

# MUSIC

Degree Types: PhD

Students admitted to the PhD Program in Music (<https://www.music.northwestern.edu/resources/students/graduate/phd/requirements/#curriculum-requirements>) pursue academic coursework and write a dissertation in one of four specializations:

- Composition & Music Technology
- Music Education
- Musicology
- Music Theory & Cognition

Students design a course of study incorporating their individual interests and a broad-based approach to contemporary music research. A year-long sequence of selected courses in Composition and Music Technology, Music Education, Musicology, and Music Theory and Cognition provides an interdisciplinary context for students in all specializations, with additional seminars and colloquia in each major as a foundation for advanced work.

A unique aspect of this program is a cognate area requirement in a non-music field such as psychology of learning, cognitive science, learning sciences, cultural studies, social sciences, humanities, philosophy, or communication studies. Students are encouraged to check with their specialization advisers to obtain any additional information about expectations not specified here.

Students entering the program with a master's degree in their area of specialization normally require two years of full-time study to complete coursework. Students entering with only a bachelor's degree may require three years of full-time study to complete coursework.

#### **Additional resources:**

- Department website (<https://www.music.northwestern.edu/resources/students/graduate/phd/>)
- Program handbook

Students interested in the Doctor of Musical Arts or the Master of Music Degree should refer to the Bienen School of Music website (<https://www.music.northwestern.edu/academics/degrees/>). (<https://www.music.northwestern.edu/admission/graduate/overview/>)

## Degree Offered

- Music PhD (<https://catalogs.northwestern.edu/tgs/music/music-phd/>)

Learning objective(s)/Students should be able to...

- Contribute original research to a scholarly community.
- Develop original materials for undergraduate teaching and demonstrate pedagogical rationale.
- Articulate broader impacts of research.
- Create and communicate professional development plan.

## Music Courses

### MUSIC 320-0 Listening in the Age of the Algorithm (1 Unit)

Whether it's the movies we watch, the flights we buy, the goods we buy, or the music we listen to, algorithmic recommendation is changing how we experience the world around us. This class explores what it means to listen to music in an age of computational curation. As these systems are meant to model human preference, we will study what it means to have musical preferences, perceived musical features as similar, and what the role of social interactions on our own listening behaviors. No programming or musical experience is necessary, but we will be working with examples in both basic musical notation and code.

#### **MUSIC 410-0 Biological Foundations of Speech and Music (1 Unit)**

Anatomy and physiology of the central auditory pathway, experience-related neural plasticity, right/left brain specialization, audiovisual integration, auditory learning and perception, and neural encoding of speech and music.

#### **MUSICOL 313-0 World Music Cultures (1 Unit)**

Introduction to both the world's musical variety and common issues related to music cultures worldwide.

#### **MUSICOL 323-0 Topics in Ethnomusicology (1 Unit)**

Ethnomusicology history, bibliographical resources, methods, and theories.

*Literature Fine Arts Distro Area*

#### **MUSICOL 324-0 Fieldwork Methods (1 Unit)**

#### **MUSICOL 326-0 Topics in World Music: Asia (1 Unit)**

The musical traditions of South Asia, East Asia, and Southeast Asia. Topics include characteristics of instruments and instrumental ensembles, sound structures, theatrical traditions, and vocal performance.

#### **MUSICOL 329-0 Topics in Middle Eastern Music (1 Unit)**

History, basic tenets, and aesthetic of Islam; the musics of Islamic cultures from North Africa, Spain, the Middle East, central Asia, and the Indian subcontinent. Methods of contextualizing musical cultures and critical methodology related to gender, postcolonial theory, and religion.

*Literature Fine Arts Distro Area*

#### **MUSICOL 330-0 Russian Fairy Tale Opera (1 Unit)**

Russian cultural and national identity studied through folk tales and their musical counterparts in Russian opera. Current critical theory, the portrayal of women, the interplay of nationalism and gender, and the East-West dichotomy.

*Literature Fine Arts Distro Area*

#### **MUSICOL 331-0 Orientalism and Music (1 Unit)**

The imagery of the East in the music of the West expressed in musical genres of various historical periods; focus on romantic opera and contemporary musical culture. Orientalism as formulated by Edward Said, developed by John MacKenzie, and clarified through references in literature and the visual arts.

*Literature Fine Arts Distro Area*

#### **MUSICOL 332-0 Music and Gypsies (1 Unit)**

Romany music from Hungary, Spain, the Balkans, Turkey, the Middle East, and India; Andalucian flamenco; 19th century opera and operetta (Bizet's Carmen, Verdi's La Traviata); instrumental works by Haydn, Liszt, Brahms, and others; and more recent "world" music phenomena.

#### **MUSICOL 333-0 Topics in Popular Music (1 Unit)**

Topics vary; announced before registration. May be repeated.

#### **MUSICOL 334-0 Russian Modernism (1 Unit)**

Russian music after Tchaikovsky, notably Scriabin, Rachmaninoff, Stravinsky, Prokofiev, and Shostakovich.

#### **MUSICOL 335-0 Selected Topics (1 Unit)**

Topics vary; announced before registration. May be repeated.

*Literature Fine Arts Distro Area*

**MUSICOL 336-0 Music Revivals (1 Unit)**

The course considers ways in which originality and tradition work together in select nineteenth- twentieth, and twenty-first century revivals of music that had been dropped from continuous performance, including historical Western art-music, folk music, and musical theater from previous years, decades, and even centuries.

Prerequisites: Must be 3rd year and above to enroll.

**MUSICOL 338-0 Expressionism (1 Unit)**

The interaction of music (Schoenberg, Berg, Webern, Weill, Hindemith, et al.) with painting (Kandinsky et al.), poetry (Stefan George et al.), theater (Wedekind, Brecht, et al.), and dance (Kurt Jooss et al.) in early-20th century Germany and Austria.

**MUSICOL 339-0 Music and Gender (1 Unit)**

The many intersections between music and ideas of gender; focus on composition, characterization, patronage, and performance. Elite and popular Western musical forms from the Middle Ages to 2000 in relation to gender issues in other cultures' musics.

*Literature Fine Arts Distro Area*

**MUSICOL 341-0 Music and the Visual Arts (1 Unit)**

The many ways in which the senses of sight and hearing interact in Western images of music and music making as well as in select musical works inspired by concurrent ideas or movements in the visual arts.

**MUSICOL 342-0 Authenticity (1 Unit)**

Authenticity in music at the turn of the 21st century, focusing on three music genres most closely associated with that idea's cultural and philosophical considerations: early music, country music, and world or ethnic music.

*Literature Fine Arts Distro Area*

**MUSICOL 343-0 Music and Shakespeare (1 Unit)**

An exploration of some of the many intersections between Shakespearean drama and music from the late 16th through early 21st centuries, including study of plays, opera, ballet, film, musical theater, art song, popular music, and the symphony.

**MUSICOL 344-0 Music and Film (1 Unit)**

Theory and practice of music as a part of the processes of making and viewing films, from the beginning of the sound era to the present. Topic varies but typically focuses on a specific film genre's musical traditions, techniques, personalities, and problems.

**MUSICOL 345-0 From Literature to Opera to Film (1 Unit)**

Selected operas, based on literary or theatrical works, that in turn inspired films. Examination of the literary or theatrical inspiration, the opera as written for stage, and film and video adaptations.

**MUSICOL 346-0 Composer Topics (1 Unit)**

Topics vary; announced before registration. May be repeated.

**MUSICOL 347-0 The Lied (1 Unit)**

Survey of voice-piano settings of German poems, from Mozart through Richard Strauss.

**MUSICOL 348-0 Bel Canto Opera (1 Unit)**

Italian opera in the early-to- mid-19th century. The relations of Rossini, Donizetti, and Bellini to the operatic culture of their time.

**MUSICOL 350-0 Topics in Medieval Music (1 Unit)**

Gregorian and medieval chant, secular monophony, and the development of polyphony from the earliest records through the music of Ockeghem and Busnois.

*Literature Fine Arts Distro Area*

**MUSICOL 351-0 Topics in 16th Century Music (1 Unit)**

Middle and late renaissance and early manifestations of the baroque, from Josquin through the Gabrieli.

*Literature Fine Arts Distro Area*

**MUSICOL 352-0 Topics in 17th Century Music (1 Unit)**

The baroque from Monteverdi through Bach and Handel.

**MUSICOL 353-0 Topics in 18th Century Music (1 Unit)**

Representative works and critical studies of European art music from the Arcadian reform of opera through the Napoleonic era.

**MUSICOL 354-0 Topics in 19th Century Music (1 Unit)**

Representative works and critical studies of European art music from the Congress of Vienna to the death of Mahler.

**MUSICOL 355-0 Topics in 20th Century Music (1 Unit)**

Representative works and critical studies of art music from Debussy to the late 20th century.

**MUSICOL 356-0 Topics in Contemporary Music (1 Unit)**

Representative works and critical studies of art music from 2000 to the present.

**MUSICOL 400-0 Graduate Review of Music History (1 Unit)**

**MUSICOL 423-0 Seminar in Ethnomusicology (1 Unit)**

Selected topics; application of ethnomusicological techniques to research projects.

Prerequisite: MUSICOL 323-0 or consent of instructor.

**MUSICOL 424-0 Fieldwork Methods (1 Unit)**

**MUSICOL 429-0 Topics in Middle Eastern Music (1 Unit)**

Topics vary by quarter.

**MUSICOL 430-0 Russian Fairy Tale and Opera (1 Unit)**

**MUSICOL 431-0 Orientalism and Music (1 Unit)**

The imagery of the East in the music of the West expressed in musical genres of various historical periods; focus on romantic opera and contemporary musical culture. Orientalism as formulated by Edward Said, developed by John MacKenzie, and clarified through references in literature and the visual arts.

**MUSICOL 433-0 Topics in Popular Music (1 Unit)**

**MUSICOL 434-0 Russian Modernism (1 Unit)**

**MUSICOL 435-0 Selected Topics (1 Unit)**

Topics vary. May be repeated for credit with change of topic.

**MUSICOL 439-0 Seminar in Music and Gender (1 Unit)**

**MUSICOL 441-0 Seminar in Music and Visual Arts (1 Unit)**

**MUSICOL 442-0 Authenticity (1 Unit)**

Focus on authenticity in music at the end of the 20th century and beginning of the 21st century by examining the three music genres most closely associated with the cultural and philosophical considerations of the idea: early music, country music, and "world" or "ethnic" music.

**MUSICOL 443-0 Seminar in Music and Shakespeare (1 Unit)**

**MUSICOL 444-0 Seminar in Music and Film (1 Unit)**

**MUSICOL 445-0 From Literature to Opera to Film (1 Unit)**

Selected operas, based on literary or theatrical works, that in turn inspired films. Examination of the literary or theatrical inspiration, the opera as written for stage, and film and video adaptations.

**MUSICOL 446-0 Composer Topics (1 Unit)**

**MUSICOL 448-0 Seminar in Wagner (1 Unit)**

**MUSICOL 450-0 Seminar in Medieval Music (1 Unit)**

**MUSICOL 451-0 Topics in 16th-Century Music (1 Unit)**

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**MUSICOL 452-0 Seminar in 17th Century Music (1 Unit)**

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**MUSICOL 453-0 Seminar in 18th Century Music (1 Unit)**

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**MUSICOL 454-0 Seminar in 19th Century Music (1 Unit)**

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**MUSICOL 455-0 Seminar in 20th Century Music (1 Unit)**

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**MUSICOL 457-0 Seminar in Opera (1 Unit)**

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**MUSICOL 458-0 Seminar in Art Song (1 Unit)**

Bienen School of Music.

**MUSICOL 459-0 Seminar in Sacred Music (1 Unit)**

Bienen School of Music.

**MUSICOL 460-0 Media, Mediation and Musical Sources (1 Unit)**

Bienen School of Music.

**MUSICOL 461-0 Epistemologies of Music (1 Unit)**

Bienen School of Music.

**MUSICOL 490-0 Musicology Colloquium (0 Unit)**

Bienen School of Music.

**MUSICOL 499-0 Independent Study (1 Unit)**

SEE DEPT FOR SECTION AND PERMISSION NUMBERS.

**MUSICOL 523-0 Seminar in Ethnomusicology (1 Unit)**

Bienen School of Music.

**MUSICOL 530-0 Russian Fairy Tale Opera (1 Unit)**

Bienen School of Music.

**MUSICOL 535-0 Selected Topics Seminar (1 Unit)**

Bienen School of Music.

**MUSICOL 539-0 Seminar in Music and Gender (1 Unit)**

Bienen School of Music.

**MUSICOL 541-0 Music and Visual Culture (1 Unit)**

Bienen School of Music.

**MUSICOL 543-0 Seminar in Music and Film (1 Unit)**

Bienen School of Music.

**MUSICOL 550-0 Seminar in Medieval Music (1 Unit)**

Bienen School of Music.

**MUSICOL 551-0 Seminar in 16th-Century Music (1 Unit)**

Bienen School of Music.

**MUSICOL 552-0 Seminar in 17th-Century Music (1 Unit)**

Bienen School of Music.

**MUSICOL 553-0 Seminar in 18th-Century Music (1 Unit)**

Bienen School of Music.

**MUSICOL 554-0 Seminar in 19th-Century Music (1 Unit)**

Bienen School of Music.

**MUSICOL 555-0 Seminar in 20th-Century Music (1 Unit)**

Bienen School of Music.

**MUSICOL 557-0 Seminar in Opera (1 Unit)**

Bienen School of Music.

**MUSICOL 558-0 Seminar in Art Song (1 Unit)**

Bienen School of Music.

**MUSICOL 559-0 Seminar in Sacred Music (1 Unit)**

Bienen School of Music.

**MUSICOL 560-0 Media, Mediation, and Musical Sources (1 Unit)**

Bienen School of Music.

**MUSICOL 590-0 Research (1-4 Units)**

Independent investigation of selected problems pertaining to thesis or dissertation. May be repeated for credit. SEE DEPT FOR SECTION AND PERMISSION NUMBERS.

**MUSIC\_ED 401-0 Music in Higher Education (1 Unit)**

Pedagogical, philosophical, & structural issues surrounding music in the context of higher education. Consideration and discussion of the diverse missions of colleges and universities, comparison of the structure and content of selected post-secondary music programs, and identification of fundamental skills of teaching and evaluating.

**MUSIC\_ED 410-0 Studio Music Teaching and Learning (1 Unit)**

This course is designed as an introduction to best practices in teaching and learning music in studio contexts - be it one-to-one lessons, group classes, or chamber music. Note that this course is focused on how to teach rather than what to teach, and focused on issues of effective teaching practice such as sequencing, feedback, questioning, developing positive learning environments, pacing, assessing student learning, teaching students to practice, and developing student motivation.

**MUSIC\_ED 420-0 Research Center Seminar (0-1 Unit)**

Ongoing weekly seminar of the Center for the Study of Education and the Musical Experience. Student and faculty discussions, reports, dissertation reviews, guest speakers, and special projects.

**MUSIC\_ED 422-0 Curriculum Development in Music Education (1 Unit)**

Curriculum foundations of music education. Application of curriculum theories to the problem of musical learning. Development of a music program based on current theories of curriculum.

**MUSIC\_ED 423-0 Paradigms and Processes of Research in Music Teaching and Learning (1 Unit)**

A study of the positivist-postpositivist debate and its implications for research in education. Research approaches as ideologies. Assumptions inherent in quantitative and qualitative research. Examination of exemplary studies in both ideologies and analysis of strengths and weaknesses of each. Applications to the design of studies in music education.

**MUSIC\_ED 424-0 Qualitative Research in Music Education (1 Unit)**

Intensive exploration of technique and assumptions related to qualitative designs. Critiques of selected studies. Design and implementation issues as relevant to music education research. Development of a research project related to studies in the Center for the Study of Education and the Musical experience. Presentation of the project to the Center.

**MUSIC\_ED 425-0 Quantitative Research in Music Education (1 Unit)**

Intensive exploration of technique and assumptions related to quantitative designs. Critiques of selected studies. Design and implementation issues as relevant to music education research. Development of a research project related to studies in the Center for the Study of Education and the Musical experience. Presentation of the project to the Center.

**MUSIC\_ED 426-0 World Music Pedagogy (1 Unit)**

Philosophies and practices of music education that either promote or hinder democratic approaches to student learning.

**MUSIC\_ED 427-0 Teaching Exceptional Children (1 Unit)**

This course covers U.S. legislation relating to the education of individuals with disabilities, specific disabilities and their impact on student learning, the impact of racial, cultural, socioeconomic, gender, and neurological diversities on student learning, and accommodations, adaptations, and differentiation for the music classroom. Students engage in weekly community engaged service at a local school for children with disabilities.

**MUSIC\_ED 430-0 Seminar in General Music Education (1 Unit)**

Survey and critical examination of general music courses in elementary, middle, and junior high schools. Emphasis upon the comprehensive musicianship approach in developing criteria and teaching/learning strategies based upon principles of aesthetic education.

**MUSIC\_ED 432-0 Seminar in Instrumental Music Education (1 Unit)**

Principles of effective instruction in instrumental music classes and rehearsals. Topics include development of presentational skills, criteria for the selection of instructional materials, instrumental performance problems, and the development and implementation of a performance-based instrumental curriculum.

**MUSIC\_ED 435-0 Selected Topics (1 Unit)****MUSIC\_ED 436-0 Seminar in College Music Teaching (1 Unit)**

Contemporary issues in college music teaching including topics related to organization and administration; curricula and accreditation; faculty appointment and development; budget, management, and accountability; historical perspectives.

**MUSIC\_ED 437-0 Psychology of Music Teaching & Learning (1 Unit)**

Theories in music psychology. Review of research related to the musical experience with emphasis on musical development, teaching, and learning.

**MUSIC\_ED 438-0 Creative Thinking in Music (1 Unit)**

Definitions and models of creative thinking in music. Review of important research in music psychology on creative thinking. Application of this information to creative teaching strategies in music.

**MUSIC\_ED 439-0 Measurement and Evaluation in Music (1 Unit)****MUSIC\_ED 441-0 Professional Practicum (1 Unit)**

Field placement in an appropriate teaching or other professional situation.

**MUSIC\_ED 445-0 Music in the Interdisciplinary Curriculum (1 Unit)****MUSIC\_ED 458-0 Philosophical Basis of Music Education (1 Unit)**

Aesthetic theories relevant to music education; application of theory to practical problems of the music educator. Topics include art and feeling, the creative process, aesthetic meaning, aesthetic experience, musical meaning, and musical experience.

Prerequisite: Enrollment is restricted to Music Education Majors, Minors, and Masters students. Bienen students in other majors may enroll with permission.

**MUSIC\_ED 463-0 Teaching High School Nonperformance Courses (1 Unit)****MUSIC\_ED 495-0 Final Oral Exam (0-1 Unit)**

Final Oral Exam.

**MUSIC\_ED 499-0 Independent Study (1 Unit)**

SEE DEPT FOR SECTION AND PERMISSION NUMBERS.

**MUSIC\_ED 520-0 Research Center Seminar (0-1 Unit)**

Bienen School of Music.

**MUSIC\_ED 523-0 Paradigms and Processes of Research in Music Teaching and Learning (1 Unit)**

Bienen School of Music.

**MUSIC\_ED 524-0 Qualitative Research in Music Education (1 Unit)**

Bienen School of Music.

**MUSIC\_ED 525-0 Quantitative Research in Music Education (1 Unit)**

Bienen School of Music.

**MUSIC\_ED 590-0 Research (1-4 Units)**

Independent investigation of selected problems pertaining to thesis or dissertation. May be repeated for credit. - SEE DEPT FOR SECTION AND PERMISSION NUMBERS.

**MUS\_COMP 314-1 Instrumentation (1 Unit)**

Instruments of the orchestra; scoring techniques; analysis of instrumental combinations.

Prerequisite: MUSIC 211-3 or consent of instructor.

**MUS\_COMP 314-2 Orchestration (1 Unit)**

Stylistic scoring projects; analysis of orchestral and chamber scores. Prerequisite: MUS\_COMP 314-1 or consent of instructor.

**MUS\_COMP 314-3 Advanced Orchestration (1 Unit)**

Contemporary scoring techniques; creative projects; analysis of orchestral and chamber scores.

Prerequisite: MUS\_COMP 314-2, graduate standing, or consent of instructor.

**MUS\_COMP 335-0 Selected Topics (1 Unit)**

Topics vary; announced before registration. Writing projects; analysis of scores; contemporary stylistic techniques, performers, composers, and materials; in-class performances of original work. May be repeated for credit.

**MUS\_COMP 336-0 Contemporary Repertoire (1 Unit)****MUS\_COMP 337-0 Topics in Contemporary Repertoire (1 Unit)**

Topics vary by quarter. Close study of specific recent compositional styles, which may include minimalism, complexity, music of the last decade, experimental music.

Prerequisite: consent of instructor.

**MUS\_COMP 338-0 Composer Portraits (1 Unit)**

Composers vary by quarter. Portrait studies of the work of a major composer or composers, e.g., Ferneyhough; Lutoslawski; Cage; Birtwistle and Maxwell Davies.

Prerequisite: consent of instructor.

**MUS\_COMP 339-0 Compositional Concepts and Techniques (1 Unit)**

Topics vary by quarter. Content, musical spaces, extended techniques, and spectralism.

Prerequisite: consent of instructor.

**MUS\_COMP 340-0 Composition Workshop (1 Unit)**

Topics vary by quarter. Examples include Composer/Performer, Composing for Percussion, Composing for Dance, Composing for Solo Instrument.

Prerequisite: consent of instructor.

**MUS\_COMP 399-0 Independent Study (0.5-1 Unit)****MUS\_COMP 435-0 Selected Topics (1 Unit)****MUS\_COMP 436-0 Contemporary Repertoire (1 Unit)****MUS\_COMP 437-0 Topics in Contemporary Repertoire (1 Unit)****MUS\_COMP 438-0 Composer Portraits (1 Unit)****MUS\_COMP 439-0 Compositional Concepts and Techniques (1 Unit)****MUS\_COMP 440-0 Composition Workshop (1 Unit)****MUS\_COMP 490-0 Composition Colloquium (0 Unit)****MUS\_COMP 499-0 Independent Study (1 Unit)**

SEE DEPT FOR SECTION AND PERMISSION NUMBERS.

**MUS\_COMP 512-0 Applied Composition for Music Majors (1 Unit)****MUS\_COMP 535-0 Selected Topics (1 Unit)**

Bienen School of Music.

**MUS\_COMP 537-0 Topics in Contemporary Repertoire (1 Unit)**

Bienen School of Music.

**MUS\_COMP 539-0 Compositional Concepts and Techniques (1 Unit)**

Bienen School of Music.

**MUS\_COMP 540-0 Current Compositional Praxis (1 Unit)**

Topics vary by quarter. Examples include Composer/Performer, Composing for Percussion, Composing for Dance, Composing for Solo Instrument.

**MUS\_COMP 580-0 Doctoral Recital (0 Unit)**

**MUS\_COMP 590-0 Research (1-4 Units)**

Summer program for first and second year PhD students.

**MUS\_TECH 300-0 Introduction to Music Technology (1 Unit)**

Introduction of key concepts in acoustics, digital audio theory, production, and postproduction. Through projects and presentations, students will learn to record and edit their work, use notation software, communicate with recording engineers, and prepare and present work online.

**MUS\_TECH 321-0 Producing in the Virtual Studio (1 Unit)**

Techniques for creating and producing music in the context of a computer-based audio production environment. Topics include MIDI, audio editing, plugins, effects processing, mastering, and basic surround mixing. Assignments include creative projects.

Prerequisite: MUS\_TECH 300-0 or equivalent experience and consent of instructor.

**MUS\_TECH 322-0 Recording Techniques (1 Unit)**

Microphone and placement techniques including stereo and close/distant mixing of voices, acoustic instruments, and ensembles. Console design, signal flow, and dynamics processing. Projects include recording assignments.

Prerequisite: MUS\_TECH 300-0 or equivalent experience and consent of instructor.

**MUS\_TECH 335-0 Selected Topics (1 Unit)**

Topics vary; announced before registration. May be repeated with change of topic.

**MUS\_TECH 340-0 Composing With Computers (1 Unit)**

Foundational techniques of composition using music and audio software. Techniques of algorithmic composition, sound processing. Analysis of electroacoustic music. Assignments include student compositions.

Prerequisite: MUS\_TECH 300-0 or equivalent experience.

**MUS\_TECH 345-0 Technology-Based Performance (1 Unit)**

Creation, rehearsal, and performance of technology-based music in a group setting. Topics include real-time interaction, technological performance interfaces, application of algorithmic methods.

Prerequisite: consent of instructor.

**MUS\_TECH 350-0 Studio Techniques for Electroacoustic Music (1 Unit)**

Advanced projects in electroacoustic composition, audio programming (Max/MSP), audio engineering, or electronic instrument design; includes a largescale project, typically developed from the student's previous music technology course work.

Prerequisite: MUS\_TECH 340-0, MUS\_TECH 345-0, or equivalent experience.

**MUS\_TECH 355-2 History and Analysis of Electroacoustic Music (1 Unit)**

Survey of electronic music repertoire from 1948 through the end of the analog era and the introduction of digital music. Examination of the aesthetic motivations and technical approaches that have shaped electroacoustic music throughout its history, focusing on the interaction between technical innovation and creativity.

**MUS\_TECH 365-0 Electronic Film Music (1 Unit)**

The course will focus on electronic approaches to film scoring. It will consist of historical overview (going back to the 1940s), significant composers and repertoire examples, and practical exercises in scoring. The course will cover multiple film genres with special emphasis on science fiction, horror, and fantasy. Composers covered include John

Carpenter, Vangelis, Jerry Goldsmith, Dave Porter, Hans Zimmer, and Hildur Guðnadóttir.

**MUS\_TECH 435-0 Selected Topics (1 Unit)**

Topics vary. May be repeated for credit with change of topic.

**MUS\_TECH 499-0 Independent Study (1 Unit)**

SEE DEPT FOR SECTION AND PERMISSION NUMBERS.

**MUS\_THRY 313-0 Analytical Approaches to World Musics (1 Unit)**

This class explores aspects of musical rhythm, meter, pitch, harmony, and structure through a comparative lens. It is centered around transcription, beginning with theories of the role of transcription for the researcher, and uses active listening as a way of cultivating an awareness of musical behavior of some of the many musics of the world.

**MUS\_THRY 316-0 16th Century Counterpoint (1 Unit)**

Contrapuntal textures from two to four voices. Cadence and form, melodic line and motive, rhythm, simple and complex imitation, and treatment of dissonance in the sacred music of Lassus, Josquin, and Palestrina.

**MUS\_THRY 317-0 Historical Improvisation (1 Unit)**

The study of harmony at the keyboard as learned by musicians since the early 17th century. Figured bass is an essential subject for performers of early music (including Bach and Mozart) and a key to the analysis of most pre-20th century European music.

**MUS\_THRY 318-0 18th Century Counterpoint (1 Unit)**

Baroque dance suite, chorale prelude, invention, fugue, chiefly involving the music of J. S. Bach. Melodic, harmonic, structural characteristics; contrapuntal techniques.

**MUS\_THRY 321-0 Classical Form (1 Unit)**

An examination of phrase-construction and punctuation in the musical forms of the late eighteenth and early nineteenth centuries. The focus will typically be on Haydn, Mozart, and Beethoven's skillful use of conventional formal structures to engage creatively with listeners' expectations.

**MUS\_THRY 322-1 Rhythm and Meter I (1 Unit)**

Close reading and discussion of key canonical texts from the last three decades' rich scholarship in rhythm and meter as well as innovative new work. Each student completes a substantial analytical and/or theoretical paper.

**MUS\_THRY 322-2 Rhythm and Meter II (1 Unit)**

Among the most remarkable developments in the music theory of recent decades have been the rapid advances in the study of rhythm and meter. This course combines close readings of canonical texts and innovative work in this field with analysis of rhythm and meter in common-practice repertoire.

**MUS\_THRY 325-0 Style and Phrase (1 Unit)**

An investigation of the musical phrase in the long 18th century (1680–1830) from the perspective of schema theory. A schema is a typically short, memorable pattern defined by a characteristic pairing of scale degree progressions in the melody and bass, and an accompanying harmonic progression. Such schemata are the essential building blocks of composition in the long 18th century.

**MUS\_THRY 331-0 Analytical Studies (1 Unit)**

Extension and refinement of concepts and techniques acquired in first and second year music theory.

**MUS\_THRY 333-0 Analysis of Popular Music (1 Unit)**

Course objectives are (1) developing skill in analyzing popular music and (2) exploring how music scholars have studied traits such as form, harmony, timbre, etc. in a variety of popular repertoires. Students will

become familiar with recurring issues in the interpretation of popular music and develop the ability to form their own critical interpretations using music analysis as a tool.

**MUS\_THRY 335-0 Selected Topics in Music Theory (1 Unit)**

Topics vary; announced before registration. May be repeated.

**MUS\_THRY 336-0 Selected Topics in Music Cognition (1 Unit)**

Topics vary; announced before registration. May be repeated.

**MUS\_THRY 340-0 Analysis of Recorded Performance (1 Unit)**

This class provides an overview of the recent literature in music theory and cognition, focusing on articles published in the main journals of these fields. Students will engage with the current themes in the literature, while also situating these readings within a broader historical context in the field.

**MUS\_THRY 341-0 Sound to Structure (1 Unit)**

Music theory privileges the parameters of pitch (as melody, harmony, and counterpoint) and rhythm (as surface rhythm and meter), but music as experienced is much more than the sum of these. This class engages how musical experience arises from and is shaped by other parameters, notably timbre, register, texture, and dynamics, across musical styles and periods.

**MUS\_THRY 345-0 Experimental and Empirical Methods in Music Theory (1 Unit)**

Empirical methods in music research have been used to study aspects of musical style, performance practice, authorship, musical behaviors and auditory perception, among other topics. This course provides a foundation and overview of empirical methods used in musicological and music-theoretic research, and equips students with the tools needed to critically engage with the literature in the field while designing their own empirically-based music research.

**MUS\_THRY 348-0 Corpus Studies (1 Unit)**

Corpus studies, or distant readings of multiple musical works, are often employed as a way of better understanding issues such as the relationships between pieces, authorship, trends over time, or differences and similarities between genres. In this class, we will explore the techniques, history, and philosophy of such approaches, and will construct and analyze our own corpora. For the most part, this class will deal with notated scores, and students will be encouraged to ask their own research questions of the music that they are most interested in.

**MUS\_THRY 355-0 Analysis of Post-Tonal Music (1 Unit)**

Techniques for analysis of atonal and nonfunctional tonal music, including serial, set-theoretic, and parametric approaches. Emphasis on music of Schoenberg, Webern, Berg, Stravinsky, and Debussy. Selected readings in analytic literature.

Prerequisite: MUSIC 211-3 or equivalent.

**MUS\_THRY 400-0 Style Analysis (1 Unit)**

**MUS\_THRY 405-0 Methods of Music Theory (1 Unit)**

**MUS\_THRY 410-0 Music Theory Pedagogy (1 Unit)**

Trends in the teaching of music theory. Developing skills through videotaped peer-teaching projects and reviews.

**MUS\_THRY 413-0 Analytical Approaches to World Musics (1 Unit)**

Bienen School of Music.

**MUS\_THRY 415-0 History of Music Theory (1 Unit)**

**MUS\_THRY 420-0 Readings in Music Theory and Cognition (1 Unit)**

**MUS\_THRY 421-0 Classical Form (1 Unit)**

"This course examines phrase-construction and punctuation in the musical forms of the late eighteenth and early nineteenth centuries. Students acquire familiarity with 1) a typology of phrases (sentences,

periods, and their hybrids); 2) their normative usage within large-scale formal settings, such as (rounded) binary, ternary, compound ternary, rondo, sonata, and concerto forms; 3) a typology of sonata-form types. The focus will often be on Haydn, Mozart, and Beethoven's skillful use of these conventional formal structures to engage creatively with listeners' expectations."

**MUS\_THRY 422-1 Rhythm and Meter I (1 Unit)**

Close reading and discussion of key canonical texts from the last three decades' rich scholarship in rhythm and meter as well as innovative new work. Each student completes a substantial analytical and/or theoretical paper.

**MUS\_THRY 422-2 Rhythm and Meter II (1 Unit)**

Among the most remarkable developments in the music theory of recent decades have been the rapid advances in the study of rhythm and meter. This course combines close readings of canonical texts and innovative work in this field with analysis of rhythm and meter in common-practice repertoire.

**MUS\_THRY 425-0 Style and Phrase (1 Unit)**

An investigation of the musical phrase in the long 18th century (1680–1830) from the perspective of schema theory. A schema is a typically short, memorable pattern defined by a characteristic pairing of scale degree progressions in the melody and bass, and an accompanying harmonic progression. Such schemata are the essential building blocks of composition in the long 18th century.

**MUS\_THRY 430-0 Music Semiotics (1 Unit)**

The rise of semiotics in the twentieth century resulted in the development of music semiotics, which brought about new analytical methods and built up a conceptual framework for the study of musical meaning. In this course we will read the most important texts published by the exponents of this field and test their methods in analytical exercises.

**MUS\_THRY 431-0 Topics in Advanced Analysis (1 Unit)**

**MUS\_THRY 433-0 Analysis of Popular Music (1 Unit)**

Course objectives are (1) developing skill in analyzing popular music and (2) exploring how music scholars have studied traits such as form, harmony, timbre, etc. in a variety of popular repertoires. Students will become familiar with recurring issues in the interpretation of popular music and develop the ability to form their own critical interpretations using music analysis as a tool.

**MUS\_THRY 435-0 Selected Topics in Music Theory (1 Unit)**

Content varies. May be repeated for credit with change of topic.

**MUS\_THRY 436-0 Selected Topics in Music Cognition (1 Unit)**

**MUS\_THRY 440-0 Analysis of Recorded Performance (1 Unit)**  
Bienen School of Music.

**MUS\_THRY 441-0 Sound to Structure (1 Unit)**

Music theory privileges the parameters of pitch (as melody, harmony, and counterpoint) and rhythm (as surface rhythm and meter), but music as experienced is much more than the sum of these. This class engages how musical experience arises from and is shaped by other parameters, notably timbre, register, texture, and dynamics, across musical styles and periods.

**MUS\_THRY 445-0 Experimental and Empirical Methods in Music Theory (1 Unit)**  
Bienen School of Music.

**MUS\_THRY 448-0 Corpus Studies (1 Unit)**

Bienen School of Music.

**MUS\_THRY 450-0 Seminar in Music Theory & Cognition (1 Unit)**

Advanced graduate seminar on a current topic within music theory and/or cognition. Topics will reflect the professor's recent or current research.

**MUS\_THRY 451-0 Seminar in Music Cognition (1 Unit)**

**MUS\_THRY 490-0 Music Theory Colloquium (0 Unit)**

Special topics presentations for music theory graduate students.

**MUS\_THRY 499-0 Independent Study (1 Unit)**

SEE DEPT FOR SECTION AND PERMISSION NUMBERS.

**MUS\_THRY 505-0 Methods of Music Theory (1 Unit)**

Bienen School of Music.

**MUS\_THRY 510-0 Music Theory Pedagogy (1 Unit)**

Bienen School of Music.

**MUS\_THRY 515-0 History of Music Theory (1 Unit)**

Bienen School of Music.

**MUS\_THRY 520-0 Readings in Music Theory and Cognition (1 Unit)**

Bienen School of Music.

**MUS\_THRY 530-0 Music Semiotics (1 Unit)**

Bienen School of Music.

**MUS\_THRY 550-0 Seminar in Music Theory (1 Unit)**

Bienen School of Music.

**MUS\_THRY 551-0 Seminar in Music Cognition (1 Unit)**

Bienen School of Music.

**MUS\_THRY 590-0 Research (1-4 Units)**

SEE DEPT FOR SECTION AND PERMISSION NUMBERS.