Assistant Professors: Alessandra Ciucci, Zosha Di Castri (on leave 2021-22), Julia Doe
Lecturers: Ashkan Behzadi, Mario Cancel-Bigay, Seth Cluett, Galen DeGraf, William Dougherty, Julia Hamilton, Jeffrey Milarsky, Joshua Navon, Russell O’Rourke, Magdalena Stern-Baczewska (Director: Music Performance Program), Peter Susser, Suzanne Thorpe, Ralph Whyte
Associates: Michael Skelly, Ole Mathisen (Director: Louis Armstrong Jazz Program)
CU Adjuncts: David Adamczyk, Ramin Amir Arjomand, Sadie Dawkins, Daniel Ferguson, Tina Fruhauf, Velia Ivanova, Michael Joviala, Marilyn McCoy, George Murer, Ryan Pratt, Alexander Rothe, Barami Waspe
BC Adjuncts: Marilyn Louise McCoy, Lauren Ninoshvili
BC Voice Adjuncts: Jean-Paul Björlin, Carolyn Blakewell, Coralie Gallet, Josephine Mongiard-Coooper, 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.
**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 9 from the upper division electives

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.

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


Prerequisites: no previous knowledge of music is required.

A survey of the development of Western music from 6th-century Gregorian Chant to Bach and Handel, with emphasis upon important composers and forms. Extensive listening required.

**Fall 2022: MUSI BC1001**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 1001</td>
<td>001/00313</td>
<td>M W 2:40pm - 3:55pm</td>
<td>Room TBA</td>
<td>3</td>
<td>0/32</td>
</tr>
<tr>
<td>MUSI 1001</td>
<td>002/00316</td>
<td>T Th 10:10am - 11:25am</td>
<td>Room TBA</td>
<td>3</td>
<td>0/20</td>
</tr>
</tbody>
</table>

**MUSI BC1002 An Introduction to Music II. 3 points.**


Prerequisites: no previous knowledge of music is required.

A survey of the development of Western music from the first Viennese Classical school at the end of the 18th century to the present, with emphasis upon composers and forms. Extensive listening required.

**Spring 2022: MUSI BC1002**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 1002</td>
<td>001/00544</td>
<td>M W 2.40pm - 3.55pm</td>
<td>405 Milbank Hall</td>
<td>3</td>
<td>29/40</td>
</tr>
<tr>
<td>MUSI 1002</td>
<td>002/00545</td>
<td>T Th 10:10am - 11:25am</td>
<td>325 Milbank Hall</td>
<td>3</td>
<td>24/25</td>
</tr>
</tbody>
</table>

**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**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 1501</td>
<td>001/00318</td>
<td></td>
<td>Gail Archer</td>
<td>2</td>
<td>0/25</td>
</tr>
<tr>
<td>MUSI 1501</td>
<td>002/00319</td>
<td></td>
<td>Gail Archer</td>
<td>2</td>
<td>0/25</td>
</tr>
</tbody>
</table>
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).

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 1502</td>
<td>001/00546</td>
<td>T Th 6:00pm - 8:00pm</td>
<td>Gail Archer 2</td>
<td>19/24</td>
<td>Room TBA</td>
</tr>
<tr>
<td>MUSI 1502</td>
<td>002/00547</td>
<td>T Th 6:00pm - 8:00pm</td>
<td>Gail Archer 2</td>
<td>33/27</td>
<td>Room TBA</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 1593</td>
<td>001/00320</td>
<td>T Th 6:00pm - 8:00pm</td>
<td>Gail Archer 1</td>
<td>0/90</td>
<td>Room TBA</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 1594</td>
<td>001/00548</td>
<td>T Th 6:00pm - 8:00pm</td>
<td>Gail Archer 1</td>
<td>33/75</td>
<td>Room TBA</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 1595</td>
<td>001/00321</td>
<td>T Th 6:00pm - 8:00pm</td>
<td>Gail Archer 1</td>
<td>0/30</td>
<td>Room TBA</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 1596</td>
<td>001/00549</td>
<td>T Th 6:00pm - 8:00pm</td>
<td>Gail Archer 1</td>
<td>15/22</td>
<td>405 Milbank Hall</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 3139</td>
<td>001/00324</td>
<td>T Th 6:00pm - 8:00pm</td>
<td>Coralie Gallet 1</td>
<td>3</td>
<td>15/22</td>
</tr>
</tbody>
</table>

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 oft 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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 3140</td>
<td>001/00551</td>
<td>T Th 6:00pm - 8:00pm</td>
<td>Gail Archer 1</td>
<td>3</td>
<td>15/22</td>
</tr>
</tbody>
</table>

Music
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 2022: MUSI BC3145
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
MUSI 3145 | 001/00552 | F 1:00pm - 2:45pm 405 Milbank Hall | Jean-Paul Bjorlin | 3 | 7/10
MUSI 3145 | 001/00552 | T 2:10pm - 3:55pm 325 Milbank Hall | Jean-Paul Bjorlin | 3 | 7/10

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.

Spring 2022: MUSI BC3990
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
MUSI 3990 | 001/00554 | | Gail Archer | 3 | 3/6
Fall 2022: MUSI BC3990
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
MUSI 3990 | 001/00326 | | Gail Archer | 3 | 0/2

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.

Spring 2022: MUSI BC3991
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
MUSI 3991 | 001/00555 | | Gail Archer | 0 | 2/6
Fall 2022: MUSI BC3991
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
MUSI 3991 | 001/00328 | | Gail Archer | 0 | 0/3

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 814 Dodge Building | Lauren Ninadthvili | 3 | 0/15

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.

Spring 2022: MUSI UN1002
Course Number | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
MUSI 1002 | 002/10787 | T Th 10:10am - 11:25am Room TBA | Imogen Wilson | 3.00 | 23/24

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 | | 3.00 | 0/24
### HUMA UN1123 Masterpieces of Western Music. 3 points.
Analysis and discussion of representative works from the Middle Ages to the present.

<table>
<thead>
<tr>
<th>Spring 2022: HUMA UN1123</th>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>HUMA 1123</td>
<td>001/11465</td>
<td></td>
<td>M W 8:40am - 9:55am</td>
<td>Calder Hannan</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>002/11466</td>
<td></td>
<td>M W 8:40am - 9:55am</td>
<td>Lauren Shepherd</td>
<td>3</td>
<td>23/25</td>
</tr>
<tr>
<td></td>
<td>003/11468</td>
<td></td>
<td>M W 8:40am - 9:55am</td>
<td>Grant Woods</td>
<td>3</td>
<td>24/25</td>
</tr>
<tr>
<td></td>
<td>004/11469</td>
<td></td>
<td>M W 10:10am - 11:25am</td>
<td>Julia Doe</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>005/15677</td>
<td></td>
<td>M W 10:10am - 11:25am</td>
<td>Audrey Amselem</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>006/11531</td>
<td></td>
<td>M W 10:10am - 11:25am</td>
<td>Ryan Pratt</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>007/11532</td>
<td></td>
<td>M W 1:10pm - 2:25pm</td>
<td>Jonathan Ligrani</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>008/11533</td>
<td></td>
<td>M W 1:10pm - 2:25pm</td>
<td>Manuel Garcia Ortiz</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>009/11534</td>
<td></td>
<td>M W 2:40pm - 3:55pm</td>
<td>Magdalena Bazewska</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>010/11535</td>
<td></td>
<td>M W 2:40pm - 3:55pm</td>
<td>Mariluz Kozak</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>011/11536</td>
<td></td>
<td>M W 2:40pm - 3:55pm</td>
<td>Joshua Navon</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>012/11537</td>
<td></td>
<td>M W 4:10pm - 5:25pm</td>
<td>Ratidzai Chikulwa</td>
<td>3</td>
<td>23/25</td>
</tr>
<tr>
<td></td>
<td>013/15679</td>
<td></td>
<td>M W 4:10pm - 5:25pm</td>
<td>Marilyn McCoy</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>014/11538</td>
<td></td>
<td>M W 4:10pm - 5:25pm</td>
<td>Joshua Navon</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>015/11539</td>
<td></td>
<td>M W 6:10pm - 7:25pm</td>
<td>Hannah Kendall</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>016/11540</td>
<td></td>
<td>M W 6:10pm - 7:25pm</td>
<td>Giuseppe Gerbino</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>017/11541</td>
<td></td>
<td>M W 6:10pm - 7:25pm</td>
<td>Daniel Chiarilli</td>
<td>3</td>
<td>24/25</td>
</tr>
<tr>
<td></td>
<td>018/11542</td>
<td>T Th 8:40am - 9:55am</td>
<td>404 Dodge Building</td>
<td>Ashkan Behzadi</td>
<td>3</td>
<td>24/24</td>
</tr>
<tr>
<td></td>
<td>019/11543</td>
<td>T Th 8:40am - 9:55am</td>
<td>622 Dodge Building</td>
<td>Susan Boynton</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>020/11544</td>
<td>T Th 10:10am - 11:25am</td>
<td>404 Dodge Building</td>
<td>Ashkan Behzadi</td>
<td>3</td>
<td>22/25</td>
</tr>
<tr>
<td></td>
<td>021/11545</td>
<td>T Th 10:10am - 11:25am</td>
<td>405 Dodge Building</td>
<td>Lauren Bernard</td>
<td>3</td>
<td>24/25</td>
</tr>
<tr>
<td></td>
<td>022/11546</td>
<td>T Th 10:10am - 11:25am</td>
<td>716 Hamilton Hall</td>
<td>Anya Wilkening</td>
<td>3</td>
<td>24/25</td>
</tr>
<tr>
<td></td>
<td>023/11547</td>
<td>T Th 1:10pm - 2:25pm</td>
<td>404 Dodge Building</td>
<td>Benjamin Steeg</td>
<td>3</td>
<td>24/25</td>
</tr>
<tr>
<td></td>
<td>024/11548</td>
<td>T Th 1:10pm - 2:25pm</td>
<td>716 Hamilton Hall</td>
<td>Bradford Garton</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>025/11549</td>
<td>T Th 2:40pm - 3:55pm</td>
<td>404 Dodge Building</td>
<td>Ralph Whyte</td>
<td>3</td>
<td>23/25</td>
</tr>
<tr>
<td></td>
<td>026/11550</td>
<td>T Th 2:40pm - 3:55pm</td>
<td>405 Dodge Building</td>
<td>Julia Hamilton</td>
<td>3</td>
<td>22/25</td>
</tr>
<tr>
<td></td>
<td>027/11551</td>
<td>T Th 2:40pm - 3:55pm</td>
<td>716 Hamilton Hall</td>
<td>Russell O'Rourke</td>
<td>3</td>
<td>24/25</td>
</tr>
<tr>
<td></td>
<td>028/11552</td>
<td>T Th 4:10pm - 5:25pm</td>
<td>404 Dodge Building</td>
<td>Ralph Whyte</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>029/11553</td>
<td>T Th 4:10pm - 5:25pm</td>
<td>405 Dodge Building</td>
<td>Julia Hamilton</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>030/11554</td>
<td>T Th 4:10pm - 5:25pm</td>
<td>716 Hamilton Hall</td>
<td>Russell O'Rourke</td>
<td>3</td>
<td>24/25</td>
</tr>
<tr>
<td></td>
<td>031/11555</td>
<td>T Th 6:10pm - 7:25pm</td>
<td>404 Dodge Building</td>
<td>Uri Kochavi</td>
<td>3</td>
<td>21/25</td>
</tr>
<tr>
<td></td>
<td>032/11556</td>
<td>T Th 6:10pm - 7:25pm</td>
<td>716 Hamilton Hall</td>
<td>Callum Blackmore</td>
<td>3</td>
<td>25/25</td>
</tr>
<tr>
<td></td>
<td>033/20054</td>
<td>T Th 10:10am - 11:25am</td>
<td>Online Only</td>
<td>Alexander Rothe</td>
<td>3</td>
<td>26/25</td>
</tr>
</tbody>
</table>

### MUSI UN1518 KEYBOARD HARMONY/MUSICIANSHIP. 1.00 point.
Prerequisites: Instructor Permission

<table>
<thead>
<tr>
<th>Spring 2022: MUSI UN1518</th>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 1518</td>
<td>001/10792</td>
<td></td>
<td>Room TBA</td>
<td>Michael Skelly</td>
<td>1.00</td>
<td>3/12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall 2022: MUSI UN1518</th>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 1518</td>
<td>001/10402</td>
<td></td>
<td>Room TBA</td>
<td>Michael Skelly</td>
<td>1.00</td>
<td>0/12</td>
</tr>
</tbody>
</table>

### MPP UN1521 University Orchestra . 2 points.
Prerequisites: Auditions are required. Sign up for an audition on the MPP website: wwwmpp.music.columbia.edu or on the CUO website: http://cuo.music.columbia.edu/
Auditions are required. Sign up for an audition on the MPP website: wwwmpp.music.columbia.edu or on the CUO website: http://cuo.music.columbia.edu/ Accepting NEW STUDENTS in FALL semester ONLY unless otherwise noted. All accepted MPP students must register for ensembles by the change-of-program deadline every semester in order to be allowed to participate. Petitioning students or students not able to register must notify MPP staff prior to this deadline. Contact Music Performance Program at mpp@columbia.edu Weekly meetings with ensemble and end-of-semester performance required.

<table>
<thead>
<tr>
<th>Spring 2022: MPP UN1521</th>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MPP 1521</td>
<td>001/10794</td>
<td>T 6:30pm - 9:30pm Room TBA</td>
<td>Jeffrey Milarsky</td>
<td>2</td>
<td>68/200</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall 2022: MPP UN1521</th>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MPP 1521</td>
<td>001/10313</td>
<td>T 6:30pm - 9:30pm Room TBA</td>
<td>Jeffrey Milarsky</td>
<td>2</td>
<td>0/75</td>
<td></td>
</tr>
</tbody>
</table>

Fall 2022: HUMA UN1123

<table>
<thead>
<tr>
<th>Course</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
</table>
**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

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MPP 1541</td>
<td>001/10927</td>
<td></td>
<td>Christine</td>
<td>1</td>
<td>10/50</td>
</tr>
<tr>
<td>MPP 1541</td>
<td>002/10928</td>
<td></td>
<td>Bruce Barth</td>
<td>1</td>
<td>6/50</td>
</tr>
<tr>
<td>MPP 1541</td>
<td>003/10929</td>
<td></td>
<td>Bruce Barth</td>
<td>1</td>
<td>5/50</td>
</tr>
<tr>
<td>MPP 1541</td>
<td>004/10930</td>
<td></td>
<td>Vince Cherico</td>
<td>1</td>
<td>7/50</td>
</tr>
<tr>
<td>MPP 1541</td>
<td>005/10931</td>
<td></td>
<td>Victor Lin</td>
<td>1</td>
<td>8/50</td>
</tr>
<tr>
<td>MPP 1541</td>
<td>006/10932</td>
<td></td>
<td>Ole Mathisen</td>
<td>1</td>
<td>6/50</td>
</tr>
<tr>
<td>MPP 1541</td>
<td>007/10933</td>
<td></td>
<td>Laubrock</td>
<td>1</td>
<td>7/50</td>
</tr>
<tr>
<td>MPP 1541</td>
<td>008/10934</td>
<td></td>
<td>Ole Mathisen</td>
<td>1</td>
<td>5/50</td>
</tr>
<tr>
<td>MPP 1541</td>
<td>009/10935</td>
<td></td>
<td>Don Sickler</td>
<td>1</td>
<td>10/50</td>
</tr>
<tr>
<td>MPP 1541</td>
<td>010/10936</td>
<td></td>
<td>Ole Mathisen</td>
<td>1</td>
<td>0/50</td>
</tr>
</tbody>
</table>

**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

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MPP 1551</td>
<td>001/10938</td>
<td></td>
<td>James Kerr</td>
<td>1</td>
<td>6/50</td>
</tr>
<tr>
<td>MPP 1551</td>
<td>002/10939</td>
<td></td>
<td>Alicia Lindsey</td>
<td>1</td>
<td>5/50</td>
</tr>
<tr>
<td>MPP 1551</td>
<td>003/10940</td>
<td></td>
<td>Elizabeth Brown</td>
<td>1</td>
<td>4/50</td>
</tr>
<tr>
<td>MPP 1551</td>
<td>004/10941</td>
<td></td>
<td>Yumi</td>
<td>1</td>
<td>2/50</td>
</tr>
<tr>
<td>MPP 1551</td>
<td>005/10942</td>
<td></td>
<td>Jeff Warschauer</td>
<td>1</td>
<td>0/50</td>
</tr>
<tr>
<td>MPP 1551</td>
<td>006/10943</td>
<td></td>
<td>Leo Traversa,</td>
<td>1</td>
<td>9/50</td>
</tr>
<tr>
<td>MPP 1551</td>
<td>007/10944</td>
<td></td>
<td>Vince Cherico</td>
<td>1</td>
<td>11/50</td>
</tr>
<tr>
<td>MPP 1551</td>
<td>010/10936</td>
<td>F 10:00am - 12:00pm Room TBA</td>
<td>Taoufik Ben-Amor</td>
<td>1</td>
<td>0/50</td>
</tr>
</tbody>
</table>

**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 ethnomusicalological 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 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.

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.
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 Ear-Training sequence, up through Ear-Training IV

Spring 2022: MUSI UN2318
Course Section/Call Times/Location Instructor Points Enrollment
MUSI 2318 001/10788 M W 1:10pm - 2:25pm 404 Dodge Building Galen DeGraf 3.00 11/16

Fall 2022: MUSI UN2318
Course Section/Call Times/Location Instructor Points Enrollment
MUSI 2318 001/10376 T Th 1:10pm - 2:25pm 405 Dodge Building 3.00 8/20

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

Spring 2022: MUSI UN2319
Course Section/Call Times/Location Instructor Points Enrollment
MUSI 2319 001/10789 T Th 1:10pm - 2:25pm 405 Dodge Building Peter Susser 3.00 17/22

Fall 2022: MUSI UN2319
Course Section/Call Times/Location Instructor Points Enrollment
MUSI 2319 001/10377 M W 1:10pm - 2:25pm 405 Dodge Building 3.00 8/20

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.

Spring 2022: MUSI UN2582
Course Section/Call Times/Location Instructor Points Enrollment
MUSI 2582 001/10796 M W 1:10pm - 2:25pm 112 Dodge Building Ole Mathisen 3 11/25

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

Spring 2022: MUSI UN3127
Course Section/Call Times/Location Instructor Points Enrollment
MUSI 3127 001/11447 M W 4:10pm - 5:25pm 622 Dodge Building Giuseppe 3.00 11/25

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 Section/Call Times/Location Instructor Points Enrollment
MUSI 3128 001/10405 T Th 2:40pm - 3:55pm 622 Dodge Building Susan Boynton 3.00 0/35

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 2022: MUSI UN3129
Course Section/Call Times/Location Instructor Points Enrollment
MUSI 3129 001/10779 T Th 2:40pm - 3:55pm 622 Dodge Building Benjamin 3.00 29/35

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.

Spring 2022: MUSI UN3171
Course Section/Call Times/Location Instructor Points Enrollment
MUSI 3171 001/10880 M W 1:10pm - 2:25pm 405 Dodge Building Julia Doe 3 11/15
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 workshopped, rehearsed, and performed (and/or recorded).

Prerequisites: MUSI UN2319/Intro to Comp I
Composition in more extended forms. Study of advanced techniques of contemporary composition. Readings of student works.

MUSI UN3241 ADVANCED COMPOSITION I. 3.00 points.
Composition Faculty

Prerequisites: MUSI UN3239 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.

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.

MUSI 3317

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.

AHMM UN3321 Introduction To the Musics of India and West Asia. 3 points.
CC/GS/SEAS: Partial Fulfillment of Global Core Requirement

AHMM UN3321

MUSI 3321

MUSI UN3330 TECHNIQUES OF 20TH CENTURY MUSIC. 3.00 points.
Prerequisites: MUSI UN3239 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 UN3331 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.

AHMM UN3320

MUSI 3321

MUSI UN3321

MUSI 3330

MUSI 3331

Music
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

Spring 2022: MUSI UN3322
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
MUSI 3322   001/10791  T Th 1:10pm - 2:25pm  622 Dodge Building  Joseph Dubiel  3.00  14/16

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  3.00  6/20

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.

Spring 2022: MUSI UN3400
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
MUSI 3400   001/10797  T Th 4:10pm - 5:25pm  622 Dodge Building  Mario Cancel- 3  22/35
Bigay

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  Aaron Fox  3  0/35

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 (A ACM), 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 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 music piracy, and the recent changes in the music industry to focus on data gathering 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.

Spring 2022: MUSI UN3995
Course Number  | Section/Call Number | Times/Location | Instructor | Points | Enrollment
--- | --- | --- | --- | --- | ---
MUSI 3995 | 001/13782 | | Susan Boynton | 3 | 0/5
MUSI 3995 | 002/12143 | | Alessandra Ciucci | 3 | 0/5
MUSI 3995 | 004/13786 | | Julia Doe | 3 | 0/5
MUSI 3995 | 005/13787 | | Joseph Dubiel | 3 | 1/5
MUSI 3995 | 007/13791 | | Aaron Fox | 3 | 0/5
MUSI 3995 | 008/13799 | | Walter Frisch | 3 | 0/5
MUSI 3995 | 009/13801 | | Bradford Garton | 3 | 0/5
MUSI 3995 | 010/13803 | | Giuseppe Gettino | 3 | 0/5
MUSI 3995 | 011/13805 | | Georg Friedrich Haas | 3 | 1/5
MUSI 3995 | 013/13807 | | Mariusz Kozak | 3 | 0/5
MUSI 3995 | 014/13810 | | George Lewis | 3 | 0/5
MUSI 3995 | 015/13957 | | Jeffrey Milarsky | 3 | 0/5
MUSI 3995 | 017/13811 | | Elaine Sisman | 3 | 0/5
MUSI 3995 | 018/13956 | | Benjamin Steege | 3 | 0/5
MUSI 3995 | 019/13812 | | Magdalena Baczewska | 3 | 0/5
MUSI 3995 | 020/13813 | | Peter Susser | 3 | 0/5
MUSI 3995 | 021/13815 | | Christopher Washburne | 3 | 0/5
MUSI 3995 | 022/20352 | | Seth Cluett | 3 | 1/5

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 | 002/10421 | | Alessandra Ciucci | 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 | 0/5
MUSI 3995 | 009/10428 | | Bradford Garton | 3 | 0/5
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 | | Ana Maria Ochoa | 3 | 0/5
MUSI 3995 | 019/10434 | | Magdalena Baczewska | 3 | 0/5
MUSI 3995 | 020/10435 | | Peter Susser | 3 | 0/5
MUSI 3995 | 021/10436 | | 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.

Spring 2022: MUSI UN3998
<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 3998</td>
<td>001/13816</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>002/13817</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>004/13818</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>005/13819</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>006/13820</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>008/13821</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>009/13823</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>010/13824</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>011/13827</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>013/13829</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>014/13831</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>015/13832</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>017/13834</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>018/13835</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>019/13836</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>020/13838</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>021/13839</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>022/13841</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 3998</td>
<td>023/13779</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fall 2022: MUSI UN3998

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

Spring 2022: MUSI GU4060
<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 4060</td>
<td>001/15043</td>
<td>F 10:00am - 12:00pm</td>
<td>320 Dodge Building</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 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

Spring 2022: MUSI GU4230
<table>
<thead>
<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 4230</td>
<td>001/14450</td>
<td>T 4:10pm - 6:00pm</td>
<td>320 Prentis Hall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 4230</td>
<td>AU1/18570</td>
<td>T 4:10pm - 6:00pm</td>
<td>320 Prentis Hall</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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

Spring 2022: MUSI GU4407

MUSI GU4425 Sounding Islam. 3 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 transnational perspective.

Spring 2022: MUSI GU4425

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 2022: MUSI GU4515

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 repertory 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
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.

Spring 2022: MUSI GU4630
Course Number 001/11448 001/10458
Times/Location M 1:10pm - 4:00pm M 1:10pm - 4:00pm
317 Prentis Hall 317 Prentis Hall
Instructor Rosana Caban Rosana Caban
Points 3 3
Enrollment 14/15 6/15

MUSI GU4601 Music and the Electrical Imaginary. 3 points.
This undergraduate seminar explores the long history of how people have imagined the relationship between music and electricity. An interdisciplinary seminar, this course uses methodologies from historical musicology, ethnomusicology, and science and technology studies to map the scientific concepts, technological instruments, and musical practices that have contributed to what is now an abstract noun: “electronic music.” Beginning with early modern fantasies of magnetic and electrical music, it continues through 19th century developments in acoustics and electroacoustics; examines early 20th century systems of networked electrical control and communication; explores the consequences of magnetic audio tape; surveys electronic music studios in Cologne, Buenos Aires, Toronto, New York, and San Francisco; traces the development of voltage-controlled synthesizers in the 1960s; meditates on music, mathematics, and mysticism; and historically situates the development of computer music. This course is intended to foster interdisciplinary dialogue between students interested in the study of music (including historians, ethnomusicologists, theorists, and composers) and the study of science and technology (including historians, researchers, and engineers).

MUSI GU4802 Sound, Music and Death. 3 points.
This seminar is an exploration of the roles of sound and music play in people’s attempts to grapple with death and its many auras. We will read literature from ethnomusicology, anthropology, and sound studies, and listen to musicos 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-audios (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.

Spring 2022: MUSI GU4810
Course Number 001/10459
Times/Location M 4:10pm - 6:00pm
320 Prentis Hall
Instructor Seth Cluett
Points 3
Enrollment 0/15

MUSI GU4998 SUPERVISED INDEPENDENT STUDY. 1.00-3.00 points.
Spring 2022: MUSI GU4998
Course Number 001/12625
Times/Location M 4:10pm - 6:00pm
320 Prentis Hall
Instructor Seth Cluett
Points 1.00-3.00
Enrollment 2/5

Fall 2022: MUSI GU4998
Course Number 001/10455
Times/Location M 4:10pm - 6:00pm
320 Prentis Hall
Instructor Seth Cluett
Points 1.00-3.00
Enrollment 0/5

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