MUSICOLEGY course offerings for Spring 2019

MUS 133 – Introduction to World Music (3 cr)
MW: 12:00-12:50 PM (A)
MW: 2:00-2:50 PM (B)
Instructor: Tsekouras, I

A survey of various musical traditions from different regions and peoples of the world.

MUS 314 – The History of Music II
MWF: 11:00-11:50 AM
Instructor: Eagen Jones

Survey of the development of music as an art in Western civilization from about 1750 to the present. Emphasizes an acquaintance with formal and stylistic problems through the study of representative works and on understanding specific musical concepts in the light of their historical and general cultural context. Prerequisite: MUS 313 or consent of instructor.

MUS 412 – Composer Studies in Musicology (3 cr)
TR: 9:30-10:50 AM
Instructor: Magee, G


MUS 413 – Music and Performance (3 cr)
MW: 10:00-11:20 AM
Instructor: Kinderman, W

Topic: Music of the Viennese Classical Style, from Haydn to Schubert: Theory and practice, thought and performance, are too often divided activities. Yet the aesthetic perspective that often proves most helpful involves a blending and intermingling of these spheres. How can we best convey the character and form of a work, while seeking ways to overcome technical challenges? How can we assess the expressive qualities of works in order to aid successful performance? To what extent can principles of musical interpretation be specified? This course explores the intersection of style and analysis with the experience of music as it is actively brought to sound.

MUS 414 A – Music and Society (3 cr)
MW: 1:00-2:20 PM
Instructor: Wilson, S

Topic: Music and Mental Illness: Ethics, Representation, and Healing: From Schumann’s “Dichterliebe” to Berg’s “Wozzeck” to Nine Inch Nails’ “The Downward Spiral,” musical representations of mental illness have confronted a topic that we recognize as a pervasive and urgent social problem in the present day. Amongst the myriad representations of mental illness, we find composers like Berlioz reveling in his romanticized suffering, singer-songwriters like Emily Haines exploring the reality of depression, and composers like Richard Strauss who play on the “madness” trope in a misogynist way that pathologizes femininity itself.
By examining music, text, drama, and social history, this course will explore the range of representations and shifting mentalities pertaining to mental illness within a Western classical and popular music context. Throughout the course we will consider the ethics of representation of mental illness within expressive culture with the goal of discovering pathways toward catharsis, healing, and wellness. In addition to music studies, readings will also draw from gender studies, philosophy, and the disability studies in music.

**MUS 501B – Graduate Music History Review (4 cr)**
**TR: 8:00-9:20 AM**
**Instructor: Wilson, S**

*Review of Western music history after 1750. Refreshes knowledge and understanding of representative examples of repertoire as well as the historical context in which music was written.*

**MUS 512 – Foundations and Methods of Musicology II (4 cr)**
**MW: 3:00-4:20 PM**
**Instructor: Tsekouras, I**

*Continues materials introduced in MUS 511. Focuses on the major resources, intellectual history, theories and methodologies of ethnomusicology. Students pursue a state-of-research project on a topic relevant to their interests, selected in consultation with the instructor. Prerequisite: MUS 511 or consent of instructor.*

**MUS 514 B – Musicology and Pedagogy (4 cr)**
**M: 9:00 – 11:50 AM**
**Instructor: Magee, G.**

*Seminar-style practicum in the teaching of undergraduate courses in Western and non-western music for musicology and non-musicology majors. Intensive review and discussion of pedagogical materials. Instruction in syllabus and lecture design, presentational and discussion styles, and use of multimedia and educational technology. This course will be an introduction to the teaching of music appreciation courses at the post-secondary level. We will study best teaching practices for diverse classroom and student models, including traditional large lecture classes, and online modes of delivery. Prerequisite: Graduate musicology majors or consent of instructor.*

**MUS 516 – Fieldwork and Ethnography**
**T: 2:00-4:50 PM**
**Instructor: Buchanan, D**

*Prepares students for the various phases of preparing for and doing ethnomusicological fieldwork and ethnographic analysis and writing. Beginning with the project design and grand-writing stages, participants study and practice fieldwork techniques such as participant observations, interviewing, writing and analyzing field notes, and audio and video recording. The politics and ethics of fieldwork and ethnographic writing are considered through readings and discussion. Finally, a variety of approaches to ethnographic writing are considered through the study of finished musical ethnographies. Prerequisite: MUS 512 or consent of instructor.*
MUS 522 – Special Topics Seminar (4 cr)
F: 1:00-3:50 PM
Instructor: Eagen Jones, M

TOPIC: “Early Modern Spectacle: Representing Power through Musical Drama, 1589-1750”

MUS 523A - Seminar in Musicology
Problems in historical and systematic musicology or ethnomusicology; discussions of special problems and reports on individual research. May be repeated to a maximum of 8 hours. Prerequisite: Graduate standing in musicology or consent of instructor. Graduate students in music will be considered if they passed MUS 528A.

Section A - R: 1:00-03:50 PM
Instructor: Kinderman, W
Section A Topic: Music and Politics

Section B - W: 1:00-3:50 PM
Instructor: Silvers, M

Section B Topic: “Music, Improvisation, and Ecology.” What are the relationships between musical improvisation and ecology? In this course, we explore the intersections of spontaneous sound making, intentional listening, and the environments in which we live. We will ask how improvisers have dialogued with and continue to draw inspiration from land, animals, plants, and time. Topics will include the meaning and experience of place and landscape, sonic ecosystems and animal communication, natural and found materials used for musical instruments, biofeedback and sounds generated by plants, and environmental processes such as seasons and climate change. This class is part of the Improvisers Exchange and will feature visits by guest musicians brought to campus by this initiative.

MUS 528 – Research and Bibliography in Music (2 or 4 cr)

Section A1 (January – March)
TR: 9:30-10:50 AM
Instructor: Syer, K

Section A2 (March-May)
TR: 9:30-10:50 AM
Instructor: Syer, K

Section B1 (January – March)
TR: 9:30-10:50 AM
Instructor: Wilson, S

Section B2 (March-May)
MW: 9:30-10:50 AM
Instructor: Wilson, S

MUS 528 B Research and Bibliography is required of all DMA performance/composition majors; to be taken in the last semester of coursework (excluding doctoral project hours).

Students wishing to take either section of MUS 528 B must complete a degree checklist AND a Provisional Approval Form, giving details of their doctoral project, and send these materials to Jenny Phillips, for review by the instructor. This needs to happen before enrollment can be granted. To enable Academic Affairs to manage the seats in the class, all students must submit materials no later than Friday, December 7, if a spot in either section is to be guaranteed.
THEORY course offerings for Spring 2019

MUS 102 – Music Theory and Practice II (2 cr)
Monday/Wednesday/Friday: 9:00-9:50 AM
Instructor: Carrillo, C

MUS 108 – Musicianship II (2 cr)
Monday/Wednesday/Friday: 10:00 – 10:50 AM
Instructor: Solya, A.

MUS 199 – Critical Listening for Audio Professionals (3 cr)
Tuesday: 6:00-8:50 PM
Instructor: Linzy, D (UIN

MUS 208 – Musicianship IV (1 cr)
Monday/Wednesday/Friday: 10:00 – 10:50 AM
Instructor: Taylor, S

Sections AL and CAL

MUS 205 – Computation and Music II (2 cr)
Day: Monday/Wednesday
Time: 12:30-1:50 PM
Instructor: Taube, H

A follow-up course to Computation and Music I that introduces students to programming music applications with special emphasis on issues related to real-time audio system design. The class will begin by introducing students to the fundamentals of real-time audio synthesis using a graphical audio language such as Max/MSP, and then turn to hands-on design of real-time audio systems using an industry standard language such as C++. The course content reinforces materials presented in CS 126 (Software Design), including GUI frameworks, prototyping, user interface design, code refactoring and debugging. Prerequisite: CS 125, CS 126, and MUS 101, or consent of instructor. Restricted to CS+Music students and Music Technology students with strong programming experience, or by consent of the instructor.

MUS 209 – Music, Sound, Technology (3 cr)
Tuesday/Thursday: 9:30 – 10:50 AM
Thursday lab: 1:00-2:20 PM
Instructor: Lee, D

This course examines the role modern digital technology plays in musical performance, composition, listening, and analysis. The course is divided into three large subject areas each lasting approximately five weeks: (1) sound, sound fields, and digital recording, (2) digital technology in composition and performance, and (3) psychoacoustics and digitized music analysis. Within each subject area, students are first introduced to relevant acoustic and musical principles, then learn about their implementation in the digital domain, and lastly gain practical experience with the subject matter through hands-on projects involving the capture, creation, editing and analysis of musical sound using standard hardware and computer applications.
MUS 400 – Counterpoint and Fugue (3 cr)
TR 9:30 – 10:50 AM
Instructor: Lund, E

Study of contrapuntal writing, including fugue, with emphasis on the works of J.S. Bach. Includes analysis of contrapuntal writing.

MUS 408C – Analysis of Musical Form: 19th Century Music (3 cr)
MW 11:00 AM – 12:20 PM
Instructor: Carrillo, C

Extensive study of the formal structure of representative musical compositions from the 19th century.

MUS 408D – Analysis of Musical Form: 20th Century Pre World War II (3 cr)
MWF 12:00-12:50 PM
Instructor: Tharp

Extensive study of the formal structure of representative musical compositions from the 20th century, pre World War II.

MUS 408E – Analysis of Musical Form: Since World War II (3 cr)
TR 11:00 AM – 12:20 PM
Instructor: Lund, E

Extensive study of the formal structure of representative musical compositions from music since World War II.

MUS 409 – Elec Music Techniques II (2 cr)
MW 3:00-3:50 PM
Instructor: Fieldsteel, E

Intermediate level study of electroacoustic music techniques and technology in the context of music for concert presentation. Focus on intermediate synthesis/sampling techniques, engineering concerns, creative composition projects, listening/discussion, and student presentations of electroacoustic topics. Weekly lab times assigned. Prerequisite: MUS 407.

MUS 499 ART – Audio Recording Techniques I (2 cr)
F 2:00-3:50 PM
Instructor: Fieldsteel, E

Introduction to basic principles and practices of audio recording, including an overview of physical properties of sound (acoustics/psychoacoustics), analog and digital audio, microphones and microphone placement, and recording technique within a recording studio environment. Lecture and small in-class recording sessions with musicians. Prerequisite: juniors, seniors, or graduate standing in music, or instructor permission.
MUS 499 B – Project-Oriented Computer Music Proseminar (3 cr)
R 3:00-5:50 PM
Instructor: Tipei, S

Dedicated to concrete Computer Music applications developed by the participants. Individual projects or group projects may be chosen from the following categories: creation of new compositions, software development, theoretical papers, historical approaches, original projects.

MUS 499 C – Advanced Composition Seminar in Electroacoustic Music (2 cr)
R 3:00-3:50 PM
Instructor: Fieldsteel, E

Independent study/individual lessons in electroacoustic music composition. Weekly lab times assigned. Individual meetings with occasional group critique sessions. Prerequisite: music composition student with junior, senior, or graduate standing. Instructor permission required.

MUS 424 – Musical Informatics (3 cr)
TR 11:00 AM – 12:20 PM
Instructor: Tipei, S

A 21st century approach to music theory: fundamental elements of music illustrated through logical and mathematical concepts, unencumbered by stylistic considerations. Defines the internal structure of sounds and presents a few general methods of organizing them into complex compositions. Intended for musicians having limited familiarity with mathematics, as well as scientifically inclined students with little musical background.

MUS 502B – Graduate Theory Review (3 cr)
MWF 11:00 – 11:50 AM
Instructor: Tharp, R

Review of concepts from undergraduate music theory, including materials from the twentieth century. Concepts studied include compositional materials and basic form and analysis.

MUS 507 – Seminar in Music Composition and Theory (2 cr)
F 11:00 AM - 1:50 PM
Instructor: Tipei, S

Intensive study of selected topics in the fields of music composition and theory.
Music Education, Performance, Music Tech/Production, and other courses open to students

MUS 433 – Music Interdisciplinary Curriculum (2 cr)
Wednesday: 4:00-5:50 PM
Instructor: Barrett, J

This course focuses on the principles and processes of an interdisciplinary curriculum, with primary emphasis on music’s relationship to other areas of study. The organizing framework for the course is grounded on the premise that music influences, and in turn is influenced by, complementary realms of human experience. The purpose is to enable music educators and other interested persons to create sound educative experiences in music built upon strong relationships among persons, ideas, artistic practices, and disciplines.

MUS 443 Orchestral Repertory (1 cr)
Friday: 1:00-2:50 PM
Instructors: McGovern, T and Chasanov, E

Laboratory class designed for brass, woodwind, and percussion performance majors who wish to become more familiar with orchestral literature and a variety of interpretational orchestral techniques. Emphasis on individual and sectional parts of orchestral masterworks.

MUS 499 AK – Hip Hop, Schooling, and Music Education (2 or 4 cr)
Tuesday: 3:00 PM – 4:50 PM
Instructor: Kruse, A

This course explores Hip-Hop scholarship, media, and musicianship focusing primarily on music teaching and learning as it occurs in and out of school contexts. Students will gain introductory understandings of Hip-Hop history and culture, engagements of Hip-Hop culture in school settings, and contemporary sociocultural and sociopolitical issues in Hip-Hop. Students will also create original Hip-Hop music employing idiomatic tools and processes.

MUS 499 LAW – Musicians and Law (2 cr)
Tuesday/Thursday: 4:00-5:50 PM
Instructor: Daval, C

A practical overview of legal topics related to music for music teachers, performers, composers and entrepreneurs. Contracts, business forms, employment and labor, copyright, taxes and the internet are among the subjects included.

MUS 499 PMP – Popular Music Production (3 cr)
Friday: 9:00 AM - 11:50 AM
Instructor: Holden, L

TOPIC: “The Art of Beatmaking.” This course gives students an opportunity to explore urban and popular music beatmaking (traditionally referred to as instrumental music composition) from a lens of analysis, creative, and technical understanding, and to apply that creative and technical understanding in producing original music. Students work directly with a music industry professional to produce original music of their own.
MUS 499 BC – Black Sacred Music Symposium (1 cr)
Thursday-Sunday, March 7-10, 2018
Instructor: Watts Davis, O

Instruction and experience in the performance of Black Sacred Music traditions such as congregational singing, folk and concert spirituals, metered and improvised hymns, anthems, and traditional and contemporary gospel songs. Topics include choral decorum, conducting, song selection, and vocal and instrumental techniques. Additionally, participants attend musical rehearsals and perform the repertoire learned during Symposium in a closing concert. The Black Sacred Music Symposium will be Thursday-Sunday, March 7-10, 2019 in the Music Building and Krannert Center for the Performing Arts.

MUS 499 DCP – Developing Career Portfolios (2 cr)
Tuesday/Thursday: 9:00 AM - 9:50 AM (8 weeks only – 1st half of semester)
Instructor: Philippus, J

Developing Career Portfolios for Musicians. In this course, students will create a professional portfolio of various career development pieces including a curriculum vitae, resumes, personal website, teaching philosophy, biographies, social media presence, as well as develop skills of grant writing, networking, self-recording, and interview best practices. Students will also learn about job application processes and careers beyond teaching and performing. Each week, students will engage with industry professionals from the School of Music, FAA, the University of Illinois at large, and beyond to learn about cultivating career success.

MUS 533 Research in Music Education (2 or 4 cr)
Monday: 4:00-6:50 PM
Instructor: Nichols, J

Examines the sources of research literature in music education, provides an overview of traditional research methodologies, and introduces terminology and procedures utilized in qualitative and quantitative research. The purpose of the course is to enable graduate students to become intelligent consumers and interpreters of the music education research literature. Prerequisite: Advanced undergraduate or graduate standing in music or music education, or consent of instructor.

MUS 545 DG – Quantitative Research Designs in Music (4 cr)
Tuesday/Thursday: 4:00-5:50 PM
Instructor: Gallo, D

This course is designed to help prepare doctoral students in music for designing, conducting, analyzing, and interpreting quantitative research in music settings. Students in the course will develop a research proposal with attention to crafting quantitative purpose statements specific to music settings, identifying key variables, and constructing relevant research questions. Topics include: 1) survey question and item response construction; 2) reducing threats to internal/external validity in experimental and quasi-experimental designs; 3) sampling methods and understanding sampling bias; 4) collecting, organizing, and coding quantitative data; and 5) analyzing data through descriptive and inferential statistics.