

MUSIC (MUSIC)

MUSIC 1100 - Elements of Musical Notation (1 Credit)

This four-week course fulfills the requirement of basic pitch, rhythm, and score-reading skills needed for some introductory courses and 2000-level courses with prerequisites.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023

Schedule of Classes

MUSIC 1101 - Elements of Music (3 Credits)

Have you ever wondered: is there music in outer space? what is music's deep history? how do we know music when we hear it? why does it make us want to dance? does it also make us civilized? and how do cultural, technological, and economic forces shape why we listen, when we listen, and what we listen to? Elements of Music offers the opportunity to think about all these questions (and more) through a wide variety of hands-on musical activities: experimenting with instruments, recording and manipulating sounds from the world around us, examining medieval musical books, dancing the Twist, sweatin' to the Oldies, playing samba, improvising, singing, and above all, listening to music from around the world.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021

Schedule of Classes

MUSIC 1105 - Building Musical Skills (3 Credits)

This course is designed to develop and strengthen your fundamental musical skills through embodied music interaction. You will compose, improvise, listen, and perform. You will use fundamental musical materials such as chords, melodies, and rhythms, and learn to notate music with accepted systems and describe it with appropriate terminologies. Using your voice, the keyboard, and other instruments, you will stimulate your creativity, refine your listening skills, and put your ideas into practice. The course will address music-making from a diverse set of cultures and traditions, and the skills you acquire will be transferable to a wide range of applications. (MT)

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes

MUSIC 1106 - Introduction to Western Music Theory (3 Credits)

A self-contained introduction to functional tonality and related ideas found in jazz, rock, other popular forms, and traditional folk genres. Fundamentals of pitch (e.g., melody, harmony, temperament, voice leading) and time (rhythm and form) are examined through diverse musical examples, from the 17th century Western European canon to Haitian roots music to blues. Concepts ranging from counterpoint to clave are analyzed on their own terms.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Summer 2025, Winter 2025

Schedule of Classes

MUSIC 1199 - Elements of Studio Production and Recording (1 Credit)

A hands-on four-week course focused on fundamentals of sound technology and production. Students will learn essential analog and digital hardware and software (microphones, mixers, cable routing, audio interfaces, digital audio workstations, speakers, etc.) and best practices for sound engineering in studio recording and live performances.

Last Four Terms Offered: Spring 2025

Schedule of Classes

MUSIC 1205 - Introduction to Western Art Music (3 Credits)

This course offers an introduction to the history and culture of Western art music, commonly known as classical music. While sketching an overview of important works, events, places, figures, and movements from the medieval period up to the present day, the course will focus on providing students with the knowledge, vocabulary, and listening skills required to locate themselves in relation to this vast and diverse body of music. No previous musical experience is required.

Enrollment Information: Students who have previously taken MUSIC 1201 (European Music from the Middle Ages, Renaissance, and Baroque) and/or MUSIC 1202 (Classical Music from 1750 to the Present) should be aware that MUSIC 1205 incorporates content from both courses and might consider taking MUSIC 2207 or MUSIC 2208.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2022

Schedule of Classes

MUSIC 1212 - Music on the Brain (3 Credits)

Crosslisted with COGST 1212

This course is for anyone who listens to music or plays music and wonders what's happening in your brain that makes you feel the way you do. Starting with the music each of you knows and loves-the soundtrack to your life-we'll tackle questions like: what is the relationship between speech and music? Do animals have music, too? How does the brain process aspects of music, including rhythm, melody, harmony, and form? Why does some music trigger an emotional response? What does it mean to say that music is an embodied behavioral act? What is the relationship between music and memory? Through lectures, discussions, experiments, compositions, recording technologies, student presentations/performances and writing assignments we'll explore how/why you've chosen the particular tunes on the soundtrack of your life, and how your brain processes musical thoughts and experiences. (HC)

Enrollment Information: Enrollment limited to: first- and second-year students. Recommended corequisite: MUSIC 1213.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes

MUSIC 1213 - Spring Break: Marine Stewardship and Creative Collaboration (1 Credit)

This course provides students with the opportunity to devote their Spring Break to a marine conservation effort on Cape Cod. The class will travel to Provincetown, Massachusetts to collaborate with the Center for Coastal Studies (CCS) on their annual Outer Cape Clean Up and Ghost Gear Removal Program. Students will learn about acoustic communication in marine mammals and participate in a deep exploration of marine habitat and anthropogenic environmental impact as part of a community-engaged experience. Students will work with CCS on a coordinated debris clean up effort; learn from CCS scientists, conservationists, and commercial fishermen about the complex network of issues impacting marine conservation on Cape Cod; and ultimately collaborate on a multi-media creative intervention to share with the public.

Course Fee: Course Fee, TBA. A limited number of scholarships are available.

Exploratory Studies: (CU-CEL, CU-SBY)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023
Schedule of Classes

MUSIC 1312 - History of Rock Music (3 Credits)

Crosslisted with AMST 1312

This course examines the development and cultural significance of rock music from its origins in blues, gospel, and Tin Pan Alley up to alternative rock and hip hop. The course concludes with the year 2000.

Enrollment Information: No previous training in music required.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2021
Schedule of Classes

MUSIC 1332 - (Intro) To Black Music: Listening, Sounding, and Studying Black Radical Possibility (3 Credits)

Crosslisted with AMST 1332, ASRC 1932

(Intro) To Black Music will introduce students to a multitude of Black musical artists across a range of styles and genres - from the blues of Bessie Smith and Blind Lemon Jefferson to the contemporary stylistic experimentation of Doechii, Kendrick Lamar, and Beyoncé - as well as to writers like Zora Neale Hurston, Farah Jasmine Griffin, and Ralph Ellison who help us better understand the sound and significance of their performances. Students will be expected to engage the dynamic innovation, cultural development, and deep attunements ever-active in the rhythms and melodies of Black social life through critical listening and analysis. In doing so this class will broaden students' musical and cultural horizons and help students situate Black diasporic music making in the 20th and 21st centuries within a broader context of racial capitalism, commodification, global networks of exchange, and the artistic pathways forged from legacies of joy, sorrow, pleasure, and resistance.

Distribution Requirements: (ALC-AS)

Schedule of Classes

MUSIC 1343 - Musics in Asia (3 Credits)

This course explores the breadth of music in Asia. We will sample a number of traditional music from throughout the continent through a systematic introduction to fundamental musical elements. This will include some introductory exercises in music making. Then, focusing on East Asia, we will examine the full range of music found within and coming out of contemporary China, Japan, and Korea, including adaptations of Western music and the latest popular styles, though a combination of critical reading and listening, individual research, written assignments, and discussion. The course thus approaches music both as it is practiced, and as a lens for examining the myriad social and cultural forces that shape it, and that are shaped by it.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Schedule of Classes

MUSIC 1421 - Introduction to Computer Music (3 Credits)

A composition-based introduction to computer hardware and software for digital sound and media. Fundamentals of audio, synthesis, sequencing, and other techniques for electronic music production. Each student creates several short compositions. (MT)

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021
Schedule of Classes

MUSIC 1465 - Computing in the Arts (3 Credits)

Crosslisted with CS 1610, ENGRI 1610, PSYCH 1650

Over the centuries, artists in a wide variety of media have employed many approaches to the creative process, ranging from the philosophical to the mechanical to the virtual. This course unravels some of the mysteries going on inside software used for art and music. It looks at ways of breaking things apart and sampling and ways of putting things together and resynthesizing, and explores ideas for creation. This course does not teach software packages for creating art and music. The course complements ART 2701 and MUSIC 1421.

Distribution Requirements: (SMR-AS)

Last Four Terms Offered: Summer 2025, Summer 2024, Summer 2023, Summer 2022

Learning Outcomes:

- Understand, manipulate, and design algorithms and other processes for creating music and other art forms. Specific techniques may draw from stochastic, iterative, algebraic and geometric methods, amongst others.
- Have a degree of understanding of the design process -idea, formulation, specification, implementation, testing to refinement - and the development of effective interfaces.
- Have a basic understanding of the basics of probability, group theory, basic programming, feedback systems, sampling, and synthesis with emphasis on building applications via assisted process control (principles of simple programming).

Schedule of Classes

MUSIC 1466 - Physics of Musical Sound (4 Credits)

Crosslisted with PHYS 1204

This course explores the physics of musical sound. How and what do our ears hear? How does that determine the kinds of sounds we find pleasant and not so pleasant? How is sound generated by strings, pipes, and plates, and what determines the characteristics - pitch, timbre, attack, consonance, or dissonance - of that sound? How do the major families of musical instruments (string, wind, reed, brass, percussion) and specific examples (violin, guitar, piano, flute, oboe, trumpet, chimes, pipe organ) work, and how does that affect how they are played and the sounds they produce? How do we generate sound when we sing, and how does that vary in different kinds of singing? What makes for a good concert hall or listening space? These are explained using physical and mathematical concepts including vibrations, standing waves, harmonic series, beats, spectra, and logarithms, and illustrated using demonstrations, audio clips, and musical selections from a wide variety of genres. This course is a Writing In The Majors course: both science writing and physics problem-solving skills are developed through weekly assignments. Student activities include hands-on investigations of musical instruments and field trips. Students can expect to gain facility with physical and mathematical ideas having broad applicability; with music theory and psychoacoustics; and with their combined application to musical sound and how it is generated. At the level of *The Science of Sound* by Rossing, Moore, and Wheeler.

Distribution Requirements: (CHPH-AG, OPHLS-AG), (PHS-AS), (SCT-IL)

Last Four Terms Offered: Spring 2023, Spring 2022, Spring 2021, Spring 2020

Schedule of Classes

MUSIC 1701 - FWS: Sound, Sense and Ideas (3 Credits)

This First-Year Writing seminar provides the opportunity to write extensively about music's place in our world. Topics vary by section. TermTopicInstructorFall, SpringThe Story of a SongN. Vigilante.FallAnimal Music: From Cicadas to WhalesA. Lewandowski.

Distribution Requirements: (WRT-AG)

Exploratory Studies: (EUAREA, SAAREA)

Last Four Terms Offered: Spring 2025, Fall 2024, Fall 2023, Spring 2023
Schedule of Classes

MUSIC 2006 - Punk Culture: The Art and Politics of Refusal (3 Credits)

Crosslisted with AMST 2006, ENGL 2906, COML 2006, SHUM 2006
Punk Culture-comprised of music, fashion, literature, and visual arts-represents a complex critical stance of resistance and refusal that coalesced at a particular historical moment in the mid-1970s, and continues to be invoked, revived, and revised. In this course we will explore punk's origins in New York and London, U.S. punk's regional differences (the New York scene's connection to the art and literary worlds, Southern California's skate and surf culture, etc.), its key movements (hardcore, straight edge, riot grrrl, crust, queercore), its race, class and gender relations, and its ongoing influence on global youth culture. We will read, listen, and examine a variety of visual media to analyze how punk draws from and alters previous aesthetic and political movements. No previous experience studying music is necessary.

Distribution Requirements: (ALC-AS), (CA-AG, D-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2020, Fall 2018, Fall 2016

Schedule of Classes

MUSIC 2101 - Tonal Structure and Design in Classical, Jazz, and Popular Music I (4 Credits)

Study of the foundations of tonal music as manifested primarily in the Western literate tradition, also incorporating examples from various vernacular idioms. The course combines modern pedagogical methods with the study of historical sources and focuses on active learning at the keyboard. Topics to be covered include rudiments such as scales and triads; melodic and harmonic principles; voice-leading strategies and schemata; species counterpoint; improvisation, including techniques of embellishment; rhythm, meter, and gesture. During sections, the concepts and skills introduced in lecture will be practiced at the keyboard as well as vocally. Other section activities include elements of musicianship (aural skills, intervallic production and identification, rhythmic accuracy and fluency, etc.); transcription; sight singing; and score reading.

Prerequisites: basic ability to read/write music, to sing/play an instrument, and to navigate the keyboard (advanced skills not necessary), as evaluated by diagnostic exam (administered in first class meeting of semester) and/or permission of instructor.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021

Schedule of Classes

MUSIC 2102 - Tonal Structure and Design in Classical, Jazz, and Popular Music II (4 Credits)

Theory, Materials, and Techniques II surveys tonal music as conceived and practiced throughout late-eighteenth and nineteenth-century Europe. The course combines modern pedagogical methods with the study of relevant historical sources and incorporates active learning at the keyboard. Topics to be covered include the analysis of form and genre; advanced techniques of modulation; transformational theory and other approaches to the configuration of diatonicism and chromaticism; and the relationship of words and music in nineteenth-century song. During section meetings, the concepts and skills introduced in lecture will be practiced at the keyboard as well as vocally. Other topics to be covered in sections include advanced aural skills; sight singing; score reading; and the improvisation of preludes.

Prerequisites: MUSIC 2101 with a grade of B or better.

Enrollment Information: Intended for students expecting to major in music and other qualified students.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes

MUSIC 2111 - Songwriting (3 Credits)

Songwriting introduces students to the practice of songwriting through workshop-formatted classes. We will explore the ingredients of song (lyrics, melody, delivery, harmony, rhythm, form, texture, timbre, and arrangement) through analysis, composition, recording technologies, performance, and concert reports. Proficiency on one or more musical instruments is required. Songwriting can be taken as a stand-alone course or as part of the Songwriting sequence with Collaborative Songwriting. (MT)

Enrollment Information: Enrollment limited to: undergraduate students.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021

Schedule of Classes

MUSIC 2112 - Collaborative Songwriting (3 Credits)

Collaborative Songwriting introduces students to the practice of songwriting through workshop-formatted classes. We will explore the ingredients of song (lyrics, melody, delivery, harmony, rhythm, form, texture, timbre, and arrangement) in diverse collaborative contexts through analysis, composition, recording technologies, performance, and concert reports. Proficiency on one or more musical instruments is required. Collaborative Songwriting can be taken as a stand-alone course or as part of the Songwriting sequence. (MT)

Enrollment Information: Enrollment limited to: undergraduate students.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes

MUSIC 2130 - Collaborative Creativity (1 Credit)

Introduction to the collaborative creation of pieces of music, whether composed, improvised, or some combination of the two. The specific focus in terms of genre, style, and model is determined by the instructor, and may encompass formats as diverse as memorized melodies in song form, roughly defined structures and instructions, and fully notated scores. In all cases, material will be developed through workshop sessions, and will be performed publicly and/or recorded.

Last Four Terms Offered: Spring 2024

Schedule of Classes

MUSIC 2201 - Introduction to Music Studies (3 Credits)

This course introduces students to the study of music as an expression of history and culture by examining the ways in which music creates meaning, knowledge, archives, and identities. Musical examples will be drawn from a broad range of styles, chronological periods, and geographical locations; and students will engage with live performance as well as various forms of recorded music and mediated performance. Along with considering music as sound, the course will examine different modalities of writing about music-journalistic, academic, and creative-and we will think about how these musical texts, and those that the students produce, function to situate music as discourse. The course will develop critical thinking, writing, and presentation skills. (HC)

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (CU-ITL)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes

MUSIC 2207 - History of Western Music I (3 Credits)

A survey of Western music and its social contexts from the beginning of notation (circa 900) to 1700. Topics include sacred chant, secular song, polyphony, madrigals, early opera, and the development of independent instrumental music. The course emphasizes listening and comprehension of genres and styles, and is intended for music majors and qualified nonmajors.

Prerequisites: MUSIC 2101 or permission of instructor.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Exploratory Studies: (CU-ITL); (EUAREA)

Last Four Terms Offered: Fall 2021, Spring 2020, Fall 2017, Fall 2016

Schedule of Classes

MUSIC 2221 - Bach and Handel (3 Credits)

Born within weeks of one another in 1685, their birthplaces less than one hundred miles apart in the forests of central Germany, George Frideric Handel and Johann Sebastian Bach composed extraordinary music spanning the gamut of human experience and grappling with fundamental human concerns (love, death, duty, happiness) with an expressive power that has never been surpassed. Handel was one of the great cosmopolitans of the eighteenth century and his life and works offer a panorama of European baroque culture. Bach by contrast spent his entire life in the region of his birth; yet his music demonstrates a miraculous awareness of the greater world beyond Germany. In this course students will encounter vocal and instrumental masterpieces by each composer taken from opera, the church, the court, and the home; we will explore the meanings of these works in their own time and their continued vibrancy in the twenty-first century. (HC)

Prerequisites: any 3-credit music course or permission of instructor.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (CU-ITL); (EUAREA)

Last Four Terms Offered: Fall 2023, Spring 2022, Fall 2020, Fall 2019

Schedule of Classes

MUSIC 2232 - Queer Pop from the Stonewall Uprising to the Millennium (3 Credits)

Crosslisted with AMST 2232, FGSS 2232, LGBT 2232

This course will survey the history and US political contexts of LGBTQ+ identities in popular music over three critical decades. We will cover the 1970s era of gay liberation and visibility with glam rock, first-wave punk, women's music, and disco; the mainstreaming of queer sensibility in dance pop, new wave, and voguing in the neoliberal 1980s; and 1990s rise of queer theory, AIDS epidemic, "don't ask don't tell," and queer activism reflected in queercore, crypto-queer alternative rock, and coded music videos. We will also consider how these past expressive strategies are referenced and extended in later and current queer pop.

Distribution Requirements: (ALC-AS)

Schedule of Classes

MUSIC 2244 - The Music, Art, and Technology of the Organ (3 Credits)

Crosslisted with SHUM 2244

The organ is an interdisciplinary wonder where mechanics, architecture, acoustics, religion, philosophy, literature, as well as the musical arts and sciences meet. This course uses the organ to explore music's relation to technology, history and culture, and in turn traces the technical and mechanical mysteries, and expressive possibilities, of the 'King of Instruments' across its long history. Students will gain 1) an understanding of some key aspects of musical history and repertoire; 2) a sense for the historical relation between music and technology; 3) a new knowledge of (and enthusiasm for!) the organ; and 4) an insight into the ways in which musical instruments and the musical practice associated with them are cross-cultural and interdisciplinary. With a key focus on the music of J. S. Bach, as well as on the reception of Bach's music in the 19th and 20th centuries, topics include the mechanics of organ construction, the North German organ art and the toccata, virtuosity and the use of the feet, the symphonic organ in the 19th century, 20th-century experimentation with organ sound, the organ and film. The course combines lectures with sessions at the organs as well as regular organ recitals. No prior musical experience necessary, although those interested (and with some keyboard skills) will have the opportunity for an introduction to learning to play - with both hands and feet.

Distribution Requirements: (ALC-AS, HST-AS), (CA-AG, HA-AG, LA-AG)

Exploratory Studies: (CU-ITL)

Last Four Terms Offered: Fall 2024, Spring 2023, Fall 2021, Spring 2020
Schedule of Classes

MUSIC 2250 - The American Musical (3 Credits)

Crosslisted with PMA 2650, ENGL 2150, AMST 2105

The musical is a distinct and significant form of American performance. This course will consider the origins, development, and internationalization of the American musical and will emphasize the interpenetration of the history of musical theatre with the history of the United States in the 20th century and beyond. We will investigate how political, social, and economic factors shape the production of important American musical-and how in turn musicals shape expressions of personal identity and national ideology. Key texts include Oklahoma, Guys and Dolls, West Side Story, Hair, and Rent.

Distribution Requirements: (ALC-AS)

Last Four Terms Offered: Spring 2024, Spring 2015, Spring 2011, Fall 2008

Schedule of Classes

MUSIC 2260 - Music of the 1960's (3 Credits)

Crosslisted with AMST 2260, ASRC 2260, SHUM 2260

Last Four Terms Offered: Winter 2022, Fall 2020, Fall 2018, Spring 2015
Schedule of Classes

MUSIC 2290 - You Have Terrible Taste in Music (3 Credits)

What does it mean to have good taste in music? Where does the idea come from, and how has it changed historically? Who has the power to decide which music is good and which is terrible? What makes an expert? Does expertise mean anything in assessing the value of different musics? And how does aesthetic expertise interact with other systems of power and identity? Why do people love some genres and hate others? Why does a guilty pleasure involve guilt at all? How do we explain our most basic aesthetic attachments? We will examine these questions by reading and discussing texts by philosophers, historians, journalists, musicologists, and sociologists on taste and cultural authority. (HC)

Distribution Requirements: (ALC-AS, SCD-AS), (CA-AG, D-AG, LA-AG)

Last Four Terms Offered: Fall 2022, Fall 2021

Schedule of Classes

MUSIC 2311 - The Art and Craft of Music Journalism (3 Credits)

This workshop in music journalism will sharpen your prose, your mind, and your tongue. We'll read the work of great journalists of the past and present who've written ardently and unforgettably about music - Joseph Addison, Hector Berlioz, Robert Schumann, George Bernard Shaw, Paul Griffiths, Greil Marcus, Stanley Crouch, and Alex Ross, among others. Thus inspired, we'll dive into the vibrant musical scene of Cornell and beyond, each participant writing weekly pieces for the class blog, whose title and format will be determined by class members. In the course of the semester each student will accumulate a substantial portfolio of journalism and stroke a love of writing about music.

Distribution Requirements: (ALC-AS), (WRT-AG)

Last Four Terms Offered: Fall 2024, Fall 2023, Spring 2022, Fall 2020
Schedule of Classes

MUSIC 2321 - Groove: Black Music Theory (3 Credits)

In this course students will analyze the development of black musical traditions from a diasporic perspective and extend their musical awareness beyond familiar timelines and geographies. The intention of this course is for students to develop a deeper understanding of black music composition, structure, and form by introducing higher-level musical language and grammar. This will include musical notation, rhythmic and harmonic analysis, part-writing, listening, and other skills that can facilitate a deeper engagement with black musical cultures. By the end of the course, students will develop their own theoretical interpretations of what unites and distinguishes black musical practices across time and space.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024

Schedule of Classes

MUSIC 2330 - Music in and of East Asia (3 Credits)

Crosslisted with ASIAN 2259

This course explores the breadth of music found in present day China, Japan, and Korea—from indigenous musical traditions, through adaptations of Western art music, up to the latest popular styles—as well as the presence of traditional East Asian musics outside East Asia, including right here at Cornell. In both cases, music offers a lens for examining the myriad social and cultural forces that shape it, and that are shaped by it. The course's academic focus on critical reading and listening, written assignments, and discussion is complemented by opportunities to engage directly with music, whether attending concerts or participating in workshops with student-led ensembles. (SC)

Corequisites: Majors may enhance this course with additional content and an extra credit by enrolling concurrently in MUSIC 3901.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (CU-ITL)

Last Four Terms Offered: Spring 2024, Spring 2023, Spring 2022, Spring 2021

Schedule of Classes

MUSIC 2340 - The Beatles (3 Credits)

Crosslisted with AMST 2340

The course will focus on the music of the Beatles and their impact on American and British culture in the 1960s to the present day. Topics include considerations of race, gender, class, sexuality, and the media in their rise to fame; the influence of the counterculture, drugs, and other rock musicians, as well as Western and Indian classical music on their music and image; their perceived rivalry with the Rolling Stones; and their experimentation with recording technology.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2023, Fall 2019, Fall 2017, Fall 2015

Schedule of Classes

MUSIC 2341 - Gamelan in Indonesian History and Cultures (3 Credits)

Crosslisted with VISST 2744, ASIAN 2245

This course combines hands-on instruction in gamelan, Indonesia's most prominent form of traditional music, and the academic study of the broader range of music found in contemporary Indonesia, including Western-oriented and hybrid popular forms. Students thus engage with music directly, and use it as a lens to examine the myriad social and cultural forces that shape it, and that are shaped by it. No previous knowledge of musical notation or performance experience necessary. (SC)

Enrollment Information: Recommended corequisite: MUSIC 3901.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (CU-ITL); (SEAREA)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021
Schedule of Classes

MUSIC 2352 - How Do You Know? The Ethics and Politics of Knowledge (3 Credits)

This course critically examines the politics and ethics of knowledge production across the humanities and social sciences. It poses an expansive and complex question: how, by whom, and for whom is knowledge produced and to what ends? We will explore quantitative and qualitative research methods, theories of the archive and curation, and artistic and creative work as forms of knowledge production while centering questions of access across a range of categories, including but not limited to disability, language, geopolitical positioning, and neurodivergence. In a semester-long active learning project, students and faculty will collaboratively produce knowledge and disseminate it via the in-progress, open-access digital humanities platform Palestinian Pedagogy Network.

Distribution Requirements: (HST-AS, SCD-AS)

Schedule of Classes

MUSIC 2361 - Arranging Nationhood—Reclaiming Identity: Caribbean Folk Albums in the USA (3 Credits)

Crosslisted with LATA 2361

This course explores how first-generation American and immigrant musicians from the Caribbean and Latin America arranged and commodified the folk music of their countries for audiences in the United States. Whether for entertainment, as political protest, or as a way to understand themselves, artists like Harry Belafonte and Franz Casseus in the 1950s to Nathalie Joachim and Layla McCalla in recent years embraced the music of Haiti, Jamaica, and Trinidad for musical inspiration. We will first consider the nature of folk music as a repository for cultural heritage and then examine its relationship to other genres of music. We will listen to many albums and compose our own folk arrangements. Other course themes will include: transnationalism, hybridity, commercialism, cultural appropriation and social justice. (HC)

Distribution Requirements: (CA-AG), (GLC-AS)

Last Four Terms Offered: Spring 2025

Schedule of Classes

MUSIC 2370 - Planet Rap: Where Hip Hop Came From and Where It's Going (3 Credits)

Crosslisted with AMST 2371, ASRC 2370

Since hip hop first emerged in the South Bronx nearly half a century ago, it has grown into a global movement. Youth around the world not only consume hip hop; they also create their own, adapting hip hop music, texts, dance, and visual culture to local realities. This course traces the ongoing connections between hip hop's roots in the cultural expression of marginalized African American and Latinx youth in the postindustrial urban United States, its contemporary relationship to US popular culture, and its routes around the globe, where diverse practitioners mobilize its beats, rhymes, and visual culture to address experiences of oppression and displacement, celebrate life, and agitate for social justice. (HC)

Forbidden Overlaps: AMST 2371, ASRC 2370, MUSIC 2370, MUSIC 3490

Distribution Requirements: (ALC-AS, SCD-AS), (CA-AG, D-AG, LA-AG)

Last Four Terms Offered: Summer 2025, Winter 2025, Summer 2024, Winter 2024

Schedule of Classes

MUSIC 2372 - Songs of the Summer: Social Histories of U.S. Popular Music (3 Credits)

Crosslisted with AMST 2372, FGSS 2372

This course takes a selection of hit songs of the summer from the past fifty years as entry points into pivotal moments in U.S. history. Popular music not only reflects social issues; it also shapes public perception and at can fuel social change, from contexts ranging from the civil rights movement, to US imperialist projects, to the HIV/AIDs crisis, the COVID-19 pandemic, movements like BlackLivesMatter and MeToo, and struggles for trans rights. (HC)

Distribution Requirements: (ALC-AS, SCD-AS), (CA-AG, D-AG, LA-AG)

Last Four Terms Offered: Summer 2025, Summer 2024

Schedule of Classes

MUSIC 2380 - Performing Hip Hop (3 Credits)

Crosslisted with ASRC 2380

This course is a hybrid seminar/performance forum that combines scholarly exploration of hip hop musical aesthetics with applied performance. Students will engage in online and in-class discussions of hip hop musical aesthetics, contextualized historically, socially, and culturally through weekly reading and listening assignments. They will also devote significant time to creating and workshopping individual and collaborative musical projects. Formal musical training is not required, but students should have experience making music (instrumentalists, beat makers, lyricists, vocalists, beatboxers, etc.), and should have at least a basic familiarity with hip hop music. Students who wish to enroll in the course should contact the professor for more information. (MT)

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2018, Spring 2016

Schedule of Classes

MUSIC 2421 - Computers in Music Performance (3 Credits)

A course exploring strategies and techniques for live musical performance and real-time, interactive sound manipulation with computers. (MT)

Prerequisites: MUSIC 1421 or permission of instructor.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2022, Spring 2021, Spring 2018, Spring 2016

Schedule of Classes

MUSIC 2440 - Shaping Sound I: An introduction to Experimentation in Sound and Composition (3 Credits)

A hands-on introduction course to experimentation in sound composition.

Our focus will be on the use of everyday sounds and materials in the context of musical composition. We will investigate the process of creating new work from the gathering of materials to extended forms of musical notation. We will experiment with creating, manipulating and transforming sounds using notations and guided improvisations to create forms of interacting, listening, musical textures, and structures. We will also explore notions of time, approaches to musical notation, and the symbolic representation of sound. As part of this course, we will study influential compositions and artworks from the 20th century to the present day, as starting points for discussions on form, concept, and compositional method.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2021, Fall 2018, Fall 2017, Fall 2016
Schedule of Classes

MUSIC 2441 - Shaping Sound II (3 Credits)

In the second part of Shaping Sound - an introduction course to experimentation in sound, composition - we will continue to experiment with creating, manipulating, and transforming sounds. By using everyday sounds, materials, notations, and guided improvisations, we aim to create forms of interacting, listening, sonic textures, and structures. Through this process, we will question notions of sound perception and generate new forms of sonic knowledge. In a workshop environment, we will explore influential compositions and artworks from the 20th century to the present day, as starting points for discussions on form, concept, and artistic method. A larger project inspired by the works examined throughout the course can be presented as a composition, sound object, an installation, or any combination thereof.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2024, Spring 2022, Spring 2019, Spring 2018
Schedule of Classes

MUSIC 2528 - Borderlands History of Jazz: Mexico and African America (3-4 Credits)

Crosslisted with ASRC 2528, SHUM 2528

Last Four Terms Offered: Fall 2023

Schedule of Classes

MUSIC 2701 - Music and Digital Gameplay (3 Credits)

Crosslisted with SHUM 2701

This course considers both music and digital games in light of their playability. It aims to provide students with critical frameworks for addressing the diverse roles played by music in digital games as well as the ways in which playing digital games can be considered a musical activity. Focusing on games across an array of genres from first-person shooters to rhythm-action titles, the course will introduce students to recent scholarship on digital games from multiple disciplinary angles. (HC)

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Summer 2025, Winter 2025, Spring 2024, Spring 2023
Schedule of Classes

MUSIC 2703 - Thinking Media (3 Credits)

Crosslisted with GERST 2703, COML 2703, PMA 2703, ENGL 2703, SHUM 2703

From hieroglyphs to HTML, ancient poetry to audiotape, and Plato's cave to virtual reality, Thinking Media offers a multidisciplinary introduction to the most influential media formats of the last three millennia. Featuring an array of guests from across Cornell, including faculty from Communication, Comparative Literature, German Studies, Information Science, Literatures in English, Music, and Performing & Media Arts, the course will present diverse perspectives on how to think with, against, and about media in relation to the public sphere and private life, archaeology and science fiction, ethics and aesthetics, identity and difference, labor and play, knowledge and power, expression and surveillance, and the generation and analysis of data.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes

MUSIC 3111 - Jazz Improvisation and Theory I (3 Credits)

An introduction to fundamental jazz theory, technique, and applied skills. (MT)

Enrollment Information: Permission of instructor required.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2022, Spring 2021, Fall 2019
Schedule of Classes

MUSIC 3112 - Jazz Improvisation and Theory II (3 Credits)

Continuation of jazz theory, technique, and applied skills. (MT)

Prerequisites: MUSIC 3111.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2023, Fall 2021, Fall 2020, Fall 2018
Schedule of Classes

MUSIC 3122 - The Art of Conducting (3 Credits)

This course introduces fundamentals of conducting, including, but not limited to, gesture and movement; score reading, analysis, and interpretation; ear training; and historical practices. Students explore these topics in a variety of musical contexts, including orchestral, wind ensemble, choral, and mixed chamber ensembles. Classes are a mix of lectures, demonstrations, peer-to-peer learning activities, and frequent conducting experiences.

Prerequisites: ability to read staff notation.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021
Schedule of Classes

MUSIC 3141 - The Composer's Toolbox (3 Credits)

This course provides students with limited composition experience the essential skills to create original music. Students will explore 20th- and 21st-century techniques and repertoire, integrating these concepts into their creative process. The course also emphasizes developing attentive and critical listening habits, examining not only how sounds are produced and combined but also their deeper meanings and historical contexts. Students will engage with diverse compositional methods and styles, and various approaches to music notation. Coursework includes short readings and listening exercises, regular creative assignments, and a larger final composition.

Distribution Requirements: (ALC-AS)

Last Four Terms Offered: Spring 2024, Spring 2023, Fall 2021, Fall 2020
Schedule of Classes

MUSIC 3251 - Music and Madness (3 Credits)

This course offers historical, critical, and cross-cultural perspectives on music as a cause, a symptom, and a treatment of madness. Why are there so many reports of uncontrollable singing and/or dancing from medieval Europe? Why, around 1800, were women regarded as particularly susceptible to the sounds of the glass harmonica? Did certain kinds of music really cause members of the Issawa brotherhood to burn themselves with red-hot coals? In each class meeting we will investigate a number of approaches to a given mental state in the light of readings by musicologists, ethnomusicologists, historians, disability studies, scholars and medico-scientific researchers.

Enrollment Information: No musical background or skills are necessary to participate.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Schedule of Classes

MUSIC 3316 - What's in a Sound? Gender and Race in Sound Cultures (3 Credits)

Crosslisted with FGSS 3316

What can we hear or even see in a sound? Can the sound of a voice conjure traces of a body? How does sound construct gender and race? In this course, we will consider how listening, voicing, and music-making operate as mechanisms of representation. We will pay particular attention to the work that sonic representations perform and their connections to systems of power and identity. From reggaetón and Brazilian funk to voiceovers and machine listening, we will attune our ears to contemporary popular cultures in the Americas, listening closely to how they represent gender and race in relation to other social categories. No prior musical training is required.

Distribution Requirements: (D-AG), (SCD-AS)

Exploratory Studies: (CU-ITL, CU-UG)

Last Four Terms Offered: Fall 2024

Schedule of Classes

MUSIC 3318 - Virtual Music (3 Credits)

Crosslisted with ANTHR 3318, FGSS 3318, LGBT 3318, PMA 3418

This course surveys the histories, aesthetics, and politics of music and virtuality, focusing on contemporary manifestations of "virtual music" since the 2010s. We will learn about how music is created, performed, and consumed in virtual environments, focusing specifically on questions of embodiment and identity. Case studies will include virtual and augmented reality concerts; musical performances in video games; virtual bands; and Web3/blockchain music. We will pay particular attention to the ties between virtual worlds, musical aesthetics, and queer and trans community building. Students will learn how to conduct digital musical ethnography and will complete participant observation-based final projects in a virtual music community.

Distribution Requirements: (ALC-AS, SCD-AS)

Schedule of Classes

MUSIC 3322 - Gospel and The Blues: A Black Women's History I, 1900-1973 (3 Credits)

Crosslisted with ASRC 3322, RELST 3322, FGSS 3322

In her pathbreaking text *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval* Saidiya Hartman writes that young Black women were radical thinkers who tirelessly imagined other ways to live and never failed to consider how the world might be otherwise. This two-semester course endeavors to travel through those worlds using the cultural and musical forms of gospel and the blues as our compass. The first semester is guided by the work of scholars and writers like Angela Davis, Hazel Carby, Alice Walker, and Gayl Jones and artists like Ethel Waters, Bessie Smith, Victoria Spivey, and Sister Rosetta Tharpe. Together we will interrogate the spectrum of lived experiences making for a kaleidoscopic sonic history of joy, pleasure, sorrow, resistance, and everything in between.

Prerequisites: ASRC 1500 or ASRC 1932.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024

Schedule of Classes

MUSIC 3327 - Jazz Fictions: Film, Literature, Music (3 Credits)

Crosslisted with COML 3327

This course will survey the influence of jazz across multiple forms, including literature, poetry, and film. This influence was often reciprocal; as writers, playwrights, filmmakers and poets sought to think with and through jazz, so too did jazz musicians engage with and take inspiration from other forms. Through our engagement with these multiple mediums, we will develop a broader understanding of the social and political context for this music and the unique affordances and challenges of cross-media scholarship. No prior knowledge of jazz is required; the course is designed to function as a novel (excuse the pun) way of introducing the genre. In addition to reading and watching various forms of media, we will be listening to music throughout.

Distribution Requirements: (ALC-AS, SCD-AS)

Schedule of Classes

MUSIC 3370 - Listening for Blackness: Sound, Noise, Music (3 Credits)

Crosslisted with SHUM 3370

This course will examine how theorists, scientists, artists, and other audiences ask questions of sound and questions of blackness, as well as what those questions reveal about the listener. We will also consider how everyday practices of sounding and listening for blackness challenge and undermine preconceived notions of race, gender, sexuality, and individuality. The intention of this course is for students to develop a better understanding of how sound shapes our experience and understanding of the world. The course is interdisciplinary; we will draw on black studies and sound studies approaches to sound, speech, aurality, and musicality from contemporary and historical moments.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025

Schedule of Classes

MUSIC 3423 - Handmade Music: Composition, Performance, and Communities (3 Credits)

A course for students interested in composition and performance, Handmade Music is a practice-oriented composition course in which students will make music created to be performed by themselves and other members of the class, in compositions ranging from solo to small ensemble pieces. The course will culminate in the presentation of a selection of these compositions in a concert produced by the members of the class. Students will explore composition and performance as two manifestations of creation that meet in the same person or group, developing a historical and practical understanding of artists as part of their communities, and recognizing the way in which their environments shaped their practices. No previous musical training is required.

Distribution Requirements: (ALC-AS)

Schedule of Classes

MUSIC 3431 - Sound Design (4 Credits)

Crosslisted with PMA 3680

Covering the basics of digital audio, bioacoustics, psychoacoustics and sound design, as they apply to theatre, film and music production. Students create soundscapes for text and moving image using ProTools software.

Prerequisites: Recommended prerequisite: some experience with audio/video recording or editing.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023

Schedule of Classes

MUSIC 3490 - Hip Hop in Global Perspective (3 Credits)

This course examines hip hop's historic development in the United States and its global spread to Africa, Asia, Europe, Latin America, and the Middle East. We will explore how youth throughout the world increasingly draw on U.S. hip hop to address their own experiences of marginality, exploitation, and displacement, localizing the music in ways that potentially complicate dominant models of cultural globalization.

Forbidden Overlaps: AMST 2371, ASRC 2370, MUSIC 2370, MUSIC 3490

Distribution Requirements: (ALC-AS, SCD-AS), (CA-AG, D-AG, LA-AG)

Exploratory Studies: (CU-ITL)

Last Four Terms Offered: Fall 2021, Fall 2018, Fall 2015, Fall 2013

Schedule of Classes

MUSIC 3511 - Individual Instruction (0.5 Credits)

Individual instruction in voice, organ, harpsichord, piano and fortepiano, violin, viola, cello, percussion, and some brass and woodwind instruments to those students advanced enough to do college-level work in these instruments. For more information about individual instruction, see the section titled Musical Instruction.

Enrollment Information: Enrollment limited to: advanced students.

Course Fee: Course Fee, \$616. Course fee.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023

Schedule of Classes

MUSIC 3512 - Individual Instruction (0.5 Credits)

Last Four Terms Offered: Spring 2023, Fall 2022, Spring 2022, Fall 2021

Schedule of Classes

MUSIC 3513 - Individual Instruction (1 Credit)

Individual instruction in voice, organ, harpsichord, piano and fortepiano, violin, viola, cello, percussion, and some brass and woodwind instruments to those students advanced enough to do college-level work in these instruments. For more information about individual instruction, see the section titled Musical Instruction.

Enrollment Information: Enrollment limited to: advanced students.

Course Fee: Course Fee, \$1232. Course fee.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023

Schedule of Classes

MUSIC 3514 - Individual Instruction (2 Credits)

Individual instruction in voice, organ, harpsichord, piano and fortepiano, violin, viola, cello, percussion, and some brass and woodwind instruments to those students advanced enough to do college-level work in these instruments. For more information about individual instruction, see the section titled Musical Instruction.

Prerequisites: successful audition with faculty sponsor required.

Enrollment Information: Enrollment limited to: advanced students.

Course Fee: Course Fee, \$1232. Course fee.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023

Schedule of Classes

MUSIC 3602 - Chorus (2 Credits)

A nationally renowned choral ensemble and vibrant student-driven organization specializing in repertoire for tenors and basses. Collaborates frequently with the Chorus to present mixed-voice repertoire and major works. Maintains a rigorous rehearsal and concert schedule and performs a wide variety of choral repertoire from throughout history and across the globe. Tours and records annually.

Corequisites: MUSIC 3902 for new Glee Club members, based on audition.

Enrollment Information: By audition only. Visit Sing at Cornell (singatcornell.com) or the Music Department website for audition information.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023

Schedule of Classes

MUSIC 3603 - Glee Club (2 Credits)

A nationally renowned choral ensemble and vibrant student-driven organization specializing in repertoire for tenors and basses. Collaborates frequently with the Chorus to present mixed-voice repertoire and major works. Maintains a rigorous rehearsal and concert schedule and performs a wide variety of choral repertoire from throughout history and across the globe. Tours and records annually.

Corequisites: MUSIC 3902 for new Glee Club members, based on audition.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023

Schedule of Classes

MUSIC 3604 - Chorale (1 Credit)

This course provides comprehensive training designed for singers to enhance their musical skills, sight-reading abilities, and vocal technique. The Chorale functions as a performing group with a strong emphasis on cultivating vital proficiencies to an advanced standard, equipping students with the requisite musical groundwork essential for a lifelong in choral music. Open to Cornell's undergraduate and graduate students, faculty and staff members who share a passion for singing, the Chorale invites participation. An expedited audition process is mandatory to assess suitable ensemble placement. (PL)

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023

Schedule of Classes

MUSIC 3610 - Cornell Gamelan Ensemble (1 Credit)

Study and performance of Central Javanese gamelan, the best known traditional music of Indonesia. For more information see <https://blogs.cornell.edu/gamelan/>.

Enrollment Information: Priority given to: those with prior experience (MUSIC 2341 or similar), but newcomers with applicable musical ability are welcome. The ability to read staff notation is not required; more important are a good ear and sense of rhythm. Individual instruction is offered as necessary. Those wishing to learn more advanced instruments and techniques should also enroll in MUSIC 4641.

Exploratory Studies: (SEAREA)

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 3613 - Cornell Steel Band (1 Credit)

Crosslisted with LATA 3613

The Cornell Steel Band explores the wide variety of music for an orchestra of instruments fashioned from 55-gallon oil drums, and an engine room of non-pitched percussion. Interwoven into the focus on hands-on practice is reflection on the meanings of steel band, historically and in the present, in its native Trinidad and Tobago and here in the United States. Formal musical training is not necessary, though a sense of rhythm and a good ear are helpful.

Enrollment Information: Interview with instructor required for new members. Priority given to: music majors and minors and continuing members.

Exploratory Studies: (AFAREA, LAAREA)

Last Four Terms Offered: Fall 2024, Spring 2024, Fall 2023, Spring 2023
Schedule of Classes

MUSIC 3615 - Jazz Repertory Ensemble (1 Credit)

Study and performance of classic and contemporary big band literature. Rehearsal once a week with one to two performances a semester. (PL)

Enrollment Information: Audition required.

Last Four Terms Offered: Spring 2024, Spring 2023, Spring 2022, Spring 2020

Schedule of Classes

MUSIC 3616 - Cornell Hip-Hop Collective (1 Credit)

Crosslisted with AMST 3617

This course is open to experienced rappers, beatmakers, and vocalists interested forging collaborative relationships with other students. Taking as a foundation hip-hop's relationship to social justice, each semester we will work together to plan and record an EP on a theme or keyword chosen as a group. We will construct and analyze playlists of inspirational material, identifying specific hip-hop compositional strategies for creating beats and rhymes on a theme, and will use these tools to create and workshop our own collaborative tracks in weekly meetings. (PL)

Enrollment Information: Please contact the instructor to audition.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 3621 - Cornell Symphony Orchestra (1 Credit)

The Cornell Symphony Orchestra provides its members the opportunity to develop their artistry and enhance their knowledge of orchestral repertoire in a dynamic and engaging environment. Students perform a variety of repertoire that encompasses from the baroque to the 21st century through a range of symphonic activities: orchestral performances, composer and repertoire readings, educational and community outreach events, tours, and collaborations with faculty and guest artists.

Enrollment Information: Successful audition required.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 3631 - Cornell Wind Symphony (1-2 Credits)

The Cornell Wind Symphony unites student musicians in an ensemble dedicated to the study and performance of emerging and traditional wind repertoire. The Cornell Wind Symphony unites student musicians in an ensemble dedicated to the study and performance of emerging and traditional wind repertoire. In Spring 2021, the Wind Symphony will likely make music in both in-person and remote settings. Full details and audition instructions will be posted on www.cuwinds.com as they become available.

Enrollment Information: Successful audition required.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 3634 - Cornell Percussion Group (1 Credit)

The Cornell Percussion Ensemble studies and performs conducted and un-conducted percussion chamber music from the rapidly expanding repertoire. Utilizing the stylistic and sonic variety that is unique to the medium, the ensemble performs a variety of composers and styles, including pieces composed within the past few years. Members of the ensemble will develop strategic listening and communication techniques through the study of chamber music while advancing their interpretative and technical skills. The ensemble performs mostly notated music, and players should have experience with reading advanced music notation. Prior experience with percussion instruments is required, and participants must meet with the instructor for a short audition before enrolling.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 3660 - Music Improvisation Ensemble (1 Credit)

The Music Improvisation Ensemble provides students with the opportunity to explore the elements of music from an improviser's perspective. This ensemble is open to any level of musician. An audition is required at the beginning of the semester simply as a means of introduction. Please contact instructor Annie Lewandowski for more information: apl72@cornell.edu. (PL)

Enrollment Information: Audition required.

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Spring 2022
Schedule of Classes

MUSIC 3701 - Performing Chamber Music (2 Credits)

Fall 2022: Music for Saxophones: This coached chamber music course focuses on the performance of standard and emerging saxophone quartet (SATB) and sextet (soprano through bass) music. Instruction emphasizes rehearsal skills, leadership, and collaborative methods; familiarization with the repertoire; musical analysis through performance; and the development of a historically informed, musically unified, interpretation. The course will conclude with a concert featuring music prepared throughout the semester in collaboration with the Ithaca College saxophone quartet. For additional information contact James Spinazzola, jms862@cornell.edu.

Enrollment Information: To audition, sign up for a Cornell Wind Symphony audition and prepare the required excerpts. See the CU Wind Symphony website for details.

Last Four Terms Offered: Fall 2022, Fall 2021, Fall 2020, Spring 2020
Schedule of Classes

MUSIC 3901 - Supplemental Study in Music (1 Credit)

Intended primarily for music majors, this option allows students enrolled in an approved 1000- or 2000-level 3-credit music history course to pursue independent research and writing projects. Students will study various topics in music history at a more advanced level through supplementary reading, discussion, and writing, by arrangement with the professor.

Corequisites: enrollment in an approved 2000-level, 3-credit music history course.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 3902 - Choral Musicianship (1 Credit)

Co-requisite for new Cornell Chorus and Glee Club members, based on audition, and open to all students regardless of participation in an ensemble. This course provides a comprehensive perspective of choral music designed for singers to enhance their musical skills, foundational and advanced approaches for sight-reading abilities, aural skills, vocal technique, and appreciation of different styles of choral music. Recommended for singers at all levels wishing to improve musicianship skills.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 4121 - Advanced Conducting (3 Credits)

This course is designed to build on topics covered in The Art of Conducting (MUSIC 3122) and introduce concepts related to score study, rehearsal techniques, and advanced nonverbal communication. Competency with traditional beat patterns, a fundamental vocabulary of gestures, and the ability to read staff notation are assumed. Students will conduct orchestral, band, choral, and mixed chamber ensembles.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Spring 2022, Spring 2017, Spring 2014
Schedule of Classes

MUSIC 4124 - Jazz Arranging and Orchestration (3 Credits)

A study of arranging, composition, and orchestration technique by Duke Ellington, Count Basie, Sammy Nestico, Thad Jones, Horace Silver, and various members of Art Blakey's Jazz Messengers. Work consists of three substantial arrangements for small, medium, and large ensemble with bi-weekly assignments. Arrangements are recorded by members of the jazz ensemble and submitted as a portfolio at the end of the semester. (MT)

Prerequisites: MUSIC 3112 or permission of instructor, and experience with notation software.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Spring 2025
Schedule of Classes

MUSIC 4181 - Psychology of Music (3-4 Credits)

Crosslisted with PSYCH 4180

Last Four Terms Offered: Fall 2021, Fall 2020, Fall 2019, Spring 2019
Schedule of Classes

MUSIC 4233 - Music and Touch (3 Credits)

Crosslisted with SHUM 4233

This seminar explores musical, aesthetic, physiological, and mythical concepts of touch in relation to music. Focusing on the relationship between the body of the musician and musical sound, we will develop an interdisciplinary history of musical touch from the late 18th century to the present. How are sensibility and sympathy, performance and material culture, instruments and bodies, figured in terms of touch and touching? Exploring haptics, disability studies, new musical instruments, music cognition, physiology, theory of listening, topics include the clavichord as tactile revelation of genius; the glass harmonica, blindness, and physiology of the nervous system; technologies of touch in the 19th century; the fetishization of the disciplined hand; the absent or fantastic touch and its relation to music-making at early 20th-century electronic instruments, especially the Theremin; deafness, musical vibration and wearables; contemporary touch-sensitive keyboarding. Readings include C. P. E. Bach on keyboard practice, Diderot on sympathetic vibration, German romantic fiction, contemporary theory of sensibility, physiology, and new materialism; composers include Bach, Beethoven, Mozart, Chopin, MacPherson and many unknowns. Visual materials include representations of the sensing body, hand casts and photographs, and 'hand-fetish' films such as the 1924 expressionist classic *The Hands of Orlac*. Our aim will be to develop a broader understanding of music culture in the 18th and 19th centuries, and to recognize connections between keyboard culture, histories of the body, and the fine arts. Students will refine critical reading and research skills, and practice the art of developing imaginative research questions.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2023, Fall 2021
Schedule of Classes

MUSIC 4239 - Global Currents: Immobility and Multi-Sited Ethnography (3 Credits)

Crosslisted with ANTHR 4139, SHUM 4639

Last Four Terms Offered: Fall 2019
Schedule of Classes

MUSIC 4241 - Historical Keyboarding (3 Credits)

Based on the holdings of the Cornell Center for Historical Keyboards, this course will stage encounters with organs, clavichords, harpsichords, pianos, and synthesizers. In approaching them, we will treat the term "keyboard" as both a noun and a verb: like "skateboard" or "snowboard," it can represent both an object and ways of interacting with it. Students will situate each instrument within geographical and historical ecologies that acknowledge the origins of its materials, the labor that brought it into being, the play that has animated it, the repertoire that has sustained it, and the people it has connected. Over the course of the semester, each student will define and pursue a substantial research project based on one or more instruments. (HC)

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024

Schedule of Classes

MUSIC 4252 - Pop Music in the Archive: Researching Subcultures of the Recent Past (3 Credits)

Crosslisted with SHUM 4252

Using Cornell University Library's extensive archival collections on punk, hip hop, electronic music and EDM, this course will introduce students to the practice and theory of archival research on these music subcultures from the 1970s to early 2000s. Through a focus on primary sources, students will engage directly with the history of these genres and develop the critical skills for evaluating and working with different types of artifacts (including correspondence, photographs, flyers and posters, business records, recordings, contemporaneous newspapers and magazines). The course will also consider topics such as: ethical approaches to working with communities of living people; the sustainability and futurity of community controlled and institutional archives; and how archivists and archival repositories identify, appraise, acquire, describe, and provide public access to materials. Guest speakers may include musicians who have placed their personal archives at Cornell, and pop music journalists and biographers who have used the archives in their work, and other curators and community archivists. Open to graduate students and upper-level undergraduates. Some familiarity with popular music history from 1960-2000 is required.

Distribution Requirements: (HST-AS)

Schedule of Classes

MUSIC 4258 - Jazz and the Common Wind: Afro-Caribbean and African American Dialogues (3-4 Credits)

Crosslisted with ASRC 4258, SHUM 4258

Last Four Terms Offered: Spring 2024

Schedule of Classes

MUSIC 4270 - Minimalism (4 Credits)

Minimalism emerged in the early 1960s in a tight interdisciplinary configuration among music, sculpture, film, and dance. It has been understood as an investigation into, variously, the relationship between frequency and rhythm, apperception over expression, collaborative authorship or anonymity, the creative possibilities of magnetic tape, and reduced compositional materials. Music-specific descriptions might highlight drones, pulses, consonance, just intonation, and non-western metric systems. This upper-level seminar will touch on all of these claims about minimalism, as well as the social and political conditions of its appearance. Artists will include La Monte Young, Simone Forti, Yvonne Rainer, Tony Conrad, Terry Riley, Terry Jennings, CC Hennix, Robert Morris, Steve Reich, Philip Glass, Julius Eastman, and Eliane Radigue. (HC)

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2021

Schedule of Classes

MUSIC 4313 - Music and Sound Studies (3 Credits)

This seminar serves as a rigorous introduction to the scholarly study of music and sound. We will read classic books and articles as well as more recent influential contributions, concentrating on scholarship in ethnomusicology, historical musicology, and sound studies. We will seek to understand how scholars have analyzed musical works of art, social practices of music making, and cultures of listening in different historical periods and in different parts of the world. Our goal will be to develop a general understanding of the current state of the field. (HC)

Prerequisites: MUSIC 2201 or instructor permission.

Distribution Requirements: (ALC-AS, SCD-AS), (CA-AG, D-AG, LA-AG)

Last Four Terms Offered: Spring 2025, Spring 2024

Schedule of Classes

MUSIC 4340 - Fieldwork Methods in Ethnomusicology (3 Credits)

Although ethnographic fieldwork is often touted as the hallmark of ethnomusicological research, it is sometimes unclear what distinguishes certain music scholarship as ethnographic to begin with. Does conducting interviews render a study ethnographic? Is participant observation in a band or performance ensemble an effective research method? This class introduces and problematizes primary methodologies in ethnomusicological research, taking into consideration the relations of power that determine the subjects, processes and products of that research. It places foundational ethnomusicological texts and contemporary ethnographies of music and performance in dialogue with a broader body of critical scholarship on ethnographic methods, including interviewing, field recording, participant observation, and hanging out. Students will test and critically evaluate these methods as they design and conduct fieldwork projects in the local community and workshop those projects in class. (HC)

Distribution Requirements: (CA-AG, LA-AG, SBA-AG), (SSC-AS)

Last Four Terms Offered: Fall 2021, Fall 2017

Schedule of Classes

MUSIC 4341 - Writing Musical Ethnography (3 Credits)

This seminar examines the role of ethnographic writing in musical anthropology, exploring how ethnographic knowledge is produced, authorized, and consumed. It critically interrogates ethnography's generic conventions, probing its relation to travel writing, memoir, poetry, and fiction, and engaging narrative, experimental, reflexive and auto-ethnography. Drawing on performance studies, it considers the textuality of musical events and weighs the particular challenges, possibilities, and limitations of writing ethnographically about sound, music, and movement. In doing so, it explores the temporality and spatiality of ethnographic writing, engages related critiques of the so-called ethnographic present, and considers issues of representation and subjectivity. Students will approach these questions through critical readings in anthropology and ethnomusicology as well as through weekly workshoping of their own writing. (HC)

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Exploratory Studies: (CU-ITL)

Last Four Terms Offered: Spring 2022, Spring 2018

Schedule of Classes

MUSIC 4410 - Bending Instruments (3 Credits)

What is a sounding object or musical instrument, and how does human culture shape these unique human-made material sources of sound? In a workshop environment, students will explore how instruments and sound objects can be modified or bent to produce yet more sounds. By using ideas from music, sound art, and sound studies and being inspired by visiting instrument makers, we will explore what instruments are and could be. Students, working alone or in collaboration, will design and build (which could include a conceptual reworking) their own instrument or sounding object that they will learn how to operate and modify to make new sounds.

Distribution Requirements: (ALC-AS, SSC-AS), (CA-AG, LA-AG, SBA-AG)

Last Four Terms Offered: Spring 2023, Spring 2020
Schedule of Classes

MUSIC 4412 - Making Sound Futures (3 Credits)

Making Sound Futures is a transdisciplinary, transformative, hands-on studio course that nurtures curiosity and promotes experimentation, intuitive decision-making, and risk-taking. Embracing imperfection and uncertainty, we will construct sonic instruments to facilitate self-discovery, promote understanding of others, inspire imaginative exploration, and serve as a tools for problem-solving. Our activities will include close listening to sounds and then designing new instruments, individually and collaboratively, to recreate these sounds and others that have not yet been imagined. Raising awareness about how we contribute toward the future, we will devote ourselves to creating materials and techniques that the next generation of students can use and develop further. We will aim to generate designs for the future that are themselves open to reuse and reimagination.

Distribution Requirements: (ALC-AS), (CA-AG, LA-AG)

Last Four Terms Offered: Fall 2024
Schedule of Classes

MUSIC 4501 - Individual Instruction (2 Credits)

Individual instruction in voice, organ, harpsichord, piano and fortepiano, violin, viola, cello, percussion, and some brass and woodwind instruments to those students advanced enough to do college-level work in these instruments. For more information about individual instruction, see the section titled Musical Instruction.

Enrollment Information: Enrollment limited to: Music majors and Music graduate students.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 4615 - Jazz Ensemble (1 Credit)

Study and performance of classic and contemporary big band literature. (PL)

Enrollment Information: Audition required.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 4616 - Jazz Combo (1 Credit)

Study and performance of classic and contemporary small-group jazz.

Enrollment Information: Successful audition required.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 4621 - Cornell Chamber Orchestra (1-2 Credits)

The Cornell Chamber Orchestra provides its members the opportunity to develop their artistry and enhance their knowledge of chamber orchestra and string repertoire in a dynamic and engaging environment. Students perform a variety of repertoire that encompasses works from the baroque to the 21st century through a range of activities: chamber performances, composer and repertoire readings, educational and community outreach activities, tours, and collaborations with faculty and guest artists. (PL)

Enrollment Information: Audition required.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 4631 - Chamber Flute Ensemble (1 Credit)

Small ensembles meet weekly to explore diverse flute repertoire including a variety of instrumentation (piccolo, alto flute, bass flute). There will be a performance opportunity at the end of the semester on a chamber concert or in a studio class setting. (PL)

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 4633 - Early-Music Lab (1-2 Credits)

Last Four Terms Offered: Spring 2023

Schedule of Classes

MUSIC 4641 - Advanced Instruction in Gamelan (1 Credit)

Concentrated instruction for students in advanced techniques of performance on Indonesian gamelan instruments. (PL)

Enrollment Information: Permission of instructor required.

Exploratory Studies: (SEAREA)

Last Four Terms Offered: Fall 2024, Spring 2024, Fall 2023, Spring 2023
Schedule of Classes

MUSIC 4651 - Chamber Music Ensemble (1 Credit)

Study and performance of chamber music works from duos to octets, for all instruments and voice. Students will be expected to attend a one hour coaching each week and rehearse on their own as well. There will be a final performance at the end of the semester and possible additional performance opportunities. Students may be invited to join in the department of music's weekly reading sessions with faculty by invitation. (PL)

Enrollment Information: Audition required.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 4667 - Sonic Remains: Media, Performance, and Material Culture (4 Credits)

Crosslisted with SHUM 4667, STS 4667

Last Four Terms Offered: Spring 2022

Schedule of Classes

MUSIC 4901 - Independent Study in Music (1-6 Credits)

Independent study affords students the opportunity to pursue special interests or research not treated in regularly scheduled courses. A faculty member, who becomes the student's instructor for the independent course, must approve the proposed study and agree to provide continuing supervision of the work. Students must prepare a proposal for independent study. To apply for independent study, please complete the online form. Undergraduate student and faculty advisor to determine course of study and credit hours.

Prerequisites: experience in proposed area of study.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 4911 - Honors in Music (4 Credits)

First semester of the two semester honors program. In conjunction with faculty, selected candidates formulate a program that allows them to demonstrate their musical and scholarly abilities, culminating in an honors thesis, composition, or recital (or some combination of these), to be presented in their senior year.

Enrollment Information: Enrollment limited to: senior honors candidates.

Exploratory Studies: (CU-UG)

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021

Schedule of Classes

MUSIC 4912 - Honors in Music (4 Credits)

Second semester of the two semester honors program. In conjunction with faculty, selected candidates formulate a program that allows them to demonstrate their musical and scholarly abilities, culminating in an honors thesis, composition, or recital (or some combination of these), to be presented in their senior year.

Enrollment Information: Enrollment limited to: senior honors candidates.

Exploratory Studies: (CU-UG)

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes

MUSIC 6201 - Research and Critical Methodologies (3 Credits)

This course explores two necessary components for advanced study and research in the discipline of music: 1) practicalities of research, including concepts, methodologies, and tools, which introduces students to social constructions of knowledge and how it is managed by libraries and archives, as well as many types of bibliographic tools, both printed and electronic; 2) critical approaches and theories of music, sound, performance, and cultural meaning, which introduces the students to key disciplinary and interdisciplinary intellectual movements and scholarly works.

Last Four Terms Offered: Fall 2024, Fall 2023, Fall 2022, Fall 2021

Schedule of Classes

MUSIC 6233 - Music and Touch (3 Credits)

This seminar explores musical, aesthetic, physiological, and mythical concepts of touch in relation to music. Focusing on the relationship between the body of the musician and musical sound, we will develop an interdisciplinary history of musical touch from the late 18th century to the present. How are sensibility and sympathy, performance and material culture, instruments and bodies, figured in terms of touch and touching? Exploring haptics, disability studies, new musical instruments, music cognition, physiology, theory of listening, topics include the clavichord as tactile revelation of genius; the glass harmonica, blindness, and physiology of the nervous system; technologies of touch in the 19th century; the fetishization of the disciplined hand; the absent or fantastic touch and its relation to music-making at early 20th-century electronic instruments, especially the Theremin; deafness, musical vibration and wearables; contemporary touch-sensitive keyboarding. Readings include C. P. E. Bach on keyboard practice, Diderot on sympathetic vibration, German romantic fiction, contemporary theory of sensibility, physiology, and new materialism; composers include Bach, Beethoven, Mozart, Chopin, MacPherson and many unknowns. Visual materials include representations of the sensing body, hand casts and photographs, and 'hand-fetish' films such as the 1924 expressionist classic *The Hands of Orlac*. Our aim will be to develop a broader understanding of music culture in the 18th and 19th centuries, and to recognize connections between keyboard culture, histories of the body, and the fine arts. Students will refine critical reading and research skills, and practice the art of developing imaginative research questions.

Last Four Terms Offered: Fall 2023, Fall 2021

Schedule of Classes

MUSIC 6239 - Global Currents: Immobility and Multi-Sited Ethnography (3 Credits)

Crosslisted with ANTHR 7139, SHUM 6639

Ever-increasing global interconnection drives some of the most pressing political and ethical questions of our time. This seminar centers on two intersecting areas of inquiry. The first deals with the nature of global movements: how people, ideas, arts, and capital move through world. Engaging postcolonial theory and scholarship on contemporary migration and transnationalism, we will interrogate the idea of borders and nations as well as those categories-like diaspora-that surpass or circumvent them. The second addresses how and why we might study these processes ethnographically. Here we will consider the potential and limitations of multi-sited and global ethnography, and question the possibility of an activist ethnography of global interconnection.

Enrollment Information: Not open to: undergraduates.

Exploratory Studies: (CU-ITL)

Last Four Terms Offered: Fall 2024, Fall 2019

Schedule of Classes

MUSIC 6241 - Historical Keyboarding (3 Credits)

Based on the holdings of the Cornell Center for Historical Keyboards, this course will be based on encounters with organs, clavichords, harpsichords, pianos, and synthesizers. In approaching them, we will treat the term keyboard as both a noun and a verb: like skateboard or snowboard, it can represent both an object and ways of interacting with it. Students will situate each instrument within geographical and historical ecologies that acknowledge the origins of its materials, the labor that brought it into being, the play that has animated it, the repertoire that has sustained it, and the people it has connected. Over the course of the semester, each student will define and pursue a substantial research project based on a single instrument.

Last Four Terms Offered: Fall 2024

Schedule of Classes

MUSIC 6252 - Pop Music in the Archive: Researching Subcultures of the Recent Past (3 Credits)

Using Cornell University Library's extensive archival collections on punk, hip hop, electronic music and EDM, this course will introduce students to the practice and theory of archival research on these music subcultures from the 1970s to early 2000s. Through a focus on primary sources, students will engage directly with the history of these genres and develop the critical skills for evaluating and working with different types of artifacts (including correspondence, photographs, flyers and posters, business records, recordings, contemporaneous newspapers and magazines). The course will also consider topics such as: ethical approaches to working with communities of living people; the sustainability and futurity of community controlled and institutional archives; and how archivists and archival repositories identify, appraise, acquire, describe, and provide public access to materials. Guest speakers may include musicians who have placed their personal archives at Cornell, and pop music journalists and biographers who have used the archives in their work, and other curators and community archivists. Some familiarity with popular music history from 1960-2000 is required.

Enrollment Information: Open to: graduate students and upper-level undergraduates.

Schedule of Classes

MUSIC 6270 - Minimalism (4 Credits)

Minimalism emerged in the early 1960s in a tight interdisciplinary configuration among music, sculpture, film, and dance. It has been understood as an investigation into, variously, the relationship between frequency and rhythm, apperception over expression, collaborative authorship or anonymity, the creative possibilities of magnetic tape, and reduced compositional materials. Music-specific descriptions might highlight drones, pulses, consonance, just intonation, and non-western metric systems. This upper-level seminar will touch on all of these claims about minimalism, as well as the social and political conditions of its appearance. Artists will include La Monte Young, Simone Forti, Yvonne Rainer, Tony Conrad, Terry Riley, Terry Jennings, CC Hennix, Robert Morris, Steve Reich, Philip Glass, Julius Eastman, and Eliane Radigue.

Last Four Terms Offered: Fall 2021

Schedule of Classes

MUSIC 6313 - Music and Sound Studies (3 Credits)

This seminar serves as a rigorous introduction to the scholarly study of music and sound. We will read classic books and articles as well as more recent influential contributions, concentrating on scholarship in ethnomusicology, historical musicology, and sound studies. We will seek to understand how scholars have analyzed musical works of art, social practices of music making, and cultures of listening in different historical periods and in different parts of the world. Our goal will be to develop a general understanding of the current state of the field.

Last Four Terms Offered: Spring 2025, Spring 2024

Schedule of Classes

MUSIC 6340 - Fieldwork Methods in Ethnomusicology (3 Credits)

Although ethnographic fieldwork is often touted as the hallmark of ethnomusicological research, it is sometimes unclear what distinguishes certain music scholarship as ethnographic to begin with. Does conducting interviews render a study ethnographic? Is participant observation in a band or performance ensemble an effective research method? This class introduces and problematizes primary methodologies in ethnomusicological research, taking into consideration the relations of power that determine the subjects, processes and products of that research. It places foundational ethnomusicological texts and contemporary ethnographies of music and performance in dialogue with a broader body of critical scholarship on ethnographic methods, including interviewing, field recording, participant observation, and hanging out. Students will test and critically evaluate these methods as they design and conduct fieldwork projects in the local community and workshop those projects in class.

Last Four Terms Offered: Fall 2021, Fall 2017

Schedule of Classes

MUSIC 6341 - Writing Musical Ethnography (3 Credits)

This seminar examines the role of ethnographic writing in musical anthropology, exploring how ethnographic knowledge is produced, authorized, and consumed. It critically interrogates ethnography's generic conventions, probing its relation to travel writing, memoir, poetry, and fiction, and engaging narrative, experimental, reflexive and auto-ethnography. Drawing on performance studies, it considers the textuality of musical events and weighs the particular challenges, possibilities, and limitations of writing ethnographically about sound, music, and movement. In doing so, it explores the temporality and spatiality of ethnographic writing, engages related critiques of the so-called ethnographic present, and considers issues of representation and subjectivity. Students will approach these questions through critical readings in anthropology and ethnomusicology as well as through weekly workshoping of their own writing.

Last Four Terms Offered: Spring 2022, Spring 2018

Schedule of Classes

MUSIC 6400 - Thinking Media Studies (3 Credits)

Crosslisted with PMA 6400, GERST 6405, ANTHR 6400

This required seminar for the new graduate minor in media studies considers media from a wide number of perspectives, ranging from the methods of cinema and television studies to those of music, information science, communication, science and technology studies, and beyond. Historical and theoretical approaches to media are intertwined with meta-critical reflections on media studies as an interdisciplinary field of inquiry. Close attention will be paid to media's role in shaping and being shaped by race, ethnicity, class, gender, sexuality, and other politically constructed categories of identity and sociality.

Last Four Terms Offered: Spring 2025, Spring 2024, Spring 2023, Spring 2022

Schedule of Classes

MUSIC 6410 - Bending Instruments (3 Credits)

What is a sounding object or musical instrument, and how does human culture shape these unique human-made material sources of sound?

In a workshop environment, students will explore how instruments and sound objects can be modified or bent to produce yet more sounds. By using ideas from music, sound art, and sound studies and being inspired by visiting instrument makers, we will explore what instruments are and could be. Students, working alone or in collaboration, will design and build (which could include a conceptual reworking) their own instrument or sounding object that they will learn how to operate and modify to make new sounds.

Last Four Terms Offered: Spring 2023, Spring 2022, Spring 2020
Schedule of Classes

MUSIC 6412 - Making Sound Futures (3 Credits)

Making Sound Futures is a transdisciplinary, transformative, hands-on studio course that nurtures curiosity and promotes experimentation, intuitive decision-making, and risk-taking. Embracing imperfection and uncertainty, we will construct sonic instruments to facilitate self-discovery, promote understanding of others, inspire imaginative exploration, and serve as a tools for problem-solving. Our activities will include close listening to sounds and then designing new instruments, individually and collaboratively, to recreate these sounds and others that have not yet been imagined. Raising awareness about how we contribute toward the future, we will devote ourselves to creating materials and techniques that the next generation of students can use and develop further. We will aim to generate designs for the future that are themselves open to reuse and reimagination.

Last Four Terms Offered: Fall 2024
Schedule of Classes

MUSIC 6420 - Electroacoustic Techniques (3 Credits)

Intended principally for doctoral students in music composition but open to others by permission. The course presents a practical overview of both classical and state-of-the-art techniques for computer music including digital synthesis, signal processing and sound manipulation, analysis and re-synthesis, spatialization, and real-time and/or interactive applications. Students will produce several short compositional etudes as well as one larger piece to be performed at the semester's end.

Last Four Terms Offered: Fall 2021, Spring 2014, Fall 2013, Fall 2010
Schedule of Classes

MUSIC 6422 - Technology in Music Performance (3 Credits)

Crosslisted with PMA 6422

A course on strategies and techniques for live musical performance with technology, including multimedia: image, video, movement, and sound. In developing our awareness of tools for live music with various media, we will explore several stylistic, technical, and logistical approaches, including collaboration and ensemble. We will engage with an array of software and hardware combinations within a variety of performance spaces, seeking to both understand and subvert standard practices for our own creative purposes.

Last Four Terms Offered: Spring 2025, Spring 2024
Schedule of Classes

MUSIC 6667 - Sonic Remains: Media, Performance, and Material Culture (4 Credits)

Crosslisted with SHUM 6667, STS 6667

Last Four Terms Offered: Spring 2022
Schedule of Classes

MUSIC 6819 - Urban Justice Lab (4 Credits)

Crosslisted with SHUM 6819, ART 6419, ARCH 6319, ENGL 6919, PMA 6819

Urban Justice Labs are innovative seminars designed to bring students into direct contact with complex questions about race and social justice within the context of American urban culture, architecture, humanities, and media. Drawing from Cornell's collections, such as the Hip Hop Collection, the Rose Goldsen Archive of New Media Art, the Human Sexuality Collection, holdings on American Indian History and Culture, the John Henrik Clarke Africana Library, and the Johnson Museum of Art, students will leverage archival materials to launch new observations and explore unanticipated approaches to urban justice. Urban Justice Labs are offered under the auspices of Cornell University's Andrew W. Mellon Foundation Collaborative Studies in Architecture, Urbanism, and the Humanities grant. Topic: Sound, Music, Public Space.

Enrollment Information: Enrollment limited to: fellowship recipients, who receive a \$1500 stipend.

Last Four Terms Offered: Spring 2024, Spring 2023, Spring 2022, Spring 2021
Schedule of Classes

MUSIC 7104 - History of Music Theory: Global Approaches and Perspectives (3 Credits)

Across countless geographically and temporally distinct cultures, people have developed accounts of musical materials and techniques: what they believe music is, what it is made of, and how. People have also marveled at-and sought to comprehend-music's mysterious power to affect us, and have offered speculative theories and practical pedagogies in response. This course offers an introduction to some influential ideas, practices, and traditions of theorizing music, broadly construed, in various world cultures at distinct moments.

Last Four Terms Offered: Spring 2025
Schedule of Classes

MUSIC 7111 - Composition (3 Credits)

A course for DMA graduate composers seeking individual music composition instruction, the course combines one-on-one meetings with group seminars featuring workshops, master classes, and/or visiting guests. In addition to individual and group meetings, composers will have opportunities for the reading and/or performance of their work.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023
Schedule of Classes

MUSIC 7205 - Seminar in Nineteenth Century Music (3 Credits)

Topic for Fall 2025: The Mediation of Nineteenth-Century Music This seminar will explore the mediation of nineteenth-century European music by investigating the philosophical, aesthetic, and technological conditions that engendered and sustained it. How were musical content and form conceptualized, materialized, transmitted, and stored, particularly in relation to shifting ways of imagining and materializing sound? The seminar will frame these questions via theoretical readings and address them in specific contexts via music-historical and analytical discourse.

Exploratory Studies: (EUAREA)

Last Four Terms Offered: Fall 2022, Fall 2018, Fall 2016, Spring 2015
Schedule of Classes

MUSIC 7211 - Seminar in Performance Practice (3 Credits)

This seminar helps develop tools for spearheading coherent and compelling projects that bring together musicians, scholars, and audiences. After examining historic and contemporary music festivals and critical responses to them, participants will work to construct their own two- or three-day festival-conference and work on: developing a theme; laying out programs of concerts, scholarly papers, panels, workshops, exhibitions; choosing performers and other contributors; considering connections to, and collaborations with, other disciplines; writing letters and calls for papers/programs; funding; program notes; working up and presenting a short version of the participant's own contribution to the conference (e.g., composition; recital; scholarly paper; composition). The course welcomes performers, composers, and scholars, and will encourage collaboration between participants.

Last Four Terms Offered: Spring 2021, Spring 2013, Fall 2009

Schedule of Classes

MUSIC 7213 - Sound and Modernity (3 Credits)

Crosslisted with STS 7213

This seminar will investigate themes in the interdisciplinary field of inquiry known as sound studies. We will read texts from diverse disciplines with a focus on historical rather than ethnographic approaches to sound; therefore, we will treat such topics as listening, material culture (instruments, architectures), audio technologies, and sonic embodiment from the perspective of music history and its attendant methods. Rather than attempting a chronological history of sound, this syllabus groups the assigned readings around topic areas, allowing seminar participants to recognize sympathetic methodological concerns among disparate scholars, and to register important differences about how to research and write the history of sound.

Last Four Terms Offered: Fall 2023, Spring 2014

Schedule of Classes

MUSIC 7306 - Charles Burney's Musical Travels (3 Credits)

The seminar is centered around one of the richest 18th-century texts concerning music: the three-volume diary published in the early 1770s by the English music historian and composer Charles Burney documenting his travels through France, Italy, Germany, and the Netherlands. In addition to Burney's diaries, we will read other travel writings of the period, as well as excerpts from the history of music researched by Burney during his European sojourns. Drawing on both primary and secondary sources, the seminar will address themes such as music historiography, biography, cosmopolitanism, politics and music, and changing conceptions of travel and cultural exchange.

Last Four Terms Offered: Spring 2024, Spring 2018, Spring 2016

Schedule of Classes

MUSIC 7308 - Sounding the Apocalypse: Ecomusicology from the Enlightenment to the Anthropocene (3 Credits)

We will read groundbreaking scholarly and public-facing texts in the relatively new field of Ecomusicology, a sub-discipline that considers musical practices and ideologies in relation to their environments. The course challenges long-held claims for music as an autonomous enterprise distinct from nature and investigates the status of music as an evocation of landscape, weather, birdsong, and as a mode of nostalgia, alienation and resistance. Systems of production (music printing and dissemination, instrument fabrication, modes of recorded sound and delivery) will be considered along with other technological and moral aspects of music making and consumption. What are the possible purposes of sonic creativity in an age of environmental apocalypse? Locally oriented research projects and artistic collaborations will be fostered.

Last Four Terms Offered: Spring 2025

Schedule of Classes

MUSIC 7314 - (Black-Queer-Feminist) Ethics of Listening (3 Credits)

This course will explore modes of listening across a wide variety of musical genres and traditions, past and present, considering the ways people hear music differently in a broad range of contexts. Students will reflect critically on their own listening paradigms, on the assumptions and preconceptions that affect how we translate what we hear into feeling and knowing, and on the stakes of those translations. The intention of the course is to develop our critical awareness of the power and politics involved in both everyday listening practices and listening as a scientific ethnographic method. Centering a black queer ethic of care, the course will bring together key texts from Black feminist musicologists, cultural theorists, and ethnographers in order to help cultivate an ethic for listening as carework. Attending the power dynamics of listening both in the archive and in the field, participation in this course will be grounded in students' individual objects and sites of study.

Last Four Terms Offered: Spring 2025

Schedule of Classes

MUSIC 7324 - Postmusic (3 Credits)

This seminar will survey and assess new developments in music studies that open up fundamental theoretical questions about its basic object of analysis: music. These problems for thought include the transition from works to practices, the reformulation of audiences, the end of European claims of aesthetic universality, the reappraisal of human-centered accounts of music, the historical emergence of the categories of sound and sound art, and the destabilization of what counts as knowledge about music and how musical expertise has been institutionalized. As the social and historical conditions that once gave rise to the scholarly study of music are displaced by a new global formation, music studies appear uncertain about what its object might be, hence the title of this seminar.

Last Four Terms Offered: Spring 2023

Schedule of Classes

MUSIC 7362 - Musical Value: Histories of Aesthetics (3 Credits)

Entering the lexicon of European philosophy in the 1700s, aesthetics attempted to name and analyze a particular kind of experience, judgment, object, or value. Its questions have been extended, critiqued, reformulated, and dismissed in the centuries since. In this seminar, we will read important texts in modern aesthetic theory (Hume, Kant), as well as some notable critiques that followed, from philosophy itself (Shusterman, Roelofs, Ngai) and from sociology (Bourdieu, Wolff). We will also consider two unavoidable questions for modern/colonial aesthetics: what to do with the so-called primitive art of non-European cultures (Boas) and how to understand the challenge of Black aesthetics in the twentieth century (Locke, Baraka, Wynter).

Last Four Terms Offered: Fall 2024

Schedule of Classes

MUSIC 7422 - idEars- ideas for ears (3 Credits)

idEars invites composers and their dear ears to hear out new ideas. In a workshop environment participants will create with unexpected sounds, nonexistent instruments, everyday objects, wearable instruments, hidden sounds, inner sounds, spaces, stars and planets, the human, the non-human, machines, body extensions, frozen sounds, smelly instruments, and other curiosities. Participants are encouraged to let their imaginations run free, and think of their environment (bed, room, apartment, building, neighborhood, road, city, countryside, the world) as their new studio/lab. We will embrace imperfections. We will welcome the importance of unpredictability. We will share and shake our knowledge and beliefs. This way we will train our imagination and connective abilities to generate new forms of being with sound, together and online. Together we will pick game-changing compositions and artworks across time, as tools for stretching and strengthening our imagination and ways of making with sound. The course is intended for graduate students in composition but open to others by permission of the instructor.

Last Four Terms Offered: Spring 2021

Schedule of Classes

MUSIC 7430 - Rethinking the Instrument (3 Credits)

This seminar focuses on redefining the musical instrument. Participants will use musical instruments, everyday objects, materials, and architectural elements in conjunction with loudspeakers, kinetic and mechanical devices, and other systems to create sounding objects. In a workshop environment, the course traces the artistic work of building, composing for, and operating an instrument. Through this process, we will question notions of sound perception and generate new forms of sonic knowledge. In support of this aim, instruments will be taken apart and examined as autonomous resonant bodies. We will observe the form of these components, their materiality, their mechanics, and we will document their behavior in the context of new sonic functions. The instrumental/mechanical components will be combined with and modified by devices, materials, and other instruments. A final project using the work developed through the course can be submitted as a composition, a sound object, an instrumental device, an installation, or any combination thereof. The course is intended for graduate students in music but open to others by permission of the instructor.

Last Four Terms Offered: Fall 2022, Fall 2016

Schedule of Classes

MUSIC 7501 - Historical Performance Practice (3 Credits)

This course is designed to enable graduate students in musicology, performance and composition to become better acquainted with scholarly perspectives on the history, theory, and practice of musical performance. It is a foundational course within the Keyboard Studies DMA program. Moving from a genealogy of the term performance practice to the current state of critical performance studies, we will consider how notions of performance practice have changed over time, from formative debates over history, authenticity, and ontology to the absorption of recent developments in performance studies, embodied cognition, actor-network theory, cultural ecology, materials and computational sciences, and media archaeology. How have traditions and practices been transmitted orally, literally, technologically, conceptually, and corporeally? Whose authority is at stake? On what political, ethical, and aesthetic grounds have claims to historical fidelity been laid and challenged? What has been gained and lost in the process? By the end of this course, students will have developed a deep and broad understanding of performance practice in relation to these questions and the broader field of music studies. They will also have articulated its scope and limits in relation to specific historical periods, geographical locales, and repertoires as well as to their contemporary construal and interconnection.

Last Four Terms Offered: Spring 2025, Spring 2022, Spring 2020, Fall 2015

Schedule of Classes

MUSIC 7901 - Independent Study in Music (1-6 Credits)

Independent study affords students the opportunity to pursue special interests or research not treated in regularly scheduled courses. A faculty member, who becomes the student's instructor for the independent course, must approve the proposed study and agree to provide continuing supervision of the work.

Enrollment Information: Enrollment limited to: graduate students.

Last Four Terms Offered: Spring 2025, Fall 2024, Spring 2024, Fall 2023

Schedule of Classes