

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.

Gail Archer, Professor of Professional Practice, Director, Music Program, Barnard College

Other officers of the University offering courses listed below:

Professors: Marcos Baltar, Susan Boynton, Joseph Dubiel (**Vice Chair**), Walter Frisch, Brad Garton (on leave in 2022-2023), Giuseppe Gerbino (on leave in 2022-2023), Georg Friedrich Haas, George Lewis, Elaine Sisman (on leave in 2022-2023), Christopher J. Washburne (**Chair**)

Associate Professors: Alessandra Ciucci (on leave in 2022-2023), Kevin Fellezs, Aaron Fox, Mariusz Kozak, Benjamin Steege

Assistant Professors: Zosha Di Castri, Julia Doe

Lecturers: Audrey Amsellem, Ashkan Behzadi, Seth Cluett, Laina Dawes, Galen DeGraf, Julia Hamilton, Velia Ivanova, Mary Kouyoumdjian, Jeffrey Milarsky, Russell O'Rourke, Magdalena Stern-Baczewska (**Director:** Music Performance Program), Peter Susser, Lucy Turner, Tom Wetmore

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

CU Adjuncts: David Adamcyk, Ramin Amir Arjomand, Sadie Dawkins, Tina Fruhauf, Michael Joviala, Liz Kiger, Marilyn McCoy, Joshua Navon, Ryan Pratt, Miller Puckette, Alexander Rothe, Barami Waspe, Ralph Whyte

BC Adjuncts: Marilyn Louise McCoy, Lauren Ninoshvili

BC Voice Adjuncts: Jean-Paul Björln, 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 HIST-WEST MUS: MID AGE-BAROQUE and MUSI UN3129 HIST-WEST MUS:CLASSICAL-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/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 HIST-WEST MUS: MID AGE-BAROQUE

MUSI UN3129 HIST-WEST MUS:CLASSICAL-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.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

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 2022: MUSI BC1001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1001	001/00313	M W 2:40pm - 3:55pm 325 Milbank Hall	Gail Archer	3	29/45
MUSI 1001	002/00316	T Th 10:10am - 11:25am 325 Milbank Hall	Marilyn McCoy	3	27/30

MUSI BC1002 An Introduction to Music II. 3 points.

BC: Fulfillment of General Education Requirement: The Visual and Performing Arts (ART).

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.

Spring 2023: MUSI BC1002

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1002	001/00376	M W 2:40pm - 3:55pm 405 Milbank Hall	Gail Archer	3	33/45
MUSI 1002	002/00377	T Th 11:40am - 12:55pm 325 Milbank Hall	Marilyn McCoy	3	25/25

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).

Fall 2022: MUSI BC1501

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1501	001/00318		Gail Archer	2	23/25
MUSI 1501	002/00319		Gail Archer	2	27/25

MUSI BC1502 Voice Instruction. 2 points.

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

Spring 2023: MUSI BC1502

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1502	001/00379			2	25/15
MUSI 1502	002/00380			2	28/15

MUSI UN1593 Barnard-Columbia Chorus. 1 point.

May be taken for Pass credit only.

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.

Fall 2022: MUSI UN1593

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1593	001/00320	T Th 6:00pm - 8:00pm 405 Milbank Hall	Gail Archer	1	25/90

MUSI UN1594 Barnard-Columbia Chorus. 1 point.

May be taken for Pass credit only.

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 2023: MUSI UN1594

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1594	001/00381	T Th 6:00pm - 8:00pm 405 Milbank Hall	Gail Archer	1	29/85

MUSI UN1595 Barnard-Columbia Chamber Singers. 1 point.

May be taken for Pass credit only.

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.

Fall 2022: MUSI UN1595

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1595	001/00321	T Th 8:00pm - 9:30pm 405 Milbank Hall	Gail Archer	1	7/30

MUSI UN1596 Barnard-Columbia Chamber Singers. 1 point.

May be taken for Pass credit only.

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 2023: MUSI UN1596

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1596	001/00382	T Th 8:00pm - 10:00pm 405 Milbank Hall	Gail Archer	1	6/25

MUSI BC3139 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.

Fall 2022: MUSI BC3139

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3139	001/00324	F 11:00am - 12:45pm 325 Milbank Hall	Jean-Paul Bjorlin	3	12/15
MUSI 3139	001/00324	T 4:10pm - 5:55pm 325 Milbank Hall	Jean-Paul Bjorlin	3	12/15

Spring 2023: MUSI BC3139

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3139	001/00388	F 10:00am - 12:50pm 405 Milbank Hall	Coralie Gallet	3	9/10

MUSI BC3140 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.

Fall 2022: MUSI BC3140

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3140	001/00325	F 10:00am - 1:00pm 405 Milbank Hall	Coralie Gallet	3	8/15

Spring 2023: MUSI BC3140

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3140	001/00387	F 10:00am - 11:45am 325 Milbank Hall	Jean-Paul Bjorlin	3	6/10
MUSI 3140	001/00387	T 2:10pm - 3:55pm 325 Milbank Hall	Jean-Paul Bjorlin	3	6/10

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.

Spring 2023: MUSI BC3145

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3145	001/00386	F 12:30pm - 2:30pm 325 Milbank Hall	Jean-Paul Bjorlin	3	4/10
MUSI 3145	001/00386	T 4:10pm - 5:55pm 325 Milbank Hall	Jean-Paul Bjorlin	3	4/10

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.

Fall 2022: MUSI BC3990

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3990	001/00326		Gail Archer	3	2/2

Spring 2023: MUSI BC3990

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3990	001/00384		Gail Archer	3	5/6

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.

Fall 2022: MUSI BC3991

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3991	001/00328		Gail Archer	0	0/3

Spring 2023: MUSI BC3991

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3991	001/00383		Gail Archer	0	1/2

MUSI BC3992 Senior Seminar for Music Majors. 3 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 2022: MUSI BC3992

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3992	001/00329	Th 10:10am - 12:00pm 318 Milbank Hall	Lauren Ninoshvili	3	7/15

MUSI UN1002 FUNDAMENTALS OF MUSIC. 3.00 points.

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

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

Fall 2022: MUSI UN1002

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1002	001/10375	M W 1:10pm - 2:25pm 814 Dodge Building	Makulomy Alexander-Hills	3.00	20/24

Spring 2023: MUSI UN1002

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1002	001/11015	T Th 1:10pm - 2:25pm 620 Dodge Building	Lauren Shepherd	3.00	21/24

HUMA UN1123 Masterpieces of Western Music. 3 points.

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

Fall 2022: HUMA UN1123

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
HUMA 1123	001/10699	M W 8:40am - 9:55am 404 Dodge Building	Julia Hamilton	3	24/25
HUMA 1123	002/10700	M W 8:40am - 9:55am 405 Dodge Building	Velia Ivanova	3	24/25
HUMA 1123	003/10701	M W 8:40am - 9:55am 622 Dodge Building	Mary Kouyoumdjian	3	24/25
HUMA 1123	004/10702	M W 10:10am - 11:25am 404 Dodge Building	Julia Hamilton	3	22/25
HUMA 1123	005/10703	M W 10:10am - 11:25am 405 Dodge Building	Velia Ivanova	3	23/25
HUMA 1123	006/10835	M W 10:10am - 11:25am 622 Dodge Building	Mary Kouyoumdjian	3	23/25
HUMA 1123	007/10836	M W 1:10pm - 2:25pm 404 Dodge Building	Mariusz Kozak	3	23/25
HUMA 1123	008/10839	M W 1:10pm - 2:25pm 716 Hamilton Hall	Thomas Wetmore	3	22/25
HUMA 1123	009/10842	M W 2:40pm - 3:55pm 404 Dodge Building	Joshua Navon	3	24/25
HUMA 1123	010/10843	M W 2:40pm - 3:55pm 405 Dodge Building	Walter Frisch	3	24/25
HUMA 1123	011/10844	M W 2:40pm - 3:55pm 716 Hamilton Hall	Magdalena Baczkowska	3	23/25
HUMA 1123	012/10845	M W 4:10pm - 5:25pm 404 Dodge Building	Audrey Amsellem	3	23/25
HUMA 1123	013/10846	M W 4:10pm - 5:25pm 405 Dodge Building	Marilyn McCoy	3	23/25
HUMA 1123	014/10847	M W 4:10pm - 5:25pm 716 Hamilton Hall	Ratidzai Chikukwa	3	24/25
HUMA 1123	015/10848	M W 6:10pm - 7:25pm 404 Dodge Building	Audrey Amsellem	3	24/25
HUMA 1123	016/10849	M W 6:10pm - 7:25pm 405 Dodge Building	Artun Cekem	3	23/25
HUMA 1123	017/10852	M W 6:10pm - 7:25pm 716 Hamilton Hall	Nina Fukuoka	3	22/25
HUMA 1123	018/10853	T Th 8:40am - 9:55am 405 Dodge Building	Knar Abrahamyan	3	25/25
HUMA 1123	019/10854	T Th 8:40am - 9:55am 622 Dodge Building	Grant Woods	3	24/25
HUMA 1123	020/10858	T Th 10:10am - 11:25am 404 Dodge Building	Lauren Shepherd	3	24/25
HUMA 1123	021/10859	T Th 10:10am - 11:25am 405 Dodge Building	Joshua Mastel	3	25/25
HUMA 1123	022/10860	T Th 10:10am - 11:25am 716 Hamilton Hall	Madeleine Turner	3	25/25
HUMA 1123	023/10861	T Th 1:10pm - 2:25pm 404 Dodge Building	Peter Susser	3	24/25
HUMA 1123	024/10862	T Th 1:10pm - 2:25pm 716 Hamilton Hall	Ralph Whyte	3	25/25
HUMA 1123	025/10868	T Th 2:40pm - 3:55pm 404 Dodge Building	Julia Doe	3	25/25
HUMA 1123	026/10869	T Th 2:40pm - 3:55pm 405 Dodge Building	Russell O'Rourke	3	25/25
HUMA 1123	027/10870	T Th 2:40pm - 3:55pm 716 Hamilton Hall	Madeleine Turner	3	25/25
HUMA 1123	028/10874	T Th 4:10pm - 5:25pm 404 Dodge Building	Ashkan Behzadi	3	25/25
HUMA 1123	029/10873	T Th 4:10pm - 5:25pm 405 Dodge Building	Russell O'Rourke	3	25/25
HUMA 1123	030/10872	T Th 4:10pm - 5:25pm 716 Hamilton Hall	Ryan Pratt	3	25/25
HUMA 1123	031/10875	T Th 6:10pm - 7:25pm 404 Dodge Building	Ashkan Behzadi	3	22/25
HUMA 1123	032/10876	T Th 6:10pm - 7:25pm 716 Hamilton Hall	Manuel Garcia Orozco	3	24/25
HUMA 1123	033/13594	T Th 8:40am - 9:55am 404 Dodge Building	Anna-Louise Walton	3	23/25
HUMA 1123	034/13595	T Th 8:40am - 9:55am 716 Hamilton Hall	Gareth Cordery	3	20/25

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

Fall 2022: MUSI UN1518

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1518	001/10402		Michael Skelly	1.00	0/12

Spring 2023: MUSI UN1518

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 1518	001/11013		Michael Skelly	1.00	0/12

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/>

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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.

Fall 2022: MPP UN1521

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1521	001/10313	T 6:30pm - 9:30pm Room TBA	Jeffrey Milarsky	2	77/100

Spring 2023: MPP UN1521

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1521	001/11014	T 6:30pm - 9:30pm Room TBA	Jeffrey Milarsky	2	67/100

MPP UN1531 Chamber 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 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

Fall 2022: MPP UN1531

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1531	001/10315		Maja Cerar	1	0/25
MPP 1531	003/10316		Ian Sullivan	1	0/25
MPP 1531	004/10317		Magdalena Baczewska	1	15/25
MPP 1531	005/10318		Reiko Uchida	1	0/25
MPP 1531	006/10319		Sarah Adams	1	6/25
MPP 1531	007/10320		Eliot Bailen	1	6/25
MPP 1531	008/10321		Allen Blustine	1	3/25
MPP 1531	009/10322		Vicki Bodner	1	0/25
MPP 1531	010/20223		Wendy Sutter	1	3/25
MPP 1531	011/20222		Maja Cerar	1	9/25
MPP 1531	012/10324		Cyrus Beroukhim	1	0/25
MPP 1531	013/10325		June Han	1	0/25
MPP 1531	014/10326		Sue Anne Kahn	1	6/25
MPP 1531	015/10328		Ah-ling Neu	1	8/25
MPP 1531	016/10329		Muneko Otani	1	16/25
MPP 1531	017/10330		Susan Palma-Nidel	1	3/25
MPP 1531	018/10331		Richard Rood	1	6/25
MPP 1531	019/10332		Susan Rotholz	1	3/25
MPP 1531	021/10333		Brad Gemeinhardt	1	0/25

Spring 2023: MPP UN1531

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1531	003/11921		Ian Sullivan	1	0/25
MPP 1531	004/11922		Magdalena Baczewska	1	16/30
MPP 1531	005/11923		Reiko Uchida	1	0/25
MPP 1531	006/11924		Sarah Adams	1	7/25
MPP 1531	007/11925		Eliot Bailen	1	6/25
MPP 1531	008/11926		Allen Blustine	1	3/25
MPP 1531	009/11927		Vicki Bodner	1	0/25
MPP 1531	010/11940		Wendy Sutter	1	2/25
MPP 1531	011/11928		Maja Cerar	1	8/25
MPP 1531	012/11929		Cyrus Beroukhim	1	0/25
MPP 1531	013/11930		June Han	1	0/25
MPP 1531	014/11931		Sue Anne Kahn	1	6/25
MPP 1531	015/11932		Ah-ling Neu	1	7/25
MPP 1531	016/11933		Muneko Otani	1	16/25
MPP 1531	017/11934		Susan Palma-Nidel	1	2/25
MPP 1531	018/11935		Richard Rood	1	6/25
MPP 1531	019/11936		Susan Rotholz	1	3/25
MPP 1531	020/11937		Jessica Thompson	1	0/25
MPP 1531	021/11938		Brad Gemeinhardt	1	0/25
MPP 1531	022/11939		Dmitry Alexeev	1	0/5

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 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

Fall 2022: MPP UN1541

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1541	001/10335		Christine Correa	1	16/25
MPP 1541	002/10336		Victor Lin	1	2/25
MPP 1541	003/10337		Leo Traversa	1	6/25
MPP 1541	004/10338		Vince Cherico	1	7/25
MPP 1541	005/10339		Victor Lin	1	6/25
MPP 1541	006/10340		Ole Mathisen	1	5/25
MPP 1541	007/10341		Ole Mathisen	1	2/25
MPP 1541	008/10342		Ole Mathisen	1	0/25
MPP 1541	009/10343		Don Sickler	1	13/25
MPP 1541	010/10344		Don Sickler	1	0/25
MPP 1541	011/18829		John David Gibson	1	9/10

Spring 2023: MPP UN1541

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1541	001/11942		Christine Correa	1	14/25
MPP 1541	002/11943		Victor Lin	1	1/25
MPP 1541	003/11944		Leo Traversa	1	4/25
MPP 1541	004/11945		Vince Cherico	1	8/25
MPP 1541	005/11946		Victor Lin	1	7/25
MPP 1541	006/11947		Ole Mathisen	1	6/25
MPP 1541	007/11948		Laubrock Ingrid	1	0/25
MPP 1541	008/11950		John David Gibson	1	7/25
MPP 1541	009/11951		Don Sickler	1	11/25
MPP 1541	010/11952		Ole Mathisen	1	0/25

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 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

Fall 2022: MPP UN1551

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1551	001/10345		James Kerr	1	5/25
MPP 1551	002/10346		Alicia Lindsey	1	6/25
MPP 1551	003/10347		Elizabeth Brown	1	6/25
MPP 1551	004/10348		Yumi Kurosawa	1	7/25
MPP 1551	005/10349		Jeff Warschauer	1	4/25
MPP 1551	006/10350		Leo Traversa, Vince Cherico	1	7/25
MPP 1551	007/10351	F 10:00am - 12:00pm 814 Dodge Building	Taoufik Ben-Amor	1	13/25

Spring 2023: MPP UN1551

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MPP 1551	001/11954		James Kerr	1	6/25
MPP 1551	002/11955		Alicia Lindsey	1	8/25
MPP 1551	003/11956		Elizabeth Brown	1	4/25
MPP 1551	004/11958		Yumi Kurosawa	1	10/25
MPP 1551	005/11959		Jeff Warschauer	1	6/25
MPP 1551	006/11960		Leo Traversa, Vince Cherico	1	9/25
MPP 1551	007/11961	Th 6:00pm - 8:00pm 814 Dodge Building	Taoufik Ben-Amor	1	22/25

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 UN2023 BEETHOVEN. 3.00 points.

Prerequisites: HUMA UN1123 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 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 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.

Fall 2022: MUSI UN2030

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2030	001/10403	M W 11:40am - 12:55pm 716 Hamilton Hall	Tina Fruehauf	3	13/25

MUSI UN2205 INTRODUCTION TO DIGITAL MUSIC. 3.00 points.

Prerequisites: Permission of Instructor required to enroll. Music Majors/ Music Concentrations have priority for enrollment.

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

Fall 2022: MUSI UN2205

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2205	001/10404	T Th 1:10pm - 2:25pm 320h Prentis Hall	Seth Cluett	3.00	18/18

Spring 2023: MUSI UN2205

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2205	001/11052	T Th 1:10pm - 2:25pm 320h Prentis Hall	Camila Agosto	3.00	18/18
MUSI 2205	002/12305	M W 1:10pm - 2:25pm 320h Prentis Hall	Anna Meadors	3.00	19/18
MUSI 2205	AU1/18376	T Th 1:10pm - 2:25pm Othr Other	Camila Agosto	3.00	1/1

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

Spring 2023: MUSI UN2230

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2230	001/12316	M W 4:10pm - 5:25pm 622 Dodge Building	Jules Gimbrone	3.00	29/43
MUSI 2230	AU1/18377	M W 4:10pm - 5:25pm Othr Other	Jules Gimbrone	3.00	4/3

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.

Fall 2022: MUSI UN2314

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2314	001/10371	T Th 12:10pm - 1:00pm 404 Dodge Building	Barami Waspe	1	14/14
MUSI 2314	002/15086	M W 12:10pm - 1:00pm 814 Dodge Building	Sadie Dawkins	1	12/14

Spring 2023: MUSI UN2314

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2314	001/11053	M W 12:10pm - 1:00pm 404 Dodge Building	Sadie Dawkins	1	12/14

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.

Fall 2022: MUSI UN2315

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2315	001/10372	M W 12:10pm - 1:00pm 405 Dodge Building	Michael Joviala	1	13/14

Spring 2023: MUSI UN2315

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2315	001/11054	M W 12:10pm - 1:00pm 405 Dodge Building	Ramin Amir Arjomand	1	10/14
MUSI 2315	002/11055	T Th 12:10pm - 1:00pm 405 Dodge Building	Barami Waspe	1	15/14

MUSI UN2318 MUSIC THEORY I. 3.00 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

Fall 2022: MUSI UN2318

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2318	001/10376	T Th 1:10pm - 2:25pm 405 Dodge Building	Galen DeGraf	3.00	22/20

Spring 2023: MUSI UN2318

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2318	001/11056	M W 1:10pm - 2:25pm 405 Dodge Building	Knar Abrahamyan	3.00	14/20

MUSI UN2319 MUSIC THEORY II. 3.00 points.

Prerequisites: Passing score on the placement exam administered prior to the first day of class or Music Theory I/UN2318

Corequisites: 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

Fall 2022: MUSI UN2319

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2319	001/10377	M W 1:10pm - 2:25pm 405 Dodge Building	Galen DeGraf	3.00	12/20

Spring 2023: MUSI UN2319

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 2319	001/11057	T Th 1:10pm - 2:25pm 405 Dodge Building	Galen DeGraf	3.00	16/20

MUSI UN2582 Jazz improvisation: theory, history and practice. 3 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 points.

Prerequisites: MUSI UN2318-UN2319 MUSI UN2318-UN2319 or the instructor's permission.

An examination of the visionary works of Beethoven's last dozen or so years as a composer, beginning with the revision of his only opera, Fidelio, in 1814, and continuing with the late piano sonatas, cello sonatas, string quartets, Diabelli variations, Ninth Symphony, and the Missa Solemnis. Topics will include late style, romanticism, politics, deafness, and the changing nature of the musical work and its performance.

MUSI UN3127 BACH'S SACRED MUSIC. 3.00 points.

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

MUSI UN3128 HIST-WEST MUS: MID AGE-BAROQUE. 3.00 points.

Prerequisites: *MUSI UN2318 - MUSI UN2319*. May be taken before or concurrently with this course.

Prerequisites: MUSI UN2318 - MUSI UN2319. 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

Fall 2022: MUSI UN3128

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3128	001/10405	T Th 2:40pm - 3:55pm 622 Dodge Building	Susan Boynton	3.00	15/35

MUSI UN3129 HIST-WEST MUS:CLASSICAL-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 present day, focusing on the development of musical style and thought, and on analysis of selected works

Spring 2023: MUSI UN3129

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3129	001/11183	T Th 2:40pm - 3:55pm 622 Dodge Building	Julia Doe	3.00	21/35

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 UN3239 INTRODUCTION TO COMPOSITION I. 3.00 points.

Composition in shorter forms. Students will compose new works for the cello, with a focus on diverse approaches to the instrument. Student pieces will be workshoped, rehearsed, and performed (and/or recorded)

Spring 2023: MUSI UN3239

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3239	001/11186	M W 10:10am - 11:25am 620 Dodge Building	Marcos Balter	3.00	9/12

MUSI UN3241 ADVANCED COMPOSITION I. 3.00 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

Fall 2022: MUSI UN3241

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3241	001/10406	M W 10:10am - 11:25am 620 Dodge Building	Zosha Di Castri	3.00	11/11

MUSI UN3310 TECHNIQUES OF 20TH CENTURY MUSIC. 3.00 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

Spring 2023: MUSI UN3310

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3310	001/11215	M W 2:40pm - 3:55pm 622 Dodge Building	Joseph Dubiel	3.00	8/25

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

Fall 2022: MUSI UN3316

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3316	001/10373	M W 12:10pm - 1:00pm 620 Dodge Building	Peter Susser	1.00	9/14

Spring 2023: MUSI UN3316

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3316	001/11058	M W 12:10pm - 1:00pm 620 Dodge Building	Peter Susser	1.00	14/14

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.

Fall 2022: MUSI UN3317

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3317	001/10374	T Th 12:10pm - 1:00pm 620 Dodge Building	Peter Susser	1	9/14

Spring 2023: MUSI UN3317

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3317	001/11059	T Th 12:10pm - 1:00pm 620 Dodge Building	Peter Susser	1	10/14

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 2022: AHMM UN3321

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
AHMM 3321	001/10249	M W 6:10pm - 7:25pm 620 Dodge Building	Jessie Rubin	3	20/25
AHMM 3321	002/10250	M W 6:10pm - 7:25pm 622 Dodge Building	Laina Dawes	3	26/25
AHMM 3321	003/10251	T Th 10:10am - 11:25am 622 Dodge Building	Laina Dawes	3	25/25
AHMM 3321	004/10252	T Th 6:10pm - 7:25pm 622 Dodge Building	Noah Rosen	3	20/25

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. 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 2022: MUSI UN3321

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3321	001/10378	M W 1:10pm - 2:25pm 622 Dodge Building	Joseph Dubiel	3.00	11/20

Spring 2023: MUSI UN3321

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3321	001/11188	M W 1:10pm - 2:25pm 622 Dodge Building	Galen DeGraf	3.00	9/20

MUSI UN3322 MUSIC THEORY IV. 3.00 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 2022: MUSI UN3322

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3322	001/10379	T Th 1:10pm - 2:25pm 622 Dodge Building	Benjamin Steege	3.00	8/20

Spring 2023: MUSI UN3322

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3322	001/11189	T Th 1:10pm - 2:25pm 622 Dodge Building	Joseph Dubiel	3.00	10/20

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 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.

Fall 2022: MUSI UN3400

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3400	001/10407	T Th 4:10pm - 5:25pm 622 Dodge Building	Thomas Wetmore	3	15/35

Spring 2023: MUSI UN3400

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3400	001/11214	M W 2:40pm - 3:55pm 814 Dodge Building	Thomas Wetmore	3	13/35

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. 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.

Fall 2022: MUSI UN3995

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3995	001/10420		Susan Boynton	3	0/5
MUSI 3995	003/10422		Zosha Di Castri	3	0/5
MUSI 3995	004/10423		Julia Doe	3	0/5
MUSI 3995	005/10424		Joseph Dubiel	3	0/5
MUSI 3995	006/10425		Kevin Fellezs	3	0/5
MUSI 3995	007/10426		Aaron Fox	3	0/5
MUSI 3995	008/10427		Walter Frisch	3	1/5
MUSI 3995	011/10429		Georg Friedrich Haas	3	0/5
MUSI 3995	013/10430		Mariusz Kozak	3	0/5
MUSI 3995	014/10431		George Lewis	3	0/5
MUSI 3995	015/10432		Jeffrey Milarsky	3	0/5
MUSI 3995	016/10433		Seth Cluett	3	0/5
MUSI 3995	019/10434		Magdalena Baczewska	3	0/5
MUSI 3995	020/10435		Peter Susser	3	1/5
MUSI 3995	021/10436		Christopher Washburne	3	0/5

Spring 2023: MUSI UN3995

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3995	001/11095		Susan Boynton	3	0/5
MUSI 3995	003/11096		Zosha Di Castri	3	0/5
MUSI 3995	004/11097		Julia Doe	3	0/5
MUSI 3995	005/11098		Joseph Dubiel	3	0/5
MUSI 3995	006/11099		Kevin Fellezs	3	0/5
MUSI 3995	007/11100		Aaron Fox	3	2/5
MUSI 3995	008/11101		Walter Frisch	3	1/5
MUSI 3995	011/11102		Georg Friedrich Haas	3	0/5
MUSI 3995	013/11104		Mariusz Kozak	3	0/5
MUSI 3995	014/11105		George Lewis	3	1/5
MUSI 3995	015/11106		Jeffrey Milarsky	3	0/5
MUSI 3995	016/11113		Seth Cluett	3	1/5
MUSI 3995	018/11107		Benjamin Steege	3	0/5
MUSI 3995	019/11108		Magdalena Baczewska	3	0/5
MUSI 3995	020/11109		Peter Susser	3	1/5
MUSI 3995	021/11110		Christopher Washburne	3	0/5

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.

Fall 2022: MUSI UN3998

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3998	001/10437		Susan Boynton	3	0/5
MUSI 3998	003/10439		Zosha Di Castri	3	0/5
MUSI 3998	004/10440		Julia Doe	3	0/5
MUSI 3998	005/10441		Joseph Dubiel	3	0/5
MUSI 3998	006/10442		Aaron Fox	3	1/5
MUSI 3998	007/10443		Kevin Fellezs	3	1/5
MUSI 3998	008/10444		Walter Frisch	3	0/5
MUSI 3998	011/10446		Georg Friedrich Haas	3	1/5
MUSI 3998	013/10447		Mariusz Kozak	3	0/5
MUSI 3998	014/10448		George Lewis	3	0/5
MUSI 3998	015/10449		Jeffrey Milarsky	3	0/5
MUSI 3998	016/10453		Seth Cluett	3	0/5
MUSI 3998	019/10452		Magdalena Baczewska	3	1/5
MUSI 3998	020/10451		Peter Susser	3	1/5
MUSI 3998	021/10450		Christopher Washburne	3	0/5

Spring 2023: MUSI UN3998

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 3998	001/11116		Susan Boynton	3	0/5
MUSI 3998	003/11117		Zosha Di Castri	3	0/5
MUSI 3998	004/11118		Julia Doe	3	0/5
MUSI 3998	005/11119		Joseph Dubiel	3	0/5
MUSI 3998	006/11120		Aaron Fox	3	1/5
MUSI 3998	007/11121		Kevin Fellezs	3	1/5
MUSI 3998	008/11122		Walter Frisch	3	0/5
MUSI 3998	011/11123		Georg Friedrich Haas	3	0/5
MUSI 3998	012/11111		Marcos Balter	3	0/5
MUSI 3998	013/11124		Mariusz Kozak	3	0/5
MUSI 3998	014/11125		George Lewis	3	1/5
MUSI 3998	015/11126		Jeffrey Milarsky	3	0/5
MUSI 3998	016/11112		Seth Cluett	3	0/5
MUSI 3998	018/11127		Benjamin Steege	3	0/5
MUSI 3998	019/11128		Magdalena Baczewska	3	0/5
MUSI 3998	020/11129		Peter Susser	3	0/5
MUSI 3998	021/11130		Christopher Washburne	3	0/5
MUSI 3998	022/11115		Galen DeGraf	3	0/5
MUSI 3998	023/11114		Ole Mathisen	3	2/5

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). 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. Note: While the original description for this course emphasized live concert attendance, the present circumstances have clearly rendered this impossible! Our meetings will now make use of Columbia's extensive resources for online streaming (Met Opera on Demand, medici.tv); feature zoom discussions with prominent figures from the opera world; and take care to critically consider the ways that the art form and its practitioners have responded to the crises of the spring and summer

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 GU4325 Introduction to Cognitive Musicology. 3 points.

This course is an introduction to a variety of key topics in the field of cognitive musicology, 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.

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 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 GU4308 Theory and Analysis of Jazz and Improvisation. 3 points.

This course explores diverse approaches to analyzing jazz and improvisation. Students will engage with analytical methods stemming from both scholars and improvisers, learn to apply traditional analytical approaches, examine critical issues underlying them, and develop new applications of heretofore underexamined ones. We will focus alternatively on harmony, solos, interaction, cognition, rhythm, and pedagogy, among other issues, and the survey will afford students insight into the priorities, methodologies, outcomes, and shortcomings of each of them. Additionally, the course covers theoretical texts produced by improvising musicians, as well as instances where improvisers engage with preexisting theoretical texts. Finally, we will also examine intersections between identity—encompassing issues such as race, ethnicity, gender, and class among others—and music theory. We will investigate characterizations of music theory, composition, and improvisation in terms of identity and suggest ways that we might incorporate the diverse range of theorists and analysts in our course into larger intellectual and musical histories.

Fall 2022: MUSI GU4308

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4308	001/10456	M W 4:10pm - 5:25pm 814 Dodge Building	Ole Mathisen	3	12/25

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.

Spring 2023: MUSI GU4505

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4505	001/11220	M W 4:10pm - 5:25pm 814 Dodge Building	Ole Mathisen	3	13/20

MUSI GU4515 Conducting Music. 3 points.

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 2023: MUSI GU4515

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4515	001/11217	T Th 1:10pm - 2:25pm 814 Dodge Building	Jeffrey Milarsky	3	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 repertoire. Topics will include theoretical writings on the classical repertoire as well as 20th century instrumentation and its advancement. Additional sessions with live orchestral demonstrations are included as part of the course.

Fall 2022: MUSI GU4525

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4525	001/10457	T Th 1:10pm - 2:25pm 814 Dodge Building	Jeffrey Milarsky	3	6/25
MUSI 4525	AU1/17042			3	1/2

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 2022: MUSI GU4630

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4630	001/10458	M 1:10pm - 4:00pm 317 Prentis Hall	David Adamcyk	3	15/15

Spring 2023: MUSI GU4630

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4630	001/12317	T 6:10pm - 8:00pm 317 Prentis Hall	Anna Meadors	3	16/15

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 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.

Fall 2022: MUSI GU4810

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4810	001/10459	M 4:10pm - 6:00pm 320h Prentis Hall	Seth Cluett	3	14/15

MUSI GU4998 SUPERVISED INDEPENDENT STUDY. 1.00-3.00 points.**Fall 2022: MUSI GU4998**

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4998	001/10455		Seth Cluett	1.00-3.00	4/5
MUSI 4998	002/19992		Tina Fruehauf	1.00-3.00	0/5

Spring 2023: MUSI GU4998

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
MUSI 4998	001/11165		Seth Cluett	1.00-3.00	4/5

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