		Georg Friedrich Haas	2.00-3.00	0/5
MUSI 3998	012/10428		Marcos Balter	2.00-3.00	0/5
MUSI 3998	013/10427		Mariusz Kozak	2.00-3.00	0/5
MUSI 3998	014/10426		George Lewis	2.00-3.00	0/5
MUSI 3998	015/10425		Jeffrey Milarsky	2.00-3.00	0/5
MUSI 3998	016/10424		Seth Cluett	2.00-3.00	0/5
MUSI 3998	017/10423		Elaine Sisman	2.00-3.00	0/5
MUSI 3998	018/10422		Benjamin Steege	2.00-3.00	0/5
MUSI 3998	019/10421		Magdalena Baczewska	2.00-3.00	0/5
MUSI 3998	020/10420		Peter Susser	2.00-3.00	0/5
MUSI 3998	021/10419		Christopher Washburne	2.00-3.00	0/5
MUSI 3998	022/10418		Knar Abrahamyan	2.00-3.00	0/5
MUSI 3998	023/10417		Ruth Opara	2.00-3.00	0/5

MUSI GU4060 MEDIEVAL MUSIC DRAMA. 3.00 points.

In this seminar we will study examples of music drama from the tenth century to the fourteenth, taking into account both the manuscript sources and methodological questions raised by performative works at the intersection of literature, music, and ritual

MUSI GU4108 Critical Approaches to Opera Studies. 3.00 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 GU4113 Medieval Mediterranean Love Songs. 4.00 points.

This seminar will focus on love poetry in the medieval western Mediterranean. Readings will consist primarily of medieval lyric in Old Occitan, Galician Portuguese, Old French, Italian, and Castilian in conversation with concurrent kindred forms of the lyric in classical Arabic and medieval Hebrew from medieval Iberia and Italy. Most weeks will include listening examples but a background in music is not a prerequisite. All texts will be available in translation; originals will also be made available. We will emphasize close reading and analysis, often addressing the relationship between text and music

MUSI GU4122 SONGS OF THE TROUBADOURS. 4.00 points.

This interdisciplinary seminar approaches the songs of the troubadours as poetic and musical traditions. Together we will develop methods for analysis and interpretation, situate the songs within literary and social history, and address broad issues such as the nature of performance, the interplay between oral transmission and writing, the origins of troubadour poetry, fin'amor, and gender. Students will learn to analyze the poetic and musical structure of the songs and to transcribe and edit them from medieval manuscripts. Weekly assignments in Paden's Introduction to Old Occitan will familiarize students with the language of the texts; one hour a week will be devoted texts using Paden's book. Students from all departments are welcome

MUSI GU4230 Sounding Alternative Perspectives in Electronic Music. 3.00 points.

In this seminar we will explore examples of electronic music composition and practice as propositions that centered situated perspective and dialogic world-making in the creative space as a means of resistance. We will look at historical and contemporary figures that animated alternative identity articulations, proposed distributed power dynamics, and challenged environmental bifurcations from the grounded and speculative province of music making. We will engage feminist methodologies in our approach, as they uphold the supposition that practice is praxis and scholarship, and support collective learning techniques. Readings in critical theory, musicology, and media studies will support our research as well as practice-based projects. With this seminar we will ask how electronic music functioned(s) as place or form of identity formation and challenge to normative expression. Can electronic music work as an experience that resists patriarchal and/or colonial structures or disciplines? What strategies have been taken that reset or rescript techno-masculinist spaces, tools and practices? And how can we create an analysis method that makes these qualities legible? No in-depth experience with either computers or electronic music is required, though music and sound will be the principle focus of our inquiry. Interdisciplinary methods of critical response and analysis will be explored in this class

MUSI GU4308 Theory and Analysis of Jazz and Improvisation. 3.00 points.

What are the traditional definitions of jazz and how do they apply to improvised music in the twenty-first century? This course aims to communicate reliable methods and processes useful when dissecting and evaluating jazz performances and jazz compositions. Students will engage with traditional and fundamental jazz improvisation theory, then extrapolate new modalities reflective of the music happening today; including categorizing music on gradations from minimally to fully improvisational, tonal to harmonically abstract, rhythmically rigid to free, and sonically acoustic to fully synthesized. The class will explore and differentiate between "new complexity" classical compositions and virtuosic free form improvisation, compare US jazz to versions happening in other countries, and to recognize how world music influences affect improvisational tonal systems and improvisational traits

MUSI GU4325 Topics in Music Cognition. 3.00 points.

This advanced seminar builds on the Introduction to Music Cognition (MUSIC UN2320) with an in-depth inquiry into selected key topics in the field of Music Cognition. Specific topics vary each year, depending on interest and availability of instructors, and include human development; evolution; communication and music's relation to language; embodied knowledge; first-person awareness; metaphor; ineffability; neuroscience; mental representations; memory and anticipation; cross-cultural studies; emotions; musical aesthetics; artificial intelligence; agency; creativity; and music's relation to other art forms. Each semester the course delves into recent research on 3-4 of these topics, focusing in particular on how this research can be applied to questions of musical knowledge. Advanced readings are drawn from fields as diverse as music theory, psychology, biology, anthropology, philosophy, and neuroscience. They include general works in cognitive science, theoretical work focused on specific musical issues, and reports of empirical research

MUSI GU4360 ANALYSIS OF TONAL MUSIC. 3.00 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

MUSI GU4380 Topics in Sound Studies. 3.00 points.

Sound studies is a burgeoning interdisciplinary field that explores the question of how does listening to sound, beyond having a phone conversation or listening to your favorite tunes, influence culture, knowledge, and society by initiating dialogues across musicology, philosophy, cultural studies, disability studies, race and gender studies, and science and technology studies. In this course, students will examine three interrelated debates within the field: 1. the role of sound in understanding and uncovering historical and cultural knowledge; 2. the function of sound in the invention of media and technologies that have transformed listening culture; 3. the capacity of sound to shape social perceptions of race and gender. Reading texts that have revolutionized the way we think about sound, students will learn how sound and listening participated in historical and contemporary meaning-making

MUSI GU4407 Songs and Sounds of Protest of Latin America and the Caribbean: Relistening to the 1960s and 1970s. 3.00 points.

This course is a topical (not comprehensive) survey of musical-poetic manifestations from Latin America, the Caribbean and their diasporas that emerged during the 1960s and the 1970s. The course revisits this time period by exploring the contributions of myriad countries among which Puerto Rico, Brazil, Nicaragua, Cuba, Québec, Haiti, Chile, Argentina, Jamaica, Trinidad and Tobago, Martinique/Guadeloupe, and the United States (with a strong emphasis on New York). It analyzes objects and experiences engaged in contesting colonialism, settler colonialism, imperialism, patriarchy, racism, capitalism and Eurocentrism highlighting as well the limits (and limitations) of these radical discourses. Using a decolonial/postcolonial lens and an ethnomusicological approach, the course pays careful attention to the politics of these musics, their historical context and aesthetics, and the social imaginary of those who made them possible

MUSI GU4418 Music and Fashion. 3.00 points.

Fashion has been integral to musical performance practices, and music continues to influence fashion. As a result, specific music genres and practitioners are linked to particular fashion trends and movements that represent their persona and appearance. In various cultures around the world, music and fashion play a significant role in marking identity, as practitioners' cultural heritage impacts the choice of costumes they wear during performances in different spaces and times. Spread through live performances and mass-mediated technology, consumers and fans of these practitioners also adopt and integrate these fashion trends into their everyday styles. This class explores Some of the questions: How does fashion become a visual representation of specific music cultures, subcultures, genres, movements, and artists? How does fashion reflect, influence, inspire, evolve, spread, sustain, represent, affect, and communicate musical ideas? To answer these questions, musical fashion icons such as Beyoncé, Prince, Rihanna, Lady Gaga, and David Bowie, and genres like Hip Hop, rock, Opera, K-pop, Afrobeats, and other global genres are examined through written scholarships, analysis of music performances and costumes, and their appearances in events and everyday life. This class explores how fashion trends influence sounds and vice versa, how they mark identity through music, embody symbolic sounds, and attract music consumers and fans who perpetuate these trends

MUSI GU4420 MUSIC AND PROPERTY. 3.00 points.**MUSI GU4425 SOUNDING ISLAM. 3.00 points.**

The objective of this course is to explore the relationship between sound, music and Islam and, in doing so, to focus on a philosophy of listening (sama') which is deeply embedded in the experiential. The course aims to analyze how sound and music directly or indirectly associated with Islam are produced, circulated, and listened to by a wide variety of audiences in local and transnational settings; to explore the ways in which multiple sonic dimensions of Islam have affected the public sphere in different historical moments and contexts (particular in relation to ideas about nationalism, secularism and modernity); and to examine the effect of these sonic dimensions on Muslim and non-Muslim listeners in a local and a transnational perspective

MUSI GU4500 JAZZ TRANSCRIPTION # ANALYSIS. 3.00 points.

Prerequisites: the instructors permission. A progressive course in transcribing, proceeding from single lines to full scale sections and ensembles. Stylistic analysis based on new and previously published transcriptions

Fall 2025: MUSI GU4500

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4500	001/11012	M W 4:10pm - 5:25pm 814 Dodge Building	Ole Mathisen	3.00	0/25

MUSI GU4505 JAZZ ARRANGING # COMPOSITION. 3.00 points.

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.

Spring 2025: MUSI GU4505

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4505	001/10947	M W 4:10pm - 5:25pm 814 Dodge Building	Ole Mathisen	3.00	13/20

MUSI GU4515 CONDUCTING MUSIC. 3.00 points.

Prerequisites: advanced music major and extensive contemporary music background.

Prerequisites: advanced music major and extensive contemporary music background. Analysis of the modern repertory of contemporary music with directional emphasis on actual conducting preparation, beating patterns, rhythmic notational problems, irregular meters, communication, and transference of musical ideas. Topics will include theoretical writing on 20th-century conducting, orchestration, and phrasing

Spring 2025: MUSI GU4515

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4515	001/10928	T Th 1:10pm - 2:25pm 814 Dodge Building	Jeffrey Milarsky	3.00	14/15

MUSI GU4525 INSTRUMENTATION. 3.00 points.

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 instrumentation and its advancement. Additional sessions with live orchestral demonstrations are included as part of the course

Fall 2025: MUSI GU4525

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4525	001/11023	T Th 1:10pm - 2:25pm 814 Dodge Building	Jeffrey Milarsky	3.00	0/25

MUSI GU4630 RECORDED SOUND. 3.00 points.

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.

Spring 2025: MUSI GU4630

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4630	001/11781	T 10:10am - 1:00pm 317 Prentis Hall	Anna Meadors	3.00	12/12

Fall 2025: MUSI GU4630

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4630	001/11024	W 1:10pm - 4:00pm 317 Prentis Hall	David Adamcyk	3.00	0/15
MUSI 4630	002/11025	T 11:40am - 2:30pm 317 Prentis Hall	Anna Meadors	3.00	0/15

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. 3.00 points.

This foundational course in sounding media will begin by exploring how listening happens as well the tools necessary to 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 acoustic and electronic principles, studio techniques, and the building blocks of analog and digital processes for the creation of sound will be explored creatively and critically. Through hands-on projects that implement these ideas we will examine critical terms through praxis. 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. Readings will be assigned and we will look and listen to a lot of work, all of which will generate material to engage actively in discussions

Fall 2025: MUSI GU4810

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4810	001/13301	T 2:10pm - 4:00pm 320h Prentis Hall	Seth Cluett	3.00	0/15

MUSI GU4998 SUPERVISED INDEPENDENT STUDY. 1.00-3.00 points.**Spring 2025: MUSI GU4998**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4998	001/11469		Seth Cluett	1.00-3.00	0/5

Fall 2025: MUSI GU4998

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4998	001/10437		Seth Cluett	1.00-3.00	0/5

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