Department of Music

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• Thomas Christensen

Professors

• Philip V. Bohlman
• Thomas Christensen
• Martha Feldman
• Robert L. Kendrick
• Marta Ptaszynska
• Anne Walters Robertson
• Augusta Read Thomas
• Lawrence Zbikowski

Associate Professors

• Berthold Hoeckner
• Travis A. Jackson
• Steven Rings

Assistant Professors

• Jessica Baker
• Seth Brodsky
• Anthony Cheung
• Jennifer Iverson
• Sam Pluta

Senior Lecturers

• James Kallembach
• Barbara Schubert

Lecturers
• Philip Kloeckner

Emeritus Faculty

• Easley R. Blackwood
• Philip Gossett
• Shulamit Ran
• Don Randel

Programs of Study

The Department of Music at the University of Chicago offers the degree of Doctor of Philosophy in three areas: composition, ethnomusicology and the history and theory of music.

The program in composition is designed to develop students’ creative and technical abilities at writing new music. Students take individual composition lessons with faculty members, often studying with more than one faculty member in the course of their residence. Students also receive training in a wide variety of related areas and skills, including score reading and conducting, orchestration, musical analysis, twentieth century styles, historical periods and (optionally) computer generated sound synthesis. A portion of this training will lead to the development of a minor field in ethnomusicology, musicology, theory and analysis or research in computer music. There is a weekly seminar for all of the students in the composition program, designed to broaden the perspectives and address the problems of aspiring composers.

The program in ethnomusicology prepares students to carry out scholarship and writing about the place of music in various cultures. Students receive grounding in cultural theory, anthropology, ethnographic methods, problems in cross-cultural musical analysis, and a variety of world and popular musics. They also conduct fieldwork on some of these musics. The program is interdisciplinary, drawing upon course offerings in music, anthropology and a variety of area studies.

The program in music history and theory prepares students to carry out various kinds of scholarship and writing about music, especially (but not solely) in traditions of European and American repertories. Students may emphasize either the historical or theoretical side of scholarship, according to their interests, and may also choose to pursue a minor field in composition. Students emphasizing music history typically concentrate on varieties of musicology that include cultural history, textual criticism, stylistic studies, institutional history, hermeneutics and critical theory. Students emphasizing music theory typically concentrate on detailed analysis of individual works, clusters of works (by genre or composer, for example), theoretical systems and the history of theory. Most students who
complete the Ph.D. in music history and theory seek academic employment, but others have gone on to work in fields such as publishing, operatic production, and commercial editing.

The Degree of Master of Arts

Students seeking a master’s degree should apply to the Master of Arts Program in the Humanities (MAPH), a three-quarter program of interdisciplinary study. MAPH students often take classes with students in the Ph.D. programs. Further details about the MAPH program are available at http://maph.uchicago.edu/

Fellowships

Students admitted to doctoral study are typically awarded a five-year fellowship package that includes full tuition, academic year stipends, summer stipends, and medical insurance. Teaching training is a vital part of the educational experience at the University, so all fellowships include a required teaching component.

Courses

The following provides a general outline of educational opportunities and degree requirements in the programs, but in no way replaces the detailed information given to all prospective students and enrolled students in the department. Up to date information about academic programs and courses is available on the website of the Music Department at http://music.uchicago.edu .

During the first two years of study students take a number of required offerings (numbered between 30000 and 39900) including analysis courses, proseminars in historical periods and in ethnomusicology, courses on particular skills and individual composition lessons, depending on their programs of study. At the same time they take seminars (numbered above 41000), which tend to be more specialized and more advanced. About half of a student’s schedule consists of electives, which may include non-required courses in the department, courses given outside the department and reading courses (i.e. independent studies).

Students entering the program without a master’s degree in music from another institution take fifteen courses during the first two years of registration (before taking comprehensive exams). Those entering with a master’s degree from another institution normally take nine courses in the first year of registration (before taking comprehensive exams).

In addition to courses and other requirements (listed below), students who wish to obtain an M.A. must submit two seminar papers, or a composition of at least eight minutes, for approval by the faculty.

During the second two years of study, students in the scholarly programs are required to take three seminars, and students in composition are expected to develop a minor field
of four courses. Standard minors for composition students include ethnomusicology, musicology, theory and analysis, or computer music research. After the comprehensive exams, students fulfill remaining requirements and begin work on the dissertation (see below).

Students entering their program of study without a master’s degree in music can expect to complete their course work in three or four years. Those entering with a master’s can expect to complete their course work in two or three years.

**Comprehensive Examinations**

Students ordinarily take comprehensive exams (https://lucian.uchicago.edu/blogs/musiccurriculum/#Overview_Exams_Comprehensive_Examinations) just prior to the beginning of the third year in the program. Students entering with a master’s degree in music from another institution have the option of taking their exams at the beginning of their second year.

Students in composition take three comprehensive examinations:

- The composition of a work based on a set of given guidelines
- An oral examination on ten compositions from the repertory
- A close analysis of a single work or movement

Students in ethnomusicology take four comprehensive exams:

- Conceptual Foundations: essays covering broad issues of theoretical importance to ethnomusicology and musicology.
- Cultural Areas: essays demonstrating knowledge of two world musical cultural areas. There will be three essay questions of equal length. Two questions will be based on a primary cultural area. One question will be based on a secondary cultural area; the secondary area may be a historical era.
- Twelve Single Sheets: These will normally include six aural and six written examples drawn from Cultural Areas relevant to the student’s research and broader ethnomusicological work. Examples will be drawn from a list of works provided in the first year.
- A close analysis of a musical work, selected by faculty prior to administration of the examination from three options:
  a. An ethnomusicological example (which may involve transcription from a recording, analysis of a previous transcription, or some combination of these)
  b. A tonal Western example
  c. An atonal Western example
Students in history and theory take four of the following eight examinations (within some distribution guidelines):

- The identification of musical scores or excerpts drawn from European traditions of the 9th to the 20th centuries. Students pursuing a minor field in composition may substitute a two-hour oral examination on musical repertory.
- History concentrators will take four sets of essays on the history of European traditions, corresponding to the four proseminars in music history (Music 32500, 32600, 32700, and 32800). Theory concentrators will take two such sets of historical essays—one on music before 1800, one on music after 1800—and two sets of essays in the history of music theory.
- A close analysis of a single work or movement, to be selected from tonal analysis or atonal analysis.
- One further set of essays, to be drawn from the following:
  - a set of essays in Conceptual Foundations of Musical Scholarship (https://lucian.uchicago.edu/blogs/musiccurriculum/#Ethno_conceptual_foundations)
  - a set of essays in the History of Music Theory
  - a further analysis exam (tonal or atonal)
  - an ethnomusicological cultural area (https://lucian.uchicago.edu/blogs/musiccurriculum/#Ethno_cultural_areas)

While course work helps prepare students for comprehensive exams, students are expected to be enterprising in their efforts to determine both areas of weakness that they need to work on, and ways to synthesize and interrelate knowledge about history, repertory, theory, and so forth. Students should expect to spend an extended period of time engaged in intensive individual study in preparation for comprehensive exams, particularly during the summer before taking them.

**Special Field Examination/Dissertation Proposal**

After having passed the comprehensive exams, students in music history and theory and in ethnomusicology also take a two-part oral exam at some time during the third or fourth year. For students in ethnomusicology, the first part of the oral tests the student’s knowledge of, and ability for, synthetic thought within a selected area of world music. For all students, the exam is a defense of the dissertation prospectus, demonstrating the propriety and feasibility of the topic and the student’s knowledge of the existing literature about it. Normally students take this exam in the third or fourth year. The exam is administered by the student’s dissertation committee (often including a person from outside the department), with additional faculty members sometimes attending as well.
Dissertation

For students in music history and theory and in ethnomusicology the dissertation for the Ph.D. consists of a book length study that makes an original contribution to research and thought. Students in composition must complete a large scale composition that shows professional competence, as well as a paper demonstrating ability to do advanced work in an area of musical scholarship (ordinarily the student’s minor field), normally 30–50 pages in length. All students are required to defend the dissertation before receiving the degree.

Language Examinations

Language Examinations (https://lucian.uchicago.edu/blogs/musiccurriculum/#Overview_Exams_Language_Examinations) are administered by the Department of Music to its students. Students do not take the Foreign Language Reading Examinations administered by the University. Department examinations in German, French, Italian and Latin are given each quarter, except summer, and in other languages on an ad hoc basis. Specific language requirements are listed in the curriculum for each area of study. Language examinations are announced several weeks in advance and typically take place during the fifth or sixth weeks of the term. They require the student to translate about 400 words of a passage of medium difficulty from source materials or musicological literature. Students are given two hours to translate the entire passage with the aid of a dictionary; the quality as well as the completeness and accuracy of the translation are judged. There is no limit to the number of times that a student may retake a language examination. Sample examinations are available in the Department office.

Any request for a departure from the languages used to fulfill degree requirements may be addressed in the form of a petition to the Graduate Curriculum Committee, including petitions for examinations in languages not regularly tested. Such petitions must demonstrate specific and direct relevance to the student’s research or compositional work. Petitions should be addressed to the Director of Graduate Studies, and must be submitted at least two months before the student would take the exam.

Musicianship Examinations

Examinations in practical musicianship skills (https://lucian.uchicago.edu/blogs/musiccurriculum/#Overview_Exams_Musicianship_Examinations) are administered by the Department of Music. These include examinations in basic musicianship skills and advanced musicianship skills. Examinations in basic musicianship include musical dictation, sight singing, and sight reading at the piano or another instrument in the Western musical tradition. Advanced musicianship skills include three skills to be realized at the piano (for students with advanced keyboard skills) or realized in written form (for students with no advanced keyboard skills): figured bass, reading of open vocal scores in old clefs and orchestral score reading (with a 24-hour preparation period). Other advanced musicianship skills are atonal dictation, transcription of music from oral or improvisatory traditions, improvisation in an improvisatory tradition, and playing in a University ensemble for at least one year concluding with a public concert. Students may petition to play in a recognized
performing group other than official University ensembles. Students may also petition to fulfill the ensemble requirement through a solo performance in a university concert.

The number and kind of musicianship examinations for composition, ethnomusicology, history, and theory vary according to the respective programs as specified in the department’s Graduate Curriculum (https://lucian.uchicago.edu/blogs/musiccurriculum/#Overview_Exams_Musicianship_Examinations). Musicianship examinations are given during each of the three quarters. There is no limit to the number of examinations a student may take at a single sitting, and no limit to the number of times that a student may retake a musicianship examination. The Department offers free, informal, non-credit instruction in these skills. Instruction will be offered on an individual basis. The Department is not obligated to offer instruction in the area chosen by the student.

All departmental master’s degrees require successful completion of two musicianship examinations, except composition, which requires successful completion of three.

Colloquium

The Colloquium is a series of lectures followed by discussion and normally given by speakers from other institutions who are specially invited by the Music Department to share their recent research or compositions with students and faculty. Attendance at a total of six quarters of colloquium is required, and students may register for colloquium in any quarter. Students must attend at least half of the lectures in a given term to fulfill the colloquium requirement for that term.

Graduate Teaching

There exist a number of opportunities for teaching during students’ graduate careers. The various teaching opportunities range from assistantships to individual course assignments for which students have virtually full responsibility. The kinds of courses taught or assisted by graduate students include those in history, appreciation, theory, ear training, and world music. In addition to these assignments, students may be nominated for Stuart Tave Teaching Fellowships in the Humanities Collegiate Division, which allow advanced graduate students in the humanities to teach upper level undergraduate courses in their own areas of research.

Performing Activities

Students are expected to be able to perform creditably on some instrument or to sing, and candidates for the degree are encouraged to participate in one or more of the performance organizations on campus supported by the Department of Music. These include the University Symphony Orchestra, the Wind Ensemble, the University Chorus, the Motet Choir, the Early Music Ensemble, the New Music Ensemble, the Jazz Ensemble, the Middle Eastern Music Ensemble, and the South Asian Music Ensemble.
Application

Applicants to the programs in music history and theory and in ethnomusicology will be asked to submit two papers as samples of their previous works in addition to the usual application forms, transcripts, letters of recommendation, and GRE scores. Applicants in composition will be asked to submit scores, preferably three, and recordings if available, digitally or in hard copy.

In addition to their scholastic skills, students need at least a modicum of proficiency in fundamental musical skills in order to succeed in the program. It is expected that entering students have competence in playing a musical instrument or singing, as well as possess basic skills in ear training and music theory.

Prospective applicants seeking more detailed information about the course requirements, exams, etc. than is given here should refer to the Graduate Curriculum.

Further information about the various aspects of the graduate program, such as course descriptions and the Graduate Curriculum (https://lucian.uchicago.edu/blogs/musiccurriculum/#Overview), can also be obtained from the Department of Music’s home page on the World Wide Web, http://music.uchicago.edu. Students interested in the program can apply online.

The application process for admission and financial aid for all graduate programs in Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available online at http://humanities.uchicago.edu/students/admissions.

International students must provide evidence of English proficiency by submitting scores from either the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS). Questions pertaining to admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.
Music Courses

MUSI 30716. Opera as Idea and as Performance. 100 Units.
Is opera an archaic and exotic pageant for fanciers of overweight canaries, or a relevant art form of great subtlety and complexity that has the power to be revelatory? In this course of eight sessions, jointly taught by Professor Martha Nussbaum and Anthony Freud, General Director of Lyric Opera of Chicago, we explore the multi-disciplinary nature of this elusive and much-maligned art form, with its four hundred-year-old European roots, discussing both historic and philosophical contexts and the practicalities of interpretation and production in a very un-European, twenty-first century city. Anchoring each session around a different opera, we will be joined by a variety of guest experts, including a director, conductor, designer and singer, to enable us to explore different perspectives. The tentative list of operas to be discussed include Monteverdi’s The Coronation of Poppea, Mozart’s Don Giovanni, Rossini’s La Cenerentola, Verdi’s Don Carlos, Puccini’s Madama Butterfly, Wagner’s Ring, Strauss’s Elektra, and Britten’s Billy Budd.
Instructor(s): A. Freud, M. Nussbaum
Terms Offered: Spring
Prerequisite(s): Students do not need to be able to read music, but some antecedent familiarity with opera would be extremely helpful. CD’s and DVD’s of the operas will be placed on reserve.
Note(s): Students should register via discussion section.
Equivalent Course(s): PHIL 31102, LAWS 96304, MUSI 24416, PHIL 21102

MUSI 31400. Proseminar: Music Analysis. 100 Units.
This proseminar provides both an active, hands-on workshop in musical analysis as well as an opportunity reflect on the nature of academic musical analysis and its place in the disciplinary landscape of 2017. Readings drawn from the current theoretical literature will introduce students to a range of analytical methods, most of which fall outside the purview of the “canonical” graduate music analysis classes in the music curriculum (i.e., Music 31100–31300). In our weekly analytical work we will seek a balance between comparative breadth—drawing on multiple analytical methods—and mastery of specific analytical techniques. Our aim will be to embrace plural methodologies while at the same time honing our critical and evaluative capacities; indeed, we will be especially interested in exploring the status of analytical validity and “criteria of correctness” (Dunsby) in a pluralistic methodological field. Another central theme will be the “multimedia” of academic music analysis: the interaction of sound, text, image, and performance in the effective communication of analytical insight.

Repertories addressed will include early music, non-Western repertories (centering especially on the recent work of Tenzer, Roeder, et al), and popular music, in addition to more familiar common-practice fare. Coursework will involve weekly analytical assignments, presentations, and a final paper.

Instructor(s): Steve Rings
Terms Offered: Spring

MUSI 31506. Modal Analysis. 100 Units.
No description available.
Instructor(s): Kaley Mason
Terms Offered: Autumn
MUSI 31901. Introduction to Cognitive Musicology. 100 Units.
This course surveys recent research in music cognition and cognitive psychology and explores how it can be applied to music scholarship. We begin with a general review of research on categorization, analogy, and inferential systems. This review is paired with close readings of empirical literature drawn from cognitive science, neuroscience, and music psychology, as well as theoretical work in cognitive linguistics and cognitive anthropology. Student projects focus on applications of research in cognitive science to historical musicology, ethnomusicology, music theory, or music analysis. Weekly lab meetings required.
Instructor(s): L. Zbikowski Terms Offered: Various
Prerequisite(s): MUSI 15300 or equivalent. Open to nonmajors with consent of instructor.
Note(s): This course typically is offered in alternate years.
Equivalent Course(s): MUSI 25701

MUSI 32517. Prosem: Hist & Notatn of Monophonic & Polyphonic mus to c.1520. 100 Units.
History and Notation of Monophonic and Polyphonic Music to c. 1520. This proseminar deals with issues of transmission, compositional history, context and function of music, c.750–c.1520. There will be weekly readings on important problems, listening, and notation assignments. The course requires two papers (each ca. 10 pp.), one on a monophonic topic, one on a polyphonic topic.
Instructor(s): Lawrence Earp Terms Offered: Spring

MUSI 32600. Pro-Seminar: Music 1700-1800. 100 Units.
No description available.
Instructor(s): Martha Feldman Terms Offered: Autumn

MUSI 32800. Proseminar: Music from 1900-2000. 100 Units.
No description available.
Instructor(s): Seth Brodsky Terms Offered: Winter 2014

MUSI 33503. Introduction to the Musical Folklore of Central Asia. 100 Units.
This course explores the musical traditions of the peoples of Central Asia, both in terms of historical development and cultural significance. Topics include the music of the epic tradition, the use of music for healing, instrumental genres, and Central Asian folk and classical traditions. Basic field methods for ethnomusicology are also covered. Extensive use is made of recordings of musical performances and of live performances in the area.
Instructor(s): K. Arik Terms Offered: Spring
Prerequisite(s): Knowledge of Arabic and/or Islamic studies helpful but not required
Equivalent Course(s): ANTH 25905,EEUR 23400,EEUR 33400,MUSI 23503,NEHC 30765,NEHC 20765

MUSI 33800. Ethnomusicology Proseminar. 100 Units.
The topic of this seminar varies per faculty member.
Instructor(s): Philip Bohlman Terms Offered: Winter 2013
MUSI 33817. History in Practice: Musical Multiculturalism in Brazil. 100 Units.
Brazil is a country uniquely identified with its musical history. This course is designed to describe how Indigenous, African, and European influences merged over the course of the 19th and 20th centuries to create Brazil’s rich and complex musical tradition. We will focus especially on the interaction of erudite and popular influences, and on the musical and social processes that gave birth to distinctly Brazilian genres such as Samba, Choro, Maracatu, and Frevo. Taught by a renowned Brazilian composer and guitarist, this course will explore Brazil’s musical history through live musical performance as well as lectures, readings, recordings, and discussion.
Instructor(s): Sergio Assad Terms Offered: Autumn
Equivalent Course(s): LACS 35112, HIST 26818, HIST 36218, MUSI 23817, LACS 25112

MUSI 33900. Music Anthropology. 100 Units.
This course is a selective introduction to anthropology and related, influential strands of high/critical theory, on one hand, and the changing relation of both to the study of music and the field of ethnomusicology, on the other. After an opening situating the course’s origin and content in university and broader intellectual currents, we will proceed through a series of modules focused on particular issues and approaches: culture; society; research paradigms and theory; ethnography; intellectual crises and questions; the emergent field known as sound studies; and, finally, anthropological studies of art and music. Rather than providing a comprehensive survey, then, this course presents students with a series of paths they might fruitfully explore further, a set of tools for navigating the heterogeneous, distributed nature of fields with ever-proliferating subfields and research/writing paradigms.
Instructor(s): Travis Jackson Terms Offered: Spring. Variable

MUSI 33911. Jewish Music. 100 Units.
Few questions in ethnomusicology and music history remain as enigmatic and yet ideologically charged as, What is Jewish music? With responses ranging from claims that Jewishness defies representation with music to those that argue for a plurality possible only when Jewish culture appropriates the musics of constantly shifting historical contexts, Jewish music has acquired remarkably important resonance in the history of religions and in the meaning of modernity. In this proseminar we approach the richness and diversity of Jewish music as givens and as starting points for understanding of both the sacred and the secular in Jewish culture. The cultural contexts and soundscapes of Jewish music, thus, are not isolated, restricted, for example, to the synagogue or ritual practice, but rather they cross the boundaries between traditions, genres, and even religions. The sound materials and structures of Jewish music, say, the modal ordering of Arabic classical music that is standard for biblical cantillation in Israel, will be treated as complex phenomena that both influence and are influenced by the worlds around Jewish communities. Genres and musical practices will be examined in their full diversity, and we shall move across the repertories of liturgical, folk, art, and popular music.
Instructor(s): P. Bohlman Terms Offered: Various
Equivalent Course(s): MUSI 23911
MUSI 34000. Composition Lessons. 100 Units.
This course consists of individual weekly composition lessons.
Instructor(s): Anthony Cheung, Marta Ptaszynska, August Read Thomas Terms Offered: Autumn, Winter, Spring

MUSI 34517. Opera in the Age of Its Mechanical Reproducibility. 100 Units.
Instructor(s): D. Levin Terms Offered: Spring
Equivalent Course(s): GRMN 37717, TAPS 28422, TAPS 38422, CMST 28301, CMST 38301, MUSI 24517, GRMN 27717

MUSI 34700. Introduction to Computer Music. 100 Units.
During the first quarter, students learn the basics of digital synthesis, the Musical Instrument Digital Interface (MIDI), and programming. These concepts and skills are acquired through lecture, demonstration, reading, and a series of production and programming exercises. Weekly lab tutorials and individual lab time in the department’s computer music studio are in addition to scheduled class time.
Instructor(s): Staff Terms Offered: Autumn
Prerequisite(s): Consent of instructor. Rudimentary musical skills (but not technical knowledge) required.
Note(s): Basic Macintosh skills helpful.
Equivalent Course(s): MUSI 26300

MUSI 34900. Contemporary Opera. 100 Units.
The course will explore the diversity of trends, aesthetics, and musical styles in opera after 1980 both in Europe and in America. Major emphasis will be placed on analysis of the most representative operas of that time. The selection of these operas was based on musical and artistic merit, historic importance, and cultural expression. Works that will be analyzed will be operas based on Greek dramas (Aharony's "Oedipus" and LaCroix's "The Birds"); operas that represent surrealist trends, such as J. Cage's "Europeas" and Ligeti's "Grand Macabre"; psychological dramas found in the operas of Schnittke ("The Life with an Idiot") and Nyman's "The Man Who Mistook His Wife for a Hat"; political dramas such as Adams's "Nixon in China" and McManus's "Killing the Goat"; historical dramas such as Glass's "Akhnaten," Tan Dun's "Marco Polo," and Ptaszynska's "Valldemosa"; operas written under Broadway influences such as Ades's "Powder her Face" and Daugherty's "Jackie O."
and many more.
Instructor(s): M. Ptaszynska Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.
Equivalent Course(s): MUSI 22900
MUSI 36817. Electronic Music Composition With Sound. 100 Units.
Electronic Music II is an introduction to computer-based sound art and live electronic music performance. Our primary tool for this course will be SuperCollider, a computer music programming language designed for composition and real-time music applications. Through this language we will explore the foundations of computer music, including digital instrument design, sequencing, live processing, sound diffusion, and various approaches to algorithmic music generation.
Instructor(s): Sam PLuta Terms Offered: Spring
Equivalent Course(s): MUSI 26817

MUSI 38115. Orchestral Conducting. 100 Units.
This two-quarter introductory course focuses on the art as well as the craft of orchestral conducting. Designed primarily for undergraduate students who have had experience playing in an orchestra, wind ensemble, chamber group, or choral ensemble, the curriculum includes practical instruction, podium experience, background reading, and concert/conductor observation. Through a combination of classroom work, individual instruction, and supplemental ensemble sessions, students will gain significant practical experience in conducting. Weekly class meetings will incorporate singing, keyboard work, and instrumental participation by class members and guest musicians. Important technical exercises will be assigned every week, along with modest reading selections. Several short papers and classroom presentations will be assigned each quarter, in conjunction with background readings and classroom topics. The overall goal of the course is to promote the students’ understanding and appreciation of the technical responsibilities and the artistic possibilities of the conductor’s role, and to promote a basic proficiency in the craft of conducting an instrumental ensemble.
Instructor(s): B. Schubert Terms Offered: Various
Note(s): This is a 2-quarter course, and 100 units will be awarded upon completion of the final quarter.
Equivalent Course(s): MUSI 28000
MUSI 42208. Eclecticism. 100 Units.

Scholars, critics, musicians and fans often deploy the noun “eclecticism”—and its related adjective and adverb forms—to buttress positive evaluations of musicians, musical styles, and musical productions. In this seminar, we will examine the range of meanings and usages of eclecticism in musical discourses, particularly those from the twentieth and twenty-first centuries. Our readings will focus primarily on popular musics and jazz and will approach the topic from the standpoints of ethnomusicology, historical musicology, music theory, and music criticism.

Among the questions we will address are the following. What does it mean to describe an artist, a style or a recording as eclectic? In what kinds of discursive fields can one locate eclecticism? What is its relationship to other terms that have performed similar work in the past, e.g., vanguardism, postmodernism, experimentalism, cosmopolitanism? What terms serve as foils for eclecticism, and how might we relate both sets of terms to continued assertions of the existence of musical authenticities? Likewise, how might we understand the
MUSI 44417. Film Music -- Film Sound. 100 Units.
This graduate research seminar will explore the relationship between film music and film sound. Our focus will be exploratory, based on an eclectic list of films, supplemented by relevant readings in film music studies and film sound studies. Participants will provide sample analyses of films, short reports on weekly readings, and write a research paper to be presented at a mini-conference in Week 11.
Instructor(s): Berthold Hoeckner Terms Offered: Spring
Equivalent Course(s): CMST 48117

MUSI 44713. Post-Punk. 100 Units.
No description available.
Instructor(s): Travis Jackson Terms Offered: Autumn 2013

MUSI 44817. Words and Fifteenth-Century Sacred Music. 100 Units.
Scholars have studied the development of sacred music in the fifteenth century from the viewpoints of institutions, musicians, art, architecture, repertories, rituals, archival documents, styles, sources, culture, and other perspectives. This evolution can also be captured in another way: in the basic idea that the ancient medieval bond between music and number loosens during this period, and that a new alliance between music and words emerges. Words tell the history of musical institutions, words form the books that musicians read, words make up the texts of musical repertories, words delineate rituals, words comprise archival documents, words inspire musical styles, words fill musical sources, words shape culture. Musical examples by Dunstable, Du Fay, Obrecht, and Josquin signal the multifaceted interactions of music and words, along with a richer understanding of the well-known concept of music-as-rhetoric in the late middle ages.
Instructor(s): A. Robertson Terms Offered: Autumn
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.