Department of Music

Chair
- Berthold Hoeckner

Professors
- Philip V. Bohlman
- Thomas Christensen
- Martha Feldman
- Robert L. Kendrick
- Anne Walters Robertson
- Augusta Read Thomas
- Lawrence Zbikowski
- Berthold Hoeckner

Associate Professors
- Travis A. Jackson
- Steven Rings
- Seth Brodsky

Assistant Professors
- Jessica Baker
- Anthony Cheung
- Jennifer Iverson
- Sam Pluta

Senior Lecturers
- James Kallembach
- Barbara Schubert

Lecturers
- Olga Sanchez-Kisielewska
- Daniel Pesca

Emeritus Faculty
- Easley R. Blackwood
- Philip Gossett
- Shulamit Ran
- Don Randel
- Marta Ptaszynska

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 (MAHP), a three-quarter program of interdisciplinary study. MAHP students often take classes with students in the Ph.D. programs. Further details about the MAHP program are available at http://maph.uchicago.edu/

Fellowships

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 University. Specific details about language requirements are listed in the curriculum for each area of study.

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/
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, University Chamber Orchestra, University Wind Ensemble, University Chorus, Women’s Ensemble, Motet Choir, Rockefeller Chapel Choir, Percussion Ensemble, Chamber Music, Early Music Ensemble, Jazz Ensemble, Middle Eastern Music Ensemble, and South Asian Music Ensemble. The Piano Program and the Vocal Studies Program offer intensive study in those areas with private instruction, master classes and quarterly performance opportunities.

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 30000. Reading Course: Music. 100 Units.**

Independent reading

Instructor(s): Anna Schultz Terms Offered: Winter. Winter 2019 section 21
MUSI 30716. Opera as Idea and 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 opera as a 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. Remark: 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. Law Students and Ph.D. students in Philosophy and Music may register without permission. All others need to apply for permission, and will be part of a lottery.
Instructor(s): M. Nussbaum Terms Offered: Spring
Note(s): Remark: students do not need to be able to read music, but antecedent familiarity with opera would be extremely helpful.
Equivalent Course(s): PHIL 21102, MUSI 24416, PHIL 31102

MUSI 30901. Issues in Film Music. 100 Units.
This course explores the role of film music in the history of cinema. What role does music play as part of the narrative (source music) and as nondiegetic music (underscoring)? How does music of different styles and provenance contribute to the semiotic universe of film? And how did film music assume a central voice in twentieth-century culture? We study music composed for films (original scores) as well as pre-existent music (e.g., popular and classical music). The twenty films covered in the course may include classical Hollywood cinema, documentaries, foreign (e.g., non-Western) films, experimental films, musicals, and cartoons.
Instructor(s): B. Hoeckner
Note(s): This course typically is offered in alternate years.
Equivalent Course(s): CMST 38100, CMST 28100, MUSI 22901

MUSI 30913. Analysis of Music in the Classical Period, 1775-1825. 100 Units.
This course focuses on the analysis of music by composers associated with the Viennese classical period, including Haydn, Mozart, and Beethoven. Topics include classical phrase structure, standard tonal forms such as sonata-allegro, and basic chromatic harmony. Participants present model compositions and write analytical papers.
Instructor(s): S. Rings Terms Offered: Winter 2015
Prerequisite(s): Music 15300 or equivalent
Equivalent Course(s): MUSI 25113

MUSI 31100. Tonal Analysis I. 100 Units.
This course introduces fundamental tools of tonal analysis, applied to music of the eighteenth and nineteenth centuries, accomplished through a focus on Heinrich Schenker's influential theory of linear analysis. A portion of the course will be given over to exploring the historical and cultural context of Schenker's theory, its critical reception, and the ways it has been applied. This will be complemented by an introduction to Schenkerian techniques and the analytical resources they offer. Note: Music 31100 is conceived as a preparation and foundation for Music 31200, which will build directly upon the analytic models and repertoire introduced in Music 31100.
Instructor(s): Lawrence Zbikowski Terms Offered: Winter

MUSI 31200. Tonal Analysis II. 100 Units.
This course is a continuation of Music 31100, a study of advanced techniques in tonal analysis. Much of our work will center on Schenkerian theory, but we will also place Schenkerian approaches in dialogue with other methods, including recent approaches to Formenlebre, schema theory, and neo-Riemannian theory. We will be interested in exploring the intersections (and frictions) between these diverse analytical methods, seeking at once to develop analytical fluency in each of them and to heighten our sensitivity to the methodological issues involved in a pluralist approach to tonal analysis.
Instructor(s): Thomas Christensen Terms Offered: Spring

MUSI 31300. Analysis of 20th-Century Music. 100 Units.
This course introduces theoretical and analytical approaches to twentieth-century music. The core of the course involves learning a new theoretical apparatus—often called "set theory"—and exploring how best to apply that apparatus analytically to pieces by composers such as Schoenberg, Bartok, and Stravinsky. We also explore the relevance of the theoretical models to music outside of the high/modernist canon, including some jazz. The course provides an opportunity to confront some foundational questions regarding what it means to "theorize about music."
Instructor(s): Steven Rings Terms Offered: Spring 2015
MUSI 31400. Proseminar in 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. Repertoires 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.

MUSI 31500. Ethnomusicology Analysis. 100 Units.

TBD

MUSI 31516. Ethnomusicology Analysis. 100 Units.
In this proseminar in analysis we examine the concepts and structures of mode that stretch from South Asia across the Middle East to the Mediterranean. We concentrate our comparative study on Arabic maqṣūm, Turkish makam, Persian radif, North Indian/Hindustani rāg, and South Indian/Karnatak rāgam. Historically, processes and patterns of exchange between classical, popular, and folk musics in these regions have shaped repertories, ideas of melody and form, vocal practice and instrumental accompaniment, improvisation and composition, bearing witness to similarities and cross-influences, no less than to distinctive local and regional music cultures. To know and understand the music cultures of the Middle East and South Asia, as well as Muslim regions of Central and East Asia, it is indispensable also to understand the practices of improvisation and composition we analyze in this proseminar.

Instructor(s): Bertie Kibreah Terms Offered: Autumn

MUSI 31801. The Analysis of Song. 100 Units.
This course focuses on the art song of the nineteenth century, with special attention to the relationship between tonal structure and song text. Both individual songs and song cycles are considered, with the main emphasis on works by Schubert, Schumann, and Brahms. Student projects include comparative analyses of settings of the same text by different composers, analyses of a song and its later arrangement as an instrumental work, or the analysis and performance of a song.

Instructor(s): L. Zhikowski Terms Offered: Autumn
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course typically is offered in alternate years.
Equivalent Course(s): MUSI 25801

MUSI 32200. Proseminar: History and Notation of Polyphonic Music. 100 Units.
Course description unavailable.
Terms Offered: Spring

MUSI 32318. Music and Disability Studies. 100 Units.
This course studies the ways that attitudes toward disability are constructed within a cultural sphere. From the perspective of disability studies, bodies and minds have many kinds of differences, but what is considered “disability” is determined by culture, not given by nature. Music, as well as film, literature, visual art, theatre, and so on, participate in the complex process of constructing and modulating attitudes toward disability. In this course, we will examine the interaction of disability and music in several ways: composers and performers whose creative production is shaped by bodily difference and disability; opera and film characters who embody and stage disability for our consumption; and more abstractly, music whose formal, sonic unfolding seems to engage issues of disability, even in purely instrumental art-pour-l’art works. We will read from the disability studies literature that critiques and theorizes disability themes in literature, film, and visual art, as well as musicology, music theory, and ethnomusicology literature that shows how disability themes are crucial in music. In this interdisciplinary class, students will gain a much more intimate understanding of the ways that attitudes toward abilities and bodies are constructed in art works, as well as be able to think, analyze, critique, write, and create with this understanding in mind. It is not necessary to read music notation for this course.

Instructor(s): Jennifer Iverson Terms Offered: Spring, TBD
Equivalent Course(s): TAPS 32318, TAPS 22318, MUSI 22318

MUSI 32400. Pro-Seminar In Mus:1450-1600. 100 Units.
This course examines issues and contexts for European music in the period, concentrating on cultural meaning, transmission, improvisation, and sources. Students will do work with digital editions of Renaissance music, interactions between Europe and the Americas, and problems of gender and music.

Instructor(s): Robert Kendrick Terms Offered: Winter 2015

MUSI 32517. History and Notation of Monophonic and Polyphonic Music 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 (visiting) Terms Offered: Autumn. Autumn 2018: Tuesdays 9:30-12:20 in JRL 264
MUSI 32520. Richard Wagner’s Ring of the Nibelung in Performance. 100 Units.
This seminar, open to undergraduates and beginning graduate students, serves as a critical introduction to and intensive exploration of Richard Wagner’s 19th century tetralogy. In addition to critical readings (e.g., by Wagner, Adorno, Nietzsche, Badiou, Dahlhaus, et al.) and screenings of a host of productions, we will travel downtown to Lyric Opera to attend performances of the Ring cycle in David Pountney’s new production. Our discussions of the Chicago production will be supplemented by conversations with members of the Lyric Opera production team, including Anthony Freud, Lyric Opera’s General Director. No previous knowledge is required although a curiosity about opera, German culture, media history, and/or theater & performance studies will be essential.
Instructor(s): David Levin Terms Offered: Spring
Equivalent Course(s): TAPS 36519, MUSI 24520, TAPS 26519, GRMN 33419, FNDL 23419, GRMN 23419, CMST 32119, CMST 22119

MUSI 32600. Pro-Seminar: Music 1700-1800. 100 Units.
tbd
Instructor(s): Robert Kendrick Terms Offered: Autumn

MUSI 32618. Proseminar: Early Modern Europe, 1600-1800. 100 Units.
This proseminar examines issues in European music from the late Renaissance to the French Revolution. We explore changes in cultural context, music’s role in late feudal society, expressions of gender and social class, and the development of specifically instrumental repertories in an art which continued to valorize vocalism. Students work on both issues of cultural history and specific pieces as they examine music in early modern Europe.
Instructor(s): Robert L. Kendrick Terms Offered: Autumn

MUSI 32700. Pro-Sem: Music From 1800-1900. 100 Units.
This proseminar approaches nineteenth-century European music from an evolving perspective that gained momentum during the 1990s, when American musicology became more interested in the historical context. Amid this new orientation and the exploration of new areas of research, many methods and topics have remained remarkably stable. There have been only few attempts to conceive music history and historiography in a way that reflects these new perspectives and the new themes in a more comprehensive framework. This proseminar will try to make some steps in the direction of rethinking our approach to the history and historiography of music—this time with a focus on the 19th century. We will touch on a number of important topics, but no attempt can be made to be comprehensive with respect to both repertory and scholarly literature.
Instructor(s): Berthold Hoeckner Terms Offered: Winter

MUSI 32800. Proseminar: Music from 1900-2000. 100 Units.
Instructor(s): Seth Brodsky Terms Offered: Winter 2014

MUSI 32805. Prosem in Music 1900-present. 100 Units.
A seminar in twentieth- and twenty-first century western music is a terribly hoary “topic”, if such a tame word can really access the taxonomic catastrophe of “what happened in/with/to western music after 1900”. This is somewhat alleviated by the “pro” in proseminar: as with the other proseminars, ours is not principally a survey, but rather an engagement “with salient scholarly issues on trends and repertories” of its chosen time-period. Put another way: we’ll be focusing more on how people within the last long decade think and write about music that emerged since 1900, and less on “what actually happened”* (the “content”, history, or music-theoretical aspects of various repertories, styles, movements, figures). In the process, we’ll proceed conceptually and thematically rather than chronologically or via various “traditions”; in addition, we’ll explore three mutually irreducible but often interacting fields of musical production: 1) classical or “composerly” musics, 2) popular musics, and 3) jazz and improvisational idioms. We’ll maintain a dual-focus how these fields listen to themselves (traditions, legacies, evolutions and revolutions) but also to each other (fusions, hybrids, crossovers) and to their other (in many cases non-Western) others.

MUSI 33000. Proseminar: Ethnomusicology. 100 Units.
This course’s goal is to introduce graduate students to the history, development and theoretical underpinnings of ethnomusicology as a research discipline. In our readings, therefore, we will focus our attention on key figures and institutions, especially from the late 19th century forward; on major issues and debates in and beyond ethnomusicology; on the relationships between ethnomusicology and other research disciplines; and on emergent emphases and concerns in ethnomusicological work.
Instructor(s): Philip Bohlman Terms Offered: Autumn. Autumn 2018: Mondays 1:30-4:20pm in JRL 264

MUSI 33004. Proseminar: Ethnomusicology. 100 Units.

MUSI 33100. Jazz. 100 Units.
This survey charts the history and development of jazz from its earliest origins to the present. Representative recordings in various styles are selected for intensive analysis and connected to other musics, currents in American and world cultures, and the contexts and processes of performance. The Chicago Jazz Archive in Regenstein Library provides primary source materials. PQ: Any 10000-level music course or ability to read music.
Equivalent Course(s): MUSI 23100
MUSI 33416. Music and Globalization in Modern Latin America. 100 Units.
This course introduces students to the cultural history of Latin America as a region and the history of the region’s globalization, from the perspective of the history of Latin American modern music. Lectures, group work, readings, and individual assignments deal with the role of music in producing Latin America's modern culture from a global perspective. It deals with the histories of folk, classical, and urban musical traditions, diasporic music styles, entertainment corporations, state policies in the realm of music, music pedagogy, music and cinema, Latin American musicology, musical nationalism, and musical diplomacy. The emphasis is on the late 19th and the 20th centuries, but students interested in colonial music are welcome to take the course.
Equivalent Course(s): MUSI 23416, LACS 26412, LACS 36412, HIST 26116

MUSI 33504. Intro To World Music. 100 Units.
This course has two goals: (1) to introduce graduate students to the broad theoretical underpinnings of ethnomusicology as a research discipline and (2) to help students gain facility with the resources and perspectives that might enable them to teach a quarter- or semester-long undergraduate course on the musics of the world. As such, the readings and assignments focus on canonical materials and areas for ethnomusicological study including, but not limited to, major monographs, recorded collections and reference works examining the musics of East, Southeast and South Asia; Africa; Europe; and the Americas. Each student will be responsible for presenting brief overviews of key texts and recordings as well as devising two syllabi and a sample lecture outline by the end of the quarter.
Instructor(s): Travis Jackson Terms Offered: Autumn

MUSI 33513. Musical Performances of Race/Gender/Sexuality. 100 Units.
This course explores the relationships between race, sexuality, and gender in the context of musical performances. Understanding categories of race, gender, and sexuality as intersectional, we will explore the various ways that people construct their subjectivities and organize around issues of race, class, gender, and sexuality. Within each of these categories, multiple subjectivities emerge, allowing for us to investigate how different embodied experiences condition divergent perspectives. Structures of race, gender, and sexuality exist within broader systems of power and are not uniform. Thus, we will explore various case studies from world musical cultures, contextualizing the historical and cultural parameters.
Through locally grounded case studies we will investigate race, gender, and sexuality as embedded within hierarchical power structures. Moving beyond myopic interpretations of power and resistance, we begin with understanding conceptions of the self and ideological parameters as emergent, shifting, and continuously re-performed. We ask how people respond to the global phenomena of colonialism, neocolonialism, racism, sexism, capitalism, HIV/AIDS, and other forms of oppression through musical performance. Musical performance provides a fruitful ground for unearthing the subversive potentialities of both articulated and unarticulated resistance movements. The literature of the course draws from multiple bodies of feminist theory such as Black feminist thought, postcolonial feminisms, poststructuralist feminism, and global feminist perspectives. We will also utilize theoretical frameworks that provide a lens for exploring identity politics such as critical race theory and queer theory. As we seek to untangle issues of musical performance, embodiment, movement, and representation, we will draw from ethnomusicology, performance studies, postmodern anthropology, and postcolonial theory. We will draw linkages between the various bodies of literature, examining the entry points for investigating race, gender, and sexuality as performed categories of being. These theoretical positions serve to inform our studies; I ask students to reintegrate their area studies interests through these theoretical perspectives. Noting that race, gender, and sexuality are not only academic discourses, but political positions as well, we will consider conversations outside of the academy as authorities. This includes poetry, art, theater, literature, film, music, ethnography, and everyday life. Going further, we will problematize the structures of power that authorize certain discourses as legitimate and authoritative while marginalizing others.
Instructor(s): Sidra Lawrence Terms Offered: Winter 2013
Note(s): Meets with MUSI 23513
Equivalent Course(s): MUSI 23513, CRES 23513

MUSI 33517. Music of the Caribbean. 100 Units.
This course covers the sonic and structural characteristics, as well as the social, political, environmental, and historical contexts of Caribbean popular and folk music. These initial inquiries will give way to the investigation of a range of theoretical concepts that are particularly important to an understanding of the Caribbean and its people. Specifically, we will think through the ways in which creolization, hybridity, colonialism and postcolonialism, nationalism, and migration inform and shape music performance and consumption in the region and throughout its diaspora. In this course, participants will listen to many different styles and repertoires of music, ranging from calypso to kumina, from reggaeton to bachata, and from dancehall to zouk. We will also examine how the Caribbean and its music are imagined and engaged with globally by focusing attention on how and why music from that region has traveled, and been adopted and adapted by numerous ethnic and religious "others."
Instructor(s): Jessica Baker Terms Offered: Winter. Wednesdays 9:30am - 12:20pm
Note(s): Enrollment limit: 8 graduate students, 8 undergraduate students, consent-only
Equivalent Course(s): LACS 33517, MUSI 23517, LACS 23517
MUSI 33519. Aesthetics of Speed. 100 Units.
This graduate seminar is an exploration of creativity in speed. With a particular focus on music, seminar participants will survey various genres, epochs, and styles in order to understand the relationship between musical tempo and the speed of music-making, politics, perception, and culture. Where "speed" may refer to mobility, acceleration, tempo, and technicity, this course offers a thematic look at analyses of speed and acceleration, their ontological characteristics, and theoretical possibilities through a combination of philosophical and theoretical texts (including Deleuze and Guattari, Glezos, Virilio, Moten, and Snead). Topics covered will include fastness and sexuality, technology and musicianship, and tempo acceleration and the racialization of sound. Readings will be paired with examples of accelerated music such as Kittitian wilders, Baltimore club music, and additional sounds chosen based on students' particular interests and knowledge.
Instructor(s): Jessica Baker Terms Offered: Spring. Wednesday 9:30-12:20 in JRL 264
Prerequisite(s): Graduate students only, consent for non-music students

MUSI 33600. Ethnomusicology Analysis. 100 Units.

MUSI 33614. Seminar: American Musics. 100 Units.
This course is a selective survey of musical styles in the United States and a range of issues that accompany them. As we explore individual styles, we focus repeatedly on the positioning of musicians and musics with questions of musical practice, adaptation and appropriation, power, definition, race, geography, gender and sexuality, media, economy, politics and inequality, among others, animating our inquiry and discussions. Although we will not attempt to arrive at a coherent understanding or definition of American musics, our aim is to develop a clearer sense of the questions one has to address in making sense of them. The success of the seminar, in many ways, depends on our having fewer clear answers by its end.
Instructor(s): Travis Jackson Terms Offered: Spring

MUSI 33618. Music and Dance in the Black Atlantic. 100 Units.
Deploying the notion of the Black Atlantic as a theoretical apparatus for understanding and historicizing the emergence and mobility of Black music and dance styles, this course is a critical and historical examination of music and its attendant dance practices within African and Afro-descendant communities of the Americas, Europe, and West Africa from the 19th century through the contemporary moment. In this interdisciplinary course, participants will move chronologically and thematically from music and dance practices of enslaved Africans in the Americas to early African and Afro-American Dance Anthropology of scholars such as Zora Neale Hurston, and Katherine Dunham, and through postcolonial styles such as Jamaican Dancehall. In addition to texts and audiovisual materials, this course will be augmented by dance instruction and exploration lead by community practitioners of black dance forms. Participants will engage with notions of embodiment, improvisation, choreography, and dance ethnography through the acts of reading, listening, watching, and dancing.
Instructor(s): Jessica Baker Terms Offered: Winter

MUSI 33619. Music and Ethnic Authenticity in Mexico and Cuba. 100 Units.
Music and Ethnic Authenticity in Mexico and Cuba, 1900-1950 This course uses literary, artistic, and musical materials to compare visions of Afro-Cuban and Native Mexican cultures as imagined by artists in this time period. Some of the issues in the political and cultural changes behind the remarkable new repertoires created in these two countries include nationalism, nativism, modernism, and relations with France and the U.S. We look at representations of these non-European cultures in paintings, "high-culture" music, anthropological research, and literature. Graduate students will have longer papers and more intense readings. Students will prepare one (oral) reading report, take two short ID/listening quizzes, and prepare a final paper due on Tuesday of Week 11.
Instructor(s): Robert Kendrick Terms Offered: Autumn. Autumn 18 TR 3:30-4:50 GoH 205
Prerequisite(s): Prerequisites: ONE of the following: (a) a Music Core course (101, 102, 104, 122); OR (b) a LACS Core Civ course (LACS 161 or 163); OR (c) a RLL Latin American literature course (e.g. SPAN 219 or 220, or the equivalent). Music-reading NOT necessary: Spanish at a 103 level will help.
Equivalent Course(s): MUSI 23619, SPAN 33619, SPAN 23619, LACS 23619, LACS 33619

MUSI 33706. Music of South Asia. 100 Units.
The course explores some of the music traditions that hail from South Asia—a region defined by the countries of India, Pakistan, Sri Lanka, Nepal, Bhutan, Afghanistan, Maldives, and their diasporas. The course will study music and some of its inextricably linked forms of dance and theatre through the lens of ethnomusicology, where music is considered in its social and cultural contexts. Students will develop tools to listen, analyze, watch, and participate in South Asian forms of music-making, using case-study based inquiries as guides along the way.
Instructor(s): Ameera Nimjee Terms Offered: Spring
Equivalent Course(s): SALC 20800, SALC 30800, MUSI 23706, RLST 27700

MUSI 33714. Introduction to World Music. 100 Units.
TBD

MUSI 33800. Ethnographic Methods. 100 Units.
The topic of this seminar varies per faculty member.
Instructor(s): Jessica Baker Terms Offered: Winter 2018
MUSI 33804. Rock. 100 Units.
This course has as its focus the varied social agents, discourses, processes and institutions that contribute to current and historical understandings of rock. Issues of musical style, questions of historiography, the technologies and techniques of audio recording, the structures of the recording industry, the status of so-called subcultures and mainstreams, and the politics of gender, race and sexuality are among the items which our readings, class discussions and assignments will explore. As such, the inculcation of an "appreciation" of rock, the transmission of a canon and the validation of individual musical tastes are projects that are antithetical to our inquiry. Students will also be encouraged, through select readings and listening assignments, to contextualize rock within a broad #eld of twentieth- and twenty-#rst century music-making and attendant social, political and economic processes.
Equivalent Course(s): MUSI 23804

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.
Equivalent Course(s): LACS 25112, MUSI 23817, HIST 26218, HIST 36218, LACS 35112

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; ethnicity; 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 sub-fields and research/writing paradigms.
Instructor(s): Travis Jackson Terms Offered: Variable

MUSI 34000. Composition Lessons. 100 Units.
This course consists of individual weekly composition lessons.
Instructor(s): Various Terms Offered: Autumn,Spring,Winter
Prerequisite(s): MUSI 26100 and consent of instructor
Note(s): Students may enroll in this course more than once as an elective, but it may be counted only once toward requirements for the music major or minor.
Equivalent Course(s): MUSI 24000

MUSI 34100. Seminar: Composition. 100 Units.
The composition seminar is a weekly session designed for graduate students in composition. It is an open forum for composers to listen to recent music, including their own, and to discuss issues connected with trends, esthetics, and compositional techniques. The entire composition faculty takes part in these sessions. The composition seminar often hosts well-known visiting composers whose works are performed in the city by various groups or ensembles, as well as performers specializing in new music and contemporary techniques.
Instructor(s): Sam Pluta Terms Offered: Autumn. Autumn 2018, Tuesdays 5:00-5:50, LC 901

MUSI 34317. Russian Literature in the Composer's Ear. 100 Units.
The dialogue between author and composer in Russia is probably without parallel in other national traditions. This course will examine the musical transposition of literary works in Mussorgsky, Tchaikovsky, Rimsky-Korsakov, Stravinsky, Shostakovich, Prokofiev and Shchedrin. While Stravinsky makes use of oral tradition and folk culture, our other examples will be drawn from classic literary works, primarily from the 19th century. We will integrate close textual readings with focused analyses of the musical pieces, while devoting considerable attention to contexts of composition and reception. Throughout, we will be concerned with cultural and socio-political events from the mid-19th century to the fall of Soviet Union-events that colored the performance and interpretation of these works and often set the tone for their composition as well.
Equivalent Course(s): REES 34416, REES 24416, MUSI 24317
MUSI 35013. Music and Philosophy. 100 Units.
What is distinctive about a philosophical explanation of musical experience? Through close examination of canonical readings from the nineteenth and twentieth centuries, this course will allow us to reflect critically on the ways in which philosophical discourse can inform, distort, broaden, or even silence our accounts of musical experiences, both past and present. Particular attention will be paid to the ways in which philosophical discourse can inform, distort, broaden, or even silence our accounts of musical experiences, both past and present. Questions we will confront include: Does music itself, represent anything? How does its meaning (or lack thereof) relate to the meaning of opera libretti, song texts, and programmatic narratives? How does sung music present the human voice? Is music exclusively temporal, or does it have a distinct spatial dimension like architecture? Does its temporality bear any relationship to the temporality of life? Or is music a cryptic language that indicates something we cannot speak or think? Does it express something unique about the memory of human suffering and trauma? And what is music's relationship to the body, to ecstasy, and to erotic desire?
Instructor(s): M. Gallope Terms Offered: Variable
Equivalent Course(s): MUSI 25013

MUSI 35014. Art and Public Life. 100 Units.
The aim of this seminar-colloquium will be to work through some of the most advanced thinking on ideas about publics and their relation to questions of community, politics, society, culture, and the arts. From John Dewey through Hannah Arendt and Jurgen Habermas, the notion of the public has remained central to a wide variety of debates in the humanities and social sciences. What is a public? How are publics constituted? What is the role of real and virtual space, architectural design, urban planning, and technical media, in the formation of publics? And, most centrally for our purposes, what role can and do the arts play in the emergence of various kinds of publics? The colloquium aspect of the course will involve visiting speakers from a variety of disciplines, both from the University of Chicago faculty, and from elsewhere.
Instructor(s): W.J.T. Mitchell, T. Gates Terms Offered: Autumn
Equivalent Course(s): ENGL 32821, ARTV 37911, CMST 37802, ARTH 47911

MUSI 35800. Tuning Theory. 100 Units.
This course begins with a description of the logarithmic perception of pitch increments. We then cover the historically important tunings of the diatonic scale-just intonation, Pythagorean and meantone tunings, and twelve-note equal tuning. A parametric representation is described that reveals that the historic tunings are particular members of a general family of diatonic tunings. We also discuss the individual chromatic properties of certain equal tunings, focusing on the tunings of 12, 15, 17, 19, and 31 notes.
Instructor(s): E. Blackwood Terms Offered: Spring
Prerequisite(s): Ability to read music
Note(s): This course typically is offered in alternate years.
Equivalent Course(s): MUSI 25800

MUSI 35820. Analysis of String Quartets. 100 Units.
This course focuses on the genre of the string quartet mostly in the 18th and 19th centuries. We will analyze quartets by Haydn, Mozart, Beethoven, Schubert, and Bartók using several different methodologies. Students will become proficient in analyzing metric, harmonic, formal aspects of the musical language, as well as be able to articulate the development of this venerable genre.
Instructor(s): Jennifer Iverson Terms Offered: Spring
Equivalent Course(s): MUSI 25820

MUSI 35918. Wagner's "Ring" in Performance. 100 Units.
Offered in conjunction with Lyric Opera's production of "Siegfried", this course considers Richard Wagner's tetralogy "The Ring of the Nibelung" by examining its musical language, scenic terms, political aspirations, and production history. While we will consider "The Ring" in its entirety, we will focus on "Siegfried" complementing our readings and discussions with field-trips to rehearsals at Lyric Opera, seeking to understand the Chicago production in a broader context of stage productions prepared over the course of the past 50 years.
Instructor(s): David Levin, Steven Rings Terms Offered: Autumn
Prerequisite(s): No prerequisites
Note(s): An interest in one or more of the following is preferable: opera, musicology, German studies, theater & performance studies.
Equivalent Course(s): GRMN 39350, TAPS 26350, GRMN 29350, MUSI 25918, TAPS 36350

MUSI 36217. Analyzing Popular Music. 100 Units.
This class will explore different theoretical approaches to the analysis of twentieth and twenty-first century popular music. This will include examinations of phrase structure, form, pitch, timbre, harmonic syntax, meter and rhythm, transcription, and music-text relations. Students will analyze songs from a variety of popular music genres and participate in discussions about song interpretation, situating examples within broader contexts of time period, politics, and popular culture.
Equivalent Course(s): MUSI 26217
MUSI 36413. Modernist Movements: Stravinsky-Balanchine, Cage-Cunningham, a. 100 Units.
Focusing on the work of the two most celebrated composer-choreographer teams in the twentieth-century United States-Igor Stravinsky and George Balanchine, John Cage and Merce Cunningham-this course will explore modernist choreomusicalities-i.e., relationships between music and dance-and their historical, cultural, and aesthetic contexts and implications. Following a quick overview of some influential predecessors (Duncan and various then dead canonical composers, Stravinsky and Nijinsky, Graham and Copland), we will view and read about choreographies ranging from Balanchine's first ballet created in the U.S. (Serenade, 1934, to the eponymous music of Chaikovsky), Cage and Cunningham's early "expressive" dances, two of the three Stravinsky-Balanchine "Greek" ballets (Apollo and Agon), and the chance-derived Cage-Cunningham Suite for Five all the way up to Cunningham's chance-dependent 2003 collaboration with Radiohead and Sigur Rós, Split Sides. We will conclude with a brief examination of dance that is often labeled as postmodernist, including that of choreographers from the Judson Dance Theater, Mark Morris, and William Forsythe. While exploring the formal, historical, and theoretical aspects of these collaborations, our ultimate goal will be to figure out what constitutes persuasive description of and discussion about the interaction between dance and music, two especially fugitive arts. We will read critics and scholars who have attempted to meet this challenge, and we will attempt it ourselves in several shared low-stakes response papers. In addition to our writing (including a final paper) and readings-not only from dance and music studies but also performance, American, modernist, art/visual, and gender/sexuality studies—we will view a considerable amount of video, likely attend a live performance together, and possibly even dance a bit ourselves.
Instructor(s): Daniel Callahan Terms Offered: Winter 2013
Note(s): Meets with Music 26413
Equivalent Course(s): MUSI 26413

MUSI 36617. Electronic Music I: Composing with Sound. 100 Units.
Equivalent Course(s): MUSI 26617

MUSI 36615. Composing for Orchestra in the 21st Century: Innovation, Tradition, and Institution. 100 Units.
This course is a comprehensive look into the modern orchestra's relationship with new music over the past few decades. A major component will be examining repertoire of the past fifty years, seeing how new techniques, aesthetics, and technologies (electronics, computer-assisted orchestration, acoustics of instruments and halls) have influenced how composers approach writing for the orchestra. We will explore pathbreaking works that involve spatialization, alternative tunings, and electronics. At the same time, we will consider questions such as: Is it possible to be innovative with the orchestra in our time? And is this even an objective pursued by composers for the medium? The orchestra, that most tradition-bound apparatus, is on the one hand the most fertile ground for exploring new ways of thinking of timbre, spatialization, and new technologies. And yet, in dealing with economic realities and practical responsibilities, as well as a commitment to canonical practice, orchestras are also the most resistant to change and exploration. What are the limitations and expectations, artistic and financial, of music created for orchestral institutions? How is cultural prestige at play? What aesthetic choices are made in the programming and writing of orchestral music, and which arise out of pragmatism and marketing? What roles do the artistic administrators, composers-in-residence, publishers, critics and publicists play in changing the direction of orchestras? We will talk to people.
Instructor(s): A. Cheung Terms Offered: Autumn.
Prerequisite(s): MUSI 27100-27200-27300; MUSI 25300; or consent of instructor.
Equivalent Course(s): MUSI 26915

MUSI 36718. Approaches to Live Electronics. 100 Units.
Hand-built circuits, tape loops, feedback, filters, ring modulators, turntables, live-processing software environments, microphones, and human-machine interface designs. In this course, we will study current and historical approaches to the performative use of hardware and software environments in music, and will follow the practice as it continues to redefine music composition and improvisation in the 21st century. Study will be repertoire-based, drawing from the work of artists ranging from David Tudor to Herbie Hancock to Grandmaster Flash to Kaija Saariaho.
Instructor(s): Sam Pluta Terms Offered: Autumn
Equivalent Course(s): MAAD 16718, MUSI 26718

MUSI 36720. 16th Century Counterpoint. 100 Units.
TBD
Instructor(s): James Kallembach
Prerequisite(s): MUSI 153 or equivalent
Equivalent Course(s): MUSI 26715

MUSI 36817. Electronic Music II: Introduction to Computer Music. 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.
Equivalent Course(s): MAAD 24817, MUSI 26817
MUSI 36914. Computer/Electronic Music: Aesthetics, Theory and Repertoire. 100 Units.
Many musical visionaries have at one time or another declared that the liberation of music was partly (or entirely) linked to the growth of electronic technology. Many of the aesthetic concerns of 20th century concert music only becomes manifest as the technology has advanced. Whether you accept or reject that notion, there is no denying that electricity, electronic and computer technology has had a profound and irrevocable impact on the aesthetics, economics, and social forces which drive and respond to musical innovation. We will endeavor to examine the history, literature, aesthetics and theory of electro-acoustic music and the technology that produces it from primitive beginnings at the end of the 19th Century to the present day with special emphasis on the second half of the 20th Century and the first decades of the 21st.
Instructor(s): H. Sandroff Terms Offered: Varies
Prerequisite(s): Any 100-level music course or consent of instructor.
Equivalent Course(s): MUSI 26914

MUSI 36918. The Jazz Orchestra and Orchestral Approaches to Jazz. 100 Units.
This course offers several views of what it has meant to write for the "jazz orchestra." In the history of jazz, which has largely been defined by solo improvisation, valued individualism of language and technique, and has since the advent of bebop been primarily associated with small combos, what does it mean for composers who have ambitions that extend beyond typical expectations of instrumental forces, duration, and form? Instead of offering a comprehensive overview of large ensemble jazz writing, we will focus on specific examples that have challenged conventions and redefined idioms. From the innovations in orchestration and scale of the Duke Ellington Orchestra and the classic Gil Evans/Miles Davis albums, to the "progressive" experiments of Stan Kenton (and later Don Ellis), to the intergalactic theater of the Sun Ra Arkestra, we will examine complex issues of tradition, community, and race that have accompanied these collaborations, and the compatibility (or not) of musical challenges regarding improvisation, notation, and pedagogy. An important though less emphasized component of our discussion will be the response of primarily orchestral composers who incorporate elements of jazz scoring and improvisation, and the impact of movements such as Third Stream on such confluences of tradition.
Instructor(s): Anthony Cheung Terms Offered: Spring
Equivalent Course(s): MUSI 26918

MUSI 37100. Seminar: History of Music Theory I. 100 Units.
In this pro-seminar we will survey some major themes that emerge in pre-modern music theory (antiquity to about 1700). Among the topics we will study are the nature and classification of mode, classical canons (interval theory), rhythm and mensuration, discant and contrapunctus theory, tuning and temperament, and the "periphery" of music theory: musica humana, magic, and the emergence of modern science. (These latter topics will indeed help us critically scrutinize just what we might mean by "music theory" when considered historically.)
Instructor(s): Thomas Christensen Terms Offered: Autumn. Autumn 2018: Fridays 9:30-12:20 in JRL 264

MUSI 37200. Seminar: History of Music Theory II. 100 Units.
This course explores topics in the history of music theory from the seventeenth through twentieth centuries (with excursions into the sixteenth and twenty-first centuries as necessary). We will focus on a range of topics, including: scientific empiricism and music theory, musical rhetoric, the transition from modal to tonal thinking, the partimento tradition, harmonic theory in the eighteenth and nineteenth centuries, theories of modulation and tonality, theories of form, theories of musical rhythm, hermeneutic and semiotic approaches to musical analysis. Although secondary literature on these topics will be an important part of the assigned readings, our focus will be on primary sources. Not all of these have been translated, and so a reading knowledge of French and German will be useful. (Of course, secondary sources may be in either of these languages as well.) In addition to doing the readings and participating in class discussion, students will make a short presentation on conceptual material relevant to the course and complete two brief analysis assignments. There will be a final exam similar in design to the theory essay exams given during comprehensives.
Instructor(s): Lawrence Zbikowski Terms Offered: Winter 2015
Note(s): This course is offered in alternate years.

MUSI 37619. Music and German National Identity. 100 Units.
Over the course of the 19th century, Germans came increasingly to think of themselves as the "People of Music." This course will examine the key role played by music in the formation and propagation of German national identity, from the late 18th to the early 20th centuries. The course will investigate how the Germans’ self-identification with music emerges and evolves in shifting historical circumstances, through reference to a series of cultural touchstones (the symphony, Hausmusik, the choral movement, Bayreuth), and how "Germanness" in music came to be defined against a variety of Others (Italians, French, Jews, American Jazz, etc.). On a deeper level, the course explores how the fundamental alliance between aesthetic and political values inherent in this identity transmutes over time. We will draw on a variety of secondary (historical, musicological) works to delineate the development of this identity, but always in conjunction with works of fiction (both prose and stage) that illuminate and/or interrogate this identity. Writings by E. T. A. Hoffmann, Heinrich von Kleist, Eduard Mörike, Friedrich Nietzsche, Richard Wagner, Thomas Mann, Theodor Adorno, and Franz Kafka.
Instructor(s): Colin Benet Terms Offered: Spring
Note(s): All readings in English
Equivalent Course(s): GRMN 37619, MUSI 27619, GRMN 27619
MUSI 37709. **Soul and the Black Seventies. 100 Units.**
This course considers in what ways soul as cultural genre and style shaped, and was shaped by, the political, social, structural, cultural, and ethical shifts and conditions associated with the 1970s. It will focus on popular music as both symbolic field and system of production, while also taking up other forms of expression—literary, intellectual, institutional, activist-in order to propose an alternate, and compelling, archive for this era. The course intends to deepen understanding of the feel and meaning of soul by relating it to consequential legacies of the 1970s: urban identity and crisis, emerging limitations of racial reformism, the deepening class stratification of Black life, and the radical disruption of social norms through feminism, in particular Black feminism.

Instructor(s): A. Green Terms Offered: Spring
Prerequisite(s): Graduate students by consent of instructor.
Equivalent Course(s): HIST 27709, MUSI 27709, GNSE 37709, CRES 27709, CRES 37709, HIST 37709, GNSE 27709

MUSI 37914. **A Third Way: Ligeti's and His Students. 100 Units.**
Equivalent Course(s): MUSI 27914

MUSI 38000. **Orchestral Conducting. 000 Units.**
This year-long course will provide a conceptual and practical introduction to the art, the craft, and the practice of orchestral conducting. The course is targeted particularly toward graduate students in Music Composition, but it is open to advanced musicians with orchestral performance experience as well. Ideally, students enrolled in the course should have had some experience playing or singing in a performance ensemble, and/or have a basic familiarity with orchestral instruments and traditional repertoire. Proficiency in sightreading, ear-training, and basic keyboard skills are prerequisites for the course, but will not be specifically included in the curriculum. Autumn quarter work will focus on the practical and conceptual foundations of conducting: beating patterns, notation, conventions, and facility, as well as artistry, interpretation, and creativity on the podium. Winter quarter topics will include recitative, mixed meters, and rehearsal approach, as well as actual performance opportunities for each conductor. Spring quarter focus will extend to the challenges presented by 20th and 21st century repertoire, as well as historical perspective on the evolving role and responsibilities of both composer and conductor in musical performance. Students should register for the course in all three quarters; they will receive an ‘R’ in autumn and winter, and a final grade in the spring. Note: this course is required for all graduate students in Music Composition.

Instructor(s): Barbara Schubert Terms Offered: Autumn, Winter, Spring 2014 2015 2015
Note(s): The overall work load of the course is commensurate with a one-third course load per quarter. Students receive course credit only upon completion of the entire year’s work. Students should register for the course in all three quarters; they will receive an ‘R’ in autumn and winter, and a final grade in the spring. This course is offered in alternate years.

MUSI 38115. **Orchestral Conducting. 100.00 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 38717. **Voice Groove Song. 100 Units.**
Equivalent Course(s): MUSI 28717

MUSI 38914. **Munich-Chicago Performance Laboratory: Jephta’s Daughter. 100 Units.**
In July 2015, the Bavarian State Opera in Munich will present the world premiere of a piece tentatively titled Jephta’s Daughter, to be directed by Saar Magal (choreographer and director, Tel Aviv) and conceived by Magal in collaboration with University of Chicago professor David Levin. Magal and Levin will offer a laboratory course in which to prepare the piece. As presently conceived, the piece will combine theater, dance, oratorio, film, contemporary composition, and a variety of contemporary performance idioms to adapt and interrogate the story of Jephta’s daughter (in the Book of Judges, from which the story is adapted, she remains nameless). We are hoping to attract students keen to explore a broad cross-section of materials through seminar-style discussion and experimentation on stage. (We will work through biblical criticism, films like Harmony Korine’s Spring Breakers (2013) or Ulrich Seidl’s Paradise: Love-Faith-Hope, operas like Mozart’s Idomeneo, oratorios like Handel’s Jeptha and Carissimi’s Jephta, and a range of critical theory, including Rene Girard’s Violence and the Sacred and Derek Hughes’s Culture and Sacrifice). Stage work will encompass improvisational, physical, and text-based work. Students with an interest in any of the following are especially welcome: adaptation, theater practice, performance theory, dramaturgy, design, and/or editing.

Instructor(s): David Levin, Saar Magal Terms Offered: Autumn
Prerequisite(s): Undergraduate students require consent of instructor.
Equivalent Course(s): GRMN 38914, JWSC 28914, RLST 28914, MUSI 28914, RLIT 38914, TAPS 28417, GRMN 28914
MUSI 38917. Music Archeology. 100 Units.  
Equivalent Course(s): MUSI 28917

MUSI 39900. Independent Study. 100 Units.  
Independent study with an individual faculty member. Open to graduate students with consent of requested faculty member.  
Terms Offered: Spring

MUSI 41000. Graduate Colloquium: Music. 000 Units.  
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. All lectures take place on Friday afternoons.

MUSI 41220. Making Medieval Motets: Materiality, Intertextuality, and Compositional Craft. 100 Units.  
This course explores current understandings of the medieval motet, in the wake of a flurry of recent scholarly interventions in monographs by David Rothenberg (2011), Emma Dillon (2012), Jennifer Saltzstein (2013), Anna Zayaruznaya (2015 and 2018), Catherine A. Bradley (2018), and Karen Desmond (2018). The new genre of the motet emerged in early thirteenth-century Paris in the cultural circles surrounding Notre Dame Cathedral and the burgeoning Parisian University. It represented a radically new form of polyphonic composition that frequently combined sacred and secular elements and traditions to sometimes shocking and ironic effect. Beginning with largely anonymous motet creations in the thirteenth century, which often borrowed and/or re-texted pre-existing materials, the course concludes with the carefully-curated ‘complete works’ collections overseen by Guillaume de Machaut in the mid fourteenth century. Through readings that span a diverse range of scholarly approaches—from sound studies to the study of musical monsters—we will investigate motets ca. 1200-1350 from various angles, engaging with questions of cultural contexts, audiences, and manuscript production; musical chronologies, quotations, and notations; the sonic impact of polytextuality; intertextuality and textual hermeneutics; authorship and authoriality.  
Instructor(s): Catherine Bradley Terms Offered: Winter

MUSI 41500. Dissertation Proposal Seminar. 100 Units.  
The purpose of this seminar is to assist students (typically in their third year) in crafting a dissertation proposal, gaining critical feedback from their peers, and honing compelling research projects. The meeting schedule of the seminar will be flexible: beginning in the fourth week of Autumn term, we will meet about once every two weeks; it may be, however, that we pick up the tempo a bit during Winter term, such that during Spring term we can slow it down a bit to allow students more time to work with their advisors on the formulation of their research projects. Once I know the schedule of the Department workshops I will schedule the meetings of the DPS to avoid conflicts with classes, workshops and other events, and distribute an initial assignment for reading and discussion.  
Instructor(s): Philip Bohlman Terms Offered: Autumn Spring Winter. Autumn 2018, Thursdays 2:00-4:50pm  
Note(s): Participants will include students in Ethnomusicology and History/Theory who are writing dissertation proposals, as well as Composition students working on a Minor Field Paper.

MUSI 42016. Seminar: History of World Music Recording. 100 Units.

MUSI 42113. The Silence of Music. 100 Units.  
Music is always far more than sound, for it ceaselessly strives to be more than itself. It is be-cause music pushes beyond the bounds of the sonic that the aesthetic, sacred, and political accrue it, affording it the multiple conditions of power. During the course of this seminar we examine the metaphysics and ontologies of music in ways that allow us to respond to music in its frightening fullness, the silence that, at once, can result either from the absence of sound or from the deafening impact of music in the service of power. The silence of music embodies multiple meanings, ranging from the absence of being to the negation of being. If concepts of music privilege the soundedness of music, the themes we explore in the seminar draw us into a counterintuitive way of understanding how music comes into being and what kinds of cultural work it mobilizes. We seek ways to identity and understand the conditions of music that lie beyond sound, experiencing music not just as "humanly organized sound," one of the standard definitional strategies of ethnomusicology, and making a disciplinary move that stretches beyond the limits of even those new academic formations, among them "sound studies," that still approach sound as if it is a given in the perception of music. We begin the seminar by broadening the aesthetic considerations brought to bear on music, drawing from Western and non-Western musical thought, as well as the aesthetic use of music in religious traditions throughout history. We modulate from myth to history by turning to historical considerations that arose from the encounter unleashed by the Age of Discovery. Midway through the seminar we introduce additional aesthetic registers by turning to the body as a site of response and perception, not simply as a means of sound production. Following its affective emergence, however, the body falls victim to the full force of modernity, the genocides that calibrate our own age. Revival with its musical and sacred meanings bring us in the final weeks to our inconclusive conclusion, the history of the present that a multidisciplinary musical scholarship makes possible. The individual themes we trace during the weeks of the seminar afford us possibilities to follow distinctive historical paths, alternatives to the silencing impact of a hegemonic Western music history. The religio-aesthetic foundations of the seminar lie in the renewing forces of ontology, eschatology, and soteriology, which give us new ways of listening beyond sound to experience musical meaning.  
Instructor(s): Philip Bohlman Terms Offered: Winter 2013  
Note(s): Graduate students in all disciplines of Music are welcome to take this seminar. Students from other departments, especially those for which the aesthetics, politics, and sacred meanings of music play a significant role, are similarly welcome to take the seminar.
MUSI 42117. A Global Sonic History in 30 Objects. 100 Units.
Students will draw upon the wide range of disciplinary perspectives that contribute to sound studies. Collectively they will use these to understand the historical meaning present in the materiality of what we call the "audio moment." Critical to the audio moment is the transformation from object to subject, from the material to the sonic. These transformations unleash meaning and generate the multiple subjectivities from which history emerges. Basic ontologies will be challenged in our consideration of each object. The objects we consider are largely not primarily associated with music alone, but through their transformation into audio moments we are often able to understand just where music situates them in the human subjectivities of different societies. In addition to its interdisciplinarity this CDI seminar will be broadly comparative and will draw upon diverse sources and collections for its objects (e.g., with visits to urban and architectural spaces on campus, the Art Institute of Chicago, the Digital Media Archive). The goal of such comparative investigation is not to undo ontological assumptions about the dialectics of music/sound, but rather to use the collective thought that grows from the seminar participants to generate new approaches to the aesthetics and epistemology of sound and history globally.
Equivalent Course(s): CDIN 42117, SALC 42117, CMES 42117

MUSI 42119. Milton's Italian Music. 100 Units.
This seminar examines John Milton's encounter with Roman culture, first and foremost music, around 1640. It is built around the April 2019 performance in Logan Center of this music by the English early music group Atalanta, for which students will prepare notes and preconcert activities. Reading Milton's youthful texts, as well as literature and poesia per musica from Rome, while studying the musical genres and personalities that we know he encountered there, gives insight into this encounter between Puritan and Barbarini sensibilities, seemingly so distant, but mediated via music. In addition to preparing for the concert activities (including interacting with the singers in a workshop), students will write a research paper. Prerequisites: no music reading needed, but experience with 17th-century English or Continental literature will aid in that case.
Instructor(s): Robert L. Kendrick Terms Offered: Winter
Prerequisite(s): Prerequisites: no music reading needed, but experience with 17th-century English or Continental literature will aid in that case.
Equivalent Course(s): ENGL 42119, ITAL 40119

MUSI 42120. Music and the Global Migration Crisis. 100 Units.

TBD
Instructor(s): Philip Bohlman Terms Offered: Autumn
Prerequisite(s): Students from across the Humanities, Social Sciences, and Divinity are welcome.

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 articulations of eclecticism and its counterparts with issues of musical categorization?

MUSI 42217. Sounding the Archipelago. 100 Units.
The word archipelago [####-arkhi- ("chief")-and #######-pélagos ("sea")]] was used in medieval Italy to refer to the Aegean Sea, and later referred to the Aegean islands. Currently, it refers to any island group or, in some instances, to a sea containing a large number of scattered islands. By considering archipelagic global spaces such as the Caribbean basin, the Mediterranean Sea, and the Pacific Ocean, "Sounding the Archipelago" is concerned with discursive and material networks of islands, oceans, and continents as they pertain to processes of music-making. Drawing from an interdisciplinary body of scholarship including texts in ethnomusicology, philosophy, geography, island studies, postcolonial studies, and comparative literature, this seminar examines the theoretical and thematic possibilities of an archipelagic framework of relation. Considering the material and theoretical tension between land and water, and between island and mainland (continental) relations, participants will investigate the types of connections that become visible and audible when island groups are regarded not exclusively as sites of cultural and musical production and circulation, but rather, as models. Specifically, what does it mean to think with a place instead of exclusively about it? How do we think and write about networks, connections, and mobility in ways that foreground in-between spaces and sounds alongside the discourses and epistemologies that constitute them? Where "sounding" refers to measuring the depth of a body of water, to preliminary steps before further action and, of course, to the presence of resonant sound, participants in "Sounding the Archipelago" will critically engage with the archipelagic as a new intellectual field and question its efficacy and suitability to the study of music.

MUSI 42220. Racialization and Music. 100 Units.

TBD
Instructor(s): Travis Jackson Terms Offered: Spring

MUSI 42416. Issues in Black Sacred Music. 100 Units.
Equivalent Course(s): RAME 42416
MUSI 42616. Indigenous Sound Studies. 100 Units.

MUSI 42619. Gender Theory in Ethnomusicology. 100 Units.
This graduate seminar introduces students to the history, development, and current status of gender and feminist theory in ethnomusicology. Issues we will discuss include: gender in ethnomusicological fieldwork; early feminist critiques in ethnomusicology; gender, body, and performance; sexuality in music; musical masculinities; music technology and gender; gender and labor; and intersectional feminist ethnomusicology. Ethnomusicology is deeply interdisciplinary, so our readings will include relevant texts from anthropology, performance studies, and historical musicology.

Instructor(s): Anna Schultz Terms Offered: Winter. Friday 9:30-12:20 in JRL 264
Prerequisite(s): Graduate Students Only, consent for non-music majors
Equivalent Course(s): GNSE 42619

MUSI 42719. Music, Emotions and Modernity. 100 Units.
This seminar explores the relationship between music and emotion, focusing on emotions that have a special affinity with the experience of modernity, as expressed in music and film. A major portion of the seminar will be concerned with mixed emotions, including forms of pleasurable sadness, ranging from the Elizabethan cult of melancholia prominent in the music of John Dowland to modern bittersweetness, as manifest in nineteenth-century melodrama and such films as Back Street (1941) and La La Land (2016). Readings will include scholarship in musicology and film studies as well as empirical research in psychology and affect theory. Participants will take turns in functioning as “experts” for select seminar sessions by preparing readings and objects for class discussion. Participants taking the class for credit will present a 25-minute research paper at a mini-conference in Week 11.

Instructor(s): Berthold Hoeckner Terms Offered: Autumn. Offered Autumn 2018 Thursdays 9:30am-12:20pm in JRL room 264
Equivalent Course(s): CMST 42719

MUSI 43013. Case Studies in the Post-War Avant-Garde. 100 Units.
This seminar will tack between two weaving paths: first, an engagement with some of the most important actors in postwar European composition; and second, an introduction to the work of psychoanalyst Jacques Lacan and his recent readers, and its musical application. The first, and substantially wider path entails an exploration of issues in postwar European modernism via four of its most established, influential, and idiosyncratic composers: Italy's Luciano Berio (1925-2003), Hungary's György Ligeti (1923-2006), and Germany's Helmut Lachenmann (b. 1935) and Wolfgang Rihm (b. 1952). Disparate in style and technique, allegiant to different aesthetic and political traditions, they nonetheless share some “elective affinities,” in particular their (not entirely avowed) sympathy with T.W. Adorno's Gordian Knot of a claim that “art must be and wants to be utopia,” but simultaneously “will not allow itself to be utopia”. In the course of our explorations, we’ll become intimately acquainted not only with the works, but also the discursive world (essays, interviews, analyses) of each of these composers. We’ll also look closely at the work of Adorno and its complicated influence on these composers, concentrating in particular on writings from the long decade after his return to Germany. At the same time, this seminar will also provide some strategically awry perspectives on its material via theories and concepts from Lacanian psychoanalysis, both through Lacan and others (Žižek, Fink, Verhaege, et al.). We’ll concentrate particularly on the Lacanian notion of fantasy, and its promising capacity for bridging the psychic, ideological, and music-analytic registers of the texts taken up. How, for instance, can the “impossible relationship” between art and utopia staged in Adorno's writings be read with (and not simply onto!) the stagings of similarly impossible relationships between stasis and articulation in Ligeti; object and gloss in Berio; form and hunt in Rihm; tone and noise in Lachenmann? And how might these stagings reveal the entanglement of the composer's political/cultural arena and writing desk?

Instructor(s): Seth Brodsky Terms Offered: Winter 2013

MUSI 43113. Tonalité 100 Units.
In 1832, the Belgium musicologist Joseph-Francois Fétis presented a public lecture in Paris in which he elaborated an ambitious theory of musical "tonalité." Although the details of his theory were heavily disputed over the next decades by scholars, Fétis's terminology nonetheless proved indispensable, one that we continue to use-and argue about to this day. In this seminar, I want to use Fétis's writings as a jumping-off point in order to consider many of the wider ramifications that the concept of tonality had in a variety of sub-fields in the 19th century (with occasional nods towards 20th-century scholarship). We will explore four main areas: historical musicology, ethnomusicology, music theory, and composition. 1. Fétis's rigid bifurcation of music into "modern tonality" and "plain-chant tonality" (a division that he pinned precisely at the year 1605), led to a vigorous debate among scholars regarding the empirical semiotics of tonality. In particular, scholars who were then beginning to study Gregorian chant as part of the nascent chant-reform movement (de la Fage, Danjou, d'Ortigue) argued about the nature of ecclesiastical modality (with important implications to their reading and editing of chant and early polyphony). Fétis's theory was also critical to the historiography of music in the 19th century, with its quasi-Hegelian trajectory of tonal consciousness over time pointing tantalizingly to its future development. 2. A number of scholars in the 19th C.

Instructor(s): Thomas Christensen Terms Offered: Winter 2013
Note(s): Many of the readings we will look at are in English, although a number of them will also be in French. So it is advisable that you have some ability in French if you plan to register for this class. A single seminar paper will be due at the end of the quarter.
MUSI 43216. Seminar: Theorizing Melody. 100 Units.

MUSI 43318. Music and Feminist Postcolonialism. 100 Units.
This graduate seminar draws on Feminist Postcolonial Theory and Ethnomusicology to investigate the intersections of music and feminism in the postcolonial world. Moving thematically across topics such as respectability, sexuality, race, and visibility, participants in this course will engage with texts and sounds that emerge out of and in resistance to the legacy of colonization and colonialism and the particularly gendered struggles of post-colonial nationalism and patriarchy. Where feminism and postcolonialism are both aimed toward a theorization of the marginalized subject, this course considers music as a key site for both expressing postcolonial/feminist consciousness and for discursive regulation of women’s bodies. Deploying a necessarily intersectional feminist lens, we will focus on a variety of postcolonial feminisms and music performance practices including (but not limited to) soca and Caribbean feminisms, Punk Rock and Chicana Feminism, and Karnatic music and South Asian Feminisms.
Instructor(s): Jessica Baker Terms Offered: Spring

MUSI 43418. Musical Afrofuturism. 100 Units.
This course explores the place of speculative culture across a range of African American musical genres and, reciprocally, the significance of music in Afrofuturist film, literature, and graphic art. We will read Afrofuturist theory, alongside more canonical Black aesthetic philosophy, and consider its implications for music. There will be a focus on work from the 1970s to the present, much of which was created in explicit dialogue with science fiction, fantasy, and other genres of speculative literature and film, but we will attend to the ways Afrofuturism’s ideals may have developed in part as a response to a longer history of African American music in particular. At key points we will look at the ways Afrofuturism and Black speculative art at large encourage a transnational and intersectional perspective.

MUSI 43610. Seminar: Improvisation. 100 Units.
The subject of improvisation is one that has attained renewed interest and urgency across a spectrum of musical disciplines in recent years: history, theory, ethnomusicology, and composition. It is not too much of an exaggeration to say that our understanding of the development and practice of just about every musical tradition has been touched by this Renaissance of scholarship. In this seminar, we will overview some of this scholarship as it impacts some 2,000 years of musical practices and theories. The idea will not be to offer a comprehensive history of improvisation, but rather to dip into selected moments and repertoires in order to see what commonalities we might find. We will see how improvisatory practices were central to a range of canonical repertoires in Western music: from Medieval organum and discant singing to 18th c. instrumental diminutions and partimento pedagogies for the keyboard, Renaissance counterpoint singing, to 19th c. virtuosic piano fantasies and vocal embellishments. We will also consider more contemporary improvisatory practices in jazz and contemporary music, touching on some non-western traditions of improvisation (particularly from the Middle East and South Asia). We will consider varied theoretical problems of aesthetics, the musical canon, and cognitive/psychological aspects of extemporary performance. Each class will be divided into both a theoretical/historical part followed by a practicum. Class to include guest faculty performers.
Instructor(s): Thomas Christensen Terms Offered: Spring. Tuesdays 9:30am-12:20pm in JRL 264
Prerequisite(s): graduate students only

MUSI 43616. Topic Theory and Intertextuality. 100 Units.

MUSI 43617. Seminar: Introduction to Sound Studies. 100 Units.

MUSI 43618. Musi-Repetition-Psychoanalysis. 100 Units.
The seminar will explore homologies and intersections between two theoretical-practical worlds—music and psychoanalysis—for which repetition holds a defining place. Or, to risk being repetitive: this seminar will explore the theoretical-practical worlds of repetition through the homologies and intersections of music and psychoanalysis. Repetition is arguably music’s definitional category, its triangulating line: where there is repeated sound, there is music; where there is musical sound, there is repetition; and yet music is also often defined as resistance to repetition-difference, profusion, surplus, eros. Repetition is also foundational to psychoanalysis, and similarly double-sided: a clinical imperative to free the analysand from the grips of unconscious repetition leads to an emancipation of the drives’ repetitive nature. This double-sided repetition can sometimes suggest uncannily musical metanarratives, theoretically fruitful if historically irresponsible. For instance: musical modernism, “working through” repetition on every level, “gives way” to postwar popular musical forms as an efflorescence of provocatively repetitive music. Exploring and testing such thoughtmodels will be a basic labor of the course. The seminar will approach the wonderful, inexhaustible problem of repetition via a discursive criss-crossing between theory and philosophy (Hegel, Kierkegaard, Nietzsche, Deleuze, Snead, Moten, et al.), music theory (Zuckerkandl, Pitt, Marguiles, Butler, et al.) and canonic and newer work in clinical and theoretical psychoanalysis (Freud, Klein, Lacan, Dolar, Zupančič, et al.). Musically speaking, students’ knowledge and interests will drive the course (with a few exceptions: a deep dive into Neue Musik and EDM in contemporary Berlin, etc.).
MUSI 43718. Music and Agency. 100 Units.
Music, as a communicative medium that typically requires the cooperation of a range of actors distributed across space and time, poses particularly interesting problems for the study of agency. These problems include the way agency can be extended (through, for instance, a musical score, by means of which a composer shapes the actions of a performer), processes and situations through which agency is distributed (across, for instance, the members of a string quartet), and, most importantly for this seminar, the ways patterned nonlinguistic sound—that is, music—can be used to mediate or effect agency. The seminar will engage with recent work that sets out a broad-based approach to agency as well as investigations of agency specific to music. One of the aims of the seminar will be to better understand how the practice of music challenges and reframes notions of agency (focusing particularly on situations in which music provides the primary mode of interaction between individuals); another will be to explore, through the tools provided by musical analysis, the ways musical utterances shape the possibilities for agential interactions.
Instructor(s): Jennifer Iverson Terms Offered: Spring

MUSI 43720. Music and Affect. 100 Units.
This seminar will review recent work in affect theory and its application to musical practice. It will also explore how theoretical perspectives on relationships between music and the emotions, beginning in the eighteenth century and extending through to the twenty-first, suggest reformulations both to affect theory and to the way it might be applied to music. Seminar discussions will be focused on readings from affect theory, the history of music theory, music psychology, and cognitive psychology, and detailed consideration of musical works from a range of musical traditions.
Instructor(s): Larry Zbikowski Terms Offered: Autumn

MUSI 44016. Modeling the Voice. 100 Units.
Equivalent Course(s): TAPS 44016

MUSI 44216. Modernisms and Repetition. 100 Units.

MUSI 44416. Recent Research on Film Music. 100 Units.

MUSI 44417. Seminar: Music in Sound Studies. 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.
Equivalent Course(s): CMST 48117

MUSI 44616. Music and Images, 1450 - 1650. 100 Units.
Equivalent Course(s): CMST 48117

MUSI 44618. Technne, Body, Memory. 100 Units.
Body, technne, memory is the first quarter of a two-quarter seminar taught by Martha Feldman and Jennifer Iverson, focusing on the interrelationships of music, technologies, and bodies. Feldman's seminar MUSI 44618, Winter 2018 begins by introducing general theoretical vocabulary and concepts that delineate or suggest relationships among the key concepts of technne, body, and memory, considering how these different domains are interlaced in theory and practice. Readings and case studies in winter quarter will focus on three primary areas, early modernity, voice, and race, thinking about how each has engaged music and sound. Feldman and Iverson's courses should be viewed as complementary, and students are encouraged to take both parts and to discuss options for a combined project with Feldman and Iverson. It is also fine to take either seminar as a stand-alone course. We welcome students coming from music or related disciplines such as art history or practice, cinema and media studies, sociology, cultural history, sound studies, languages and literatures, theater and performance studies, etc. These seminars will engage deeply with musical sound and technology (to the extent we are able), but it is not necessary to read musical notation.
Instructor(s): Martha Feldman Terms Offered: Spring

MUSI 44713. Music and Death in 17th Century Europe. 100 Units.
Course description unavailable.
Instructor(s): Travis Jackson Terms Offered: Autumn 2013

MUSI 44718. Technologies for Music Making. 100 Units.
Iverson's seminar, Technologies for Music Making, MUSI 44718, Spring 2018 begins with a series of theoretical readings from scholars associated with science and technology studies (STS) and actor-network theory (ANT), which will help us explore issues of agency, laboratory structure, and technological determinism throughout the quarter. Case studies in the second unit of spring quarter will focus on several electronic instruments (including the Theremin, the MixturTrautonium, and the DX-7), and the third unit will return to questions of the voice and its technological mediations, including the Vocoder and auto-tune. Feldman and Iverson's courses should be viewed as complementary, and students are encouraged to take both parts and to discuss options for a combined project with Feldman and Iverson. It is also fine to take either seminar as a stand-alone course. We welcome students coming from music or related disciplines such as art history or practice, cinema and media studies, sociology, cultural history, sound studies, languages and literatures, theater and performance studies, etc. These seminars will engage deeply with musical sound and technology (to the extent we are able), but it is not necessary to read musical notation.
Instructor(s): Jennifer Iverson Terms Offered: Spring
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 Dunstaple, Du Fay, Obrecht, and Josquin signal the multi-faceted 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

MUSI 44819. Reading Medieval and Renaissance Polyphony Through Chant and Liturgy. 100 Units.
The seminar begins with an overview of the structure of the Western liturgy and the principal forms and genres of plainchant, supported by study of medieval and Renaissance liturgical books in facsimile (print and digital) and on microfilm. The latter part of the seminar explores recent musicological studies that use chant and liturgy to shed light on polyphonic music from the thirteenth through sixteenth centuries.
Instructor(s): David Rothenberg Terms Offered: Spring

MUSI 45019. Opera Film: China / Europe: Thinking Media Hybridity across Cases. 100 Units.
This seminar will explore the mutual attraction of cinema and opera across the two vast operatic cultures of Europe and China in order to interrogate the many cross-cultural issues that their media encounters produce and accentuate. Such issues include changing relations to myth, ritual, history, and politics; cross-dressing and gender-bending; closed forms or open; stock characters and plots or narrative fluidity. We will ask why in both China and Europe, opera repeatedly became the conflicted site of nationalist and modernizing aspirations, reiterations of tradition, and attempts at avant-gardism. When the presumed realism of film meets the extravagant hyperperformativity of opera, the encounter produces some extraordinary third kinds-media hybrids. Film repeatedly wrestled with the inherent histrionics of opera through the use of such devices as close-ups, camera angles, shot reverse shot, displacement of sound from sight, acousmatic sound, and trick photography. Such devices were generally meant to suture the supposed improbabilities of the operatic art form, incongruities often based on extravagant and transcendent relationships to realism. Such cinematic renderings of opera are highly revealing of fundamental faultlines in the genres themselves and revealing of the cultures that produced them.
Instructor(s): J. Zeitlin and M. Feldman Terms Offered: Winter
Equivalent Course(s): ITAL 41419, TAPS 41401, CDIN 41401, CMST 44601, EALC 41401

MUSI 45020. Errant Voices: Performances Beyond Measure. 100 Units.
Listening to trans*, raced, and castrato voices, "Errant Voices: Gender and Performances beyond Measure" will explore voices that escape their confines perforce or by choice, trying to make sense of resistant, insurgent, and resilient voices. Students from various disciplines are invited to join the seminar, thereby helping to advance its themes but working from their own strengths and orientations. Our common goal will be to develop shared theoretical language among differing cases that can lead to new insights into wider paradigmatic shifts across gender and race in our historical moment. The project turns on performances inasmuch as they reveal the workings of bodies, intentions, and interactions. It depends on collective thinking because it is intersectional and thus concerns emergent shared languages developed by encountering questions collaboratively.
Instructor(s): Martha Feldman Terms Offered: Spring
Equivalent Course(s): GNSE 45020, TAPS 45020

MUSI 45513. Boulez. 100 Units.
Instructor(s): Martin Zenck Terms Offered: Spring 2013

MUSI 45519. Topics in Transformational Theory. 100 Units.
This course is both an introduction to transformational theory and a survey of several active areas of research in the field, including neo-Riemannian theory and my own approaches to the transformational analysis of tonal music. We will explore both the conceptual and formal aspects of transformational theory, with special attention to the ways in which the former find expression in the latter.
Instructor(s): Steve Rings Terms Offered: Autumn. Monday 9:30am - 12:20pm JRL 264
MUSI 45918. Wagner's "Ring of the Nibelung" in Performance: Siegfried. 100 Units.
This course seeks to explore Richard Wagner's sprawling 19th century tetralogy The Ring of the Nibelung via the history of its interpretation on stage. While the first section of the course will offer an introduction to the Ring in its entirety, the rest of the quarter will be taken up with an in-depth consideration of Siegfried, the 3rd piece in the tetralogy. Our work in the seminar room (which will encompass a range of historical and critical readings and screenings) will be supplemented by attendance at rehearsals for Lyric Opera's production of Siegfried, slated to premiere on November 3rd. As it stands, we will cover a substantial amount of territory from a host of genres, eras, fields, and orientations, seeking to understand the contested and often contradictory place in music history and cultural theory that is occupied by Wagner and The Ring. Since the course is team-taught by a professor of music and of Germanic studies as well as theater & performance studies, our discussions will seek to encompass a range of fields, approaches, and topics. Among the topics we plan to examine are the aspiration to aesthetic totalization, the politics of community, the notion of distress or emergency (the German term is: Not), and some astonishingly lurid fantasies of family life--mostly of family dissolution. Texts will include the works of Friedrich Nietzsche, Theodor Adorno, Carolyn Abbate, Alain Badiou, Nicholas Ridout, and Slavoj Zizek.
Instructor(s): David Levin, Steven Rings Terms Offered: Autumn. Autumn 2018: Wednesdays 1:30-4:20pm in JRL 264
Prerequisite(s): Consent required: Please email Prof. Levin (dlevin@uchicago.edu) or Prof. Rings your background / experience / interest in one more of the following: music history/theory, critical theory, theater and performance studies, Germanic studies, opera studies, cinema and media studies.
Equivalent Course(s): TAPS 45918, CDIN 45918, GRMN 45918

MUSI 70000. Advanced Study: Music. 300.00 Units.
Advanced Study: Music
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.