**MUSIC (MUSC)**

**MUSC 005 College Music Program**
Private study in voice, keyboard, strings, woodwind, brass, percussion, and non-western instruments. Such study is designed to meet the artistic, technical, and/or professional needs of the student. Note: This is not a syllabus. Course requirements and assessment will be determined by the private instructor. Private lessons in the College House Music cannot be taken Pass/Fail. Please visit [http://www.sas.upenn.edu/music/performance](http://www.sas.upenn.edu/music/performance). Students cannot register through Penn In Touch. Registration will be maintained by the music department upon receipt of application and instructor permission.
Activity: Studio  
0.5 Course Units  
Notes: Permits will be entered after student completes College Music House form. Forms available in Music department.

**MUSC 007 Ensemble Performance**
Successful participation in a music department sponsored group. Ensemble groups: University Orchestra, University Wind Ensemble, Choral Society, University Choir, Ancient Voices, Baroque and Recorder Ensemble, Chamber Music Society, Arab Music Ensemble, Samba and Jazz Combo. This course must be taken for a letter grade (Pass/Fail registration option may not be utilized for this course).
One-term course offered either term  
Activity: Studio  
0.5 Course Units  
Notes: Please contact Ensemble Director if you are interested in taking Music 007 for credit.

**MUSC 010 Applied Music**
Instruction in vocal and instrumental performance for music majors and minors only. Students must demonstrate in an audition that they have already attained an intermediate level of musical performance.
Two terms. student must enter first term.  
Prerequisite: Must be a music major or minor  
Activity: Lecture  
0.5 Course Units  

**MUSC 016 Freshman Seminar**
The primary goal of the freshman seminar program is to provide every freshman the opportunity for a direct personal encounter with a faculty member in a small setting devoted to a significant intellectual endeavor. Specific topics will be posted at the beginning of each academic year. Please see the College Freshman seminar website for information on current course offerings [http://www.college.upenn.edu/courses/seminars/freshman.php](http://www.college.upenn.edu/courses/seminars/freshman.php).
Course not offered every year  
Also Offered As: URBS 018  
Activity: Seminar  
1 Course Unit  

**MUSC 018 Freshman Seminar**
The primary goal of the freshman seminar program is to provide every freshman the opportunity for a direct personal encounter with a faculty member in a small setting devoted to a significant intellectual endeavor. Specific topics will be posted at the beginning of each academic year. Please see the College Freshman seminar website for information on current course offerings [http://www.college.upenn.edu/courses/seminars/freshman.php](http://www.college.upenn.edu/courses/seminars/freshman.php).
Course not offered every year  
Also Offered As: URBS 018  
Activity: Seminar  
1 Course Unit  

**MUSC 030 1000 Years of Musical Listening**
We know that we like music and that it moves us, yet it is often difficult to pinpoint exactly why, and harder still to explain what it is we are hearing. This course takes on those issues. It aims to introduce you to a variety of music, and a range of ways of thinking, talking and writing about music. The majority of music dealt with will be drawn from the so-called "Classical" repertory, from the medieval period to the present day, including some of the 'greats' such as Handel, Beethoven, Mozart, Berlioz, and Verdi, but will also introduce you to music you will most likely never have encountered before. This course will explore the technical workings of music and the vocabularies for analyzing music and articulating a response to it; it also examines music as a cultural phenomenon, considering what music has meant for different people, from different societies across the ages and across geographical boundaries. As well as learning to listen ourselves, we will also engage with a history of listening. No prior musical knowledge is required. (Formerly Music 021). Fulfills College Cross Cultural Foundational Requirement.  
For BA Students: Arts and Letters Sector  
Taught by: Calcagno, Caldwell, Goodman  
One-term course offered either term  
Activity: Lecture  
1 Course Unit  
Notes: Open to all students  

**MUSC 031 Symphony**
This course will focus on a specific repertoire of representative symphonies by such composers as Haydn, Mozart, Beethoven, Schubert, Berlioz, Schumann, Brahms, Tchaikovsky, and Mahler. Historical developments will be considered, along with the effects upon symphonic literature of such major sociological changes as the emergence of the public concert hall. But the emphasis will be on the music itself--particularly on the ways we can sharpen our abilities to engage and comprehend the composers’ musical rhetoric. Topics will alternate term to term. Fulfills College Cross Cultural Foundational Requirement.  
For BA Students: Arts and Letters Sector  
Taught by: Bernstein  
One-term course offered either term  
Activity: Lecture  
1 Course Unit
MUSC 032 Composers
This course will center on the biography, works, and cultural context of a specific composer or group of composers. As well as introducing students to the musical works of the composer(s), the course will examine issues such as reception history, the canon, mechanisms of cult formation, authorship and attribution, identity, historical and social contexts, and nationalism and patriotism. Fulfills College Cross Cultural Foundational Requirement.
For BA Students: Arts and Letters Sector
Taught by: Calcagno, Caldwell, Goodman, Kallberg
Course not offered every year
Activity: Lecture
1 Course Unit

MUSC 033 History of Opera
An investigation, through a series of representative works, of the central problem of opera: how does the combination of music, text, and visual spectacle create an art form in which the whole is more powerful than its parts. Today this issue can be examined not only in live performances but also through media such as film, DVD, streaming video—media to which this four-centuries-old multimedia form has adapted, evolving in still compelling ways. The works chosen for the course provide a chronological survey but also represent the variety of sources on which opera has drawn for it subject matter: myth and legend, the epic, the novel, and the play.
For BA Students: Arts and Letters Sector
Taught by: Calcagno, Goodman
Course not offered every year
Activity: Lecture
1 Course Unit

MUSC 034 Music Makers
Courses under this number will treat composer performers and performance. Courses will include a class on Haydn and Mozart (formerly 027); Beethoven (Formerly 028; and Mahler (formerly 025).
Taught by: Caldwell, Goodman, Kallberg
Activity: Lecture
1 Course Unit

MUSC 035 Jazz Style and History
Taught by: Ramsey
Course not offered every year
Also Offered As: AFRC 077
Activity: Lecture
1 Course Unit
Notes: This course is an exploration of the family of musical idioms called jazz. Attention will be given to issues of style development, selective musicians, and to the social and cultural conditions and the scholarly discourses that have informed the creation, dissemination and reception of this dynamic set of styles from the beginning of the 20th century to the present. Fulfills Cultural Diversity in the U.S.

MUSC 044 Popular Music
This course traces the history of popular music in America from the nineteenth century to the present. We will start with parlor songs and social class and the racialized rise of minstrelsy in the antebellum period, track the separation of highbrow and lowbrow culture in the 19th century, explore the explosion of new styles in the early twentieth century, and witness the birth of hugely influential genres such as rock n roll in the 1950s and hip hop in the 1970s and 1980s. Throughout the semester we will consider how popular music intersects with and reflects individual and social identity, particularly in terms of race, class, gender, and sexuality. Students will engage intensively with popular songs and pieces while also gaining a firm grounding in the historical and social forces of which music was a part.
Taught by: Goodman
Course not offered every year
Activity: Lecture
1 Course Unit

MUSC 046 Urban Sound Studies
Sound is all around us and shapes almost every aspect of our everyday days, and yet, in comparison to our rich descriptions of visual culture, we often lack the explanatory power to analyze and assess the overwhelming influence of the sonic. This introduction to sound studies course will combine a rigorous conceptual and a creative, hands-on approach. We will explore how sound and auditory cultures have been theorized, how soundscapes shape built environments and transform social relations, and how technologies have affected our relationships to sound. The course will focus on urban spaces. Cutting across disciplinary, historical and geographical boundaries, we will cover themes including sound-reproduction and mobile technologies, sonic consumption, noise regulation, protest, the politics of listening under Trumpism. We will encounter a wide variety of materials from literary texts to mobile apps and video games, not to mention a vast range of sounds drawn from fieldwork around the world from Las Vegas to Shanghai, Paris to Johannesburg. Alongside written work, you will make fieldwork recordings on the streets of Philadelphia and develop creative projects using media of your choice to reflect upon urban sound.
Taught by: Waltham Smith
Course not offered every year
Also Offered As: URBS 046
Activity: Lecture
1 Course Unit
MUSC 048 Voicing Politics/Politicizing Voices
What does it mean to have a voice? To raise your voice? To have your voice heard? What do our voices say about us and what do they fail to communicate? How we speak and how our voices are perceived impact our interactions in daily life, our participation in the political sphere, and our capacity to effect change through activism. This CWiC course explores the parameters by which voice is defined in the context of music and sound studies, social justice, philosophy, and media and communication studies. We will consider how voice embodies our political constitution through an examination of the vocal practices of artists such as Tanya Tagaq, Anohni, Juliana Huxtable, Laurie Anderson, Sikh Knowledge, and Lucas Silveira; the phenomena of voice-activated devices such as Apple’s Siri and Amazon’s Echo; and the collective voices of movements such as Black Lives Matter and the Standing Rock water protectors. Through individual and group presentations, discussions, and creative projects, this critical speaking seminar encourages students to develop their oral communication skills while examining what informs their individual and collective voices. No previous musical training required. Enrollment limited to 16.
Taught by: Murphy
Course not offered every year
Also Offered As: GSWS 048
Activity: Lecture
1 Course Unit
Notes: Fulfills CWiC requirements. May be used towards music minor requirements.

MUSC 050 World Musics and Cultures
This course examines how we as consumers in the “Western” world engage with musical difference largely through the products of the global entertainment industry. We examine music cultures in contact in a variety of ways—particularly as traditions in transformation. Students gain an understanding of traditional music as live, meaningful person-to-person music making, by examining the music in its original site of production, and then considering its transformation once it is removed, and recontextualized in a variety of ways. The purpose of the course is to enable students to become informed and critical consumers of “World Music” by telling a series of stories about particular recordings made with, or using the music of, peoples culturally and geographically distant from the US. Students come to understand that not all music downloads containing music from unfamiliar places are the same, and that particular recordings may be embedded in intriguing and controversial narratives of production and consumption. At the very least, students should emerge from the class with a clear understanding that the production, distribution, and consumption of world music is rarely a neutral process. Fulfills College Cross Cultural Foundational Requirement.
For BA Students: Arts and Letters Sector
Taught by: Muller,Rommen,Sykes
One-term course offered either term
Also Offered As: AFRC 050, AFST 050, ANTH 022, FOLK 022
Activity: Lecture
1 Course Unit

MUSC 051 Music of Africa
African Contemporary Music: North, South, East, and West. Come to know contemporary Africa through the sounds of its music: from South African kwela, jazz, marabi, and kwento to Zimbabwean chimurenga; Central African soukous and pygmy pop; West African Fuji, and North African rai and hop hop. Through reading and listening to live performance, audio and video recordings, we will examine the music of Africa and its intersections with politics, history, gender, and religion in the colonial and post colonial era. (Formerly Music 053). Fulfills College Cross Cultural Foundational Requirement.
Taught by: Muller
Course not offered every year
Also Offered As: AFRC 053, AFST 053, COML 053
Activity: Lecture
0 Course Units

MUSC 056 Seeing/Hearing South Africa: Politics and History through Contemporary Performance
This course begins in the spring—students engage with South African performance and political history; the history of the festival in Grahamstown; and listen closely to the history of South African jazz. They are given guidelines for writing about live performances; students discuss program choices; and spend some time talking about travel to South Africa and the lived experience of two weeks at the National Arts Festival. Everyone travels to the National Arts Festival in late June and spends two weeks attending live performances (4-6 per day), blogging on the performances, and discussing these experiences with the Professor & fellow students. We visit a game park and do a “township tour” as part of the two weeks in the Eastern Cape. On returning home, students have about 4 weeks to write a substantial paper on the festival experience. While this is primarily a music class, the National Arts Festival includes all kinds of performance—theater, music, dance, and visual arts. This is two weeks of total immersion in the arts, and thinking deeply about the place of the arts in contemporary life and society.
For BA Students: Arts and Letters Sector
Taught by: Muller
Course not offered every year
Also Offered As: AFRC 056, AFST 056, COML 056, MUSC 556
Activity: Seminar
1 Course Unit

MUSC 060 Beginning Tabla I
An introduction to the tabla, the premier drum of north Indian and Pakistani classical music traditions.
Course not offered every year
Also Offered As: SAST 104
Activity: Lecture
1 Course Unit

MUSC 061 Indian Musical Performance A: Elementary
Introduction to the fundamentals of Indian music; instruction in performance on the sitar.
Taught by: Nalbandian
One-term course offered either term
Also Offered As: SAST 106
Activity: Lecture
1 Course Unit

MUSC 062 Beginning Tabla II
Continued study in Tabla
Course usually offered in spring term
Also Offered As: SAST 105
Activity: Lecture
1 Course Unit
MUSC 063 Beginning Sitar II  
Taught by: Nalbandian  
One-term course offered either term  
Also Offered As: SAST 107  
Activity: Lecture  
1 Course Unit  
Notes: Continuation of MUSC 061

This course will cover basic skills and vocabulary for reading, hearing, performing, analyzing, and writing music. Students will gain command of musical rudiments, including notation, reading and writing in treble and bass clefs, intervals, keys, scales, triads and seventh chords, and competence in basic melodic and formal analysis. The course will include an overview of basic diatonic harmony, introduction to harmonic function and tonicization. Musicianship skills will include interval and chord recognition, rhythmic and melodic dictation and familiarity with the keyboard. There will be in-depth study of selected compositions from the "common practice" Western tradition, including classical, jazz, blues and other popular examples. Listening skills--both with scores (including lead sheets, figured bass and standard notation), and without--will be emphasized. There is no prerequisite. Students with some background in music may place out of this course and into Music 170, Theory and Musicianship I. (Formerly Music 70, 71). Fulfills College Formal Reasoning and Analysis Foundational Requirement.  
Taught by: Waltham-Smith, Weesner  
One-term course offered either term  
Prerequisites: There is no prerequisite. Students with some background in music may place out of this course and into Music 170, Theory and Musicianship I.  
Activity: Lecture  
1 Course Unit

MUSC 080 Literatures of Jazz  
That modernism is steeped as much in the rituals of race as of innovation is most evident in the emergence of the music we have come to know as jazz, which results from collaborations and confrontations taking place both across and within the color line. In this course we will look at jazz and the literary representations it engendered in order to understand modern American culture. We will explore a dizzying variety of forms, including autobiography and album liner notes, biography, poetry, fiction, and cinema. We'll examine how race, gender, and class influenced the development of jazz music, and then will use jazz music to develop critical approaches to literary form. Students are not required to have a critical understanding of music. Class will involve visits from musicians and critics, as well as field trips to some of Philadelphias most vibrant jazz venues.  
Course not offered every year  
Also Offered As: AFRC 081, ENGL 081, GSWS 081  
Activity: Lecture  
1 Course Unit

MUSC 081 Film Sound and Film Music  
This course is an introduction to classic film scores, music written for movies from the late 1920s to the 1960s. At the same time, we will deal with film sound in general: the technology that made silent movies talk, the rules and tricks of sound and music production for film, and the scientific and aesthetic theories behind different approaches to the soundtrack. One goal of the course is for students to learn to listen analytically to what is heard on a soundtrack. Another is to get a sense for the ways that European classical music (opera and symphony) influenced and continues to influence film composers. Students do not need to read music for this course: we deal with film music on an aural basis and look at musical notation occasionally. Some Musical background (for example, playing an instrument) could be helpful.  
Taught by: Waltham-Smith  
Also Offered As: CIMS 070, FNAR 070  
Activity: Seminar  
1 Course Unit

MUSC 082 African-American Lit  
Course not offered every year  
Also Offered As: AFRC 081, ENGL 081, GSWS 081  
Activity: Lecture  
1 Course Unit

MUSC 099 Guided Research  
Individual research under the supervision of a member of the faculty.  
One-term course offered either term  
Activity: Independent Study  
1 Course Unit

MUSC 130 Introduction to European Art Music  
This course aims to introduce students to what it means to study the European musical tradition. Students will approach the diverse music that constitute the classical tradition from a variety of scholarly perspectives. The goal of this class is to listen deeply and think broadly. Students will consider questions such as: what sort of object is music? Where is it located? What does it mean to say a work is "canonic"? What is left out of the story? This class will be in dialog with other tier-one classes, and will consider what the historian can bring to the study and understanding of music.  
For BA Students: Arts and Letters Sector  
Taught by: Calcagno, Caldwell, Goodman, and Kallberg  
Course not offered every year  
Prerequisite: Music 070  
Activity: Lecture  
1 Course Unit  
Notes: Fulfills the requirements of the Music Major. Music 070 prerequisite.
MUSC 135 Introduction to the Music Life in America
This course surveys American musical life from the colonial period to the present. Beginning with the music of Native Americans, the European legacy, and the African Diaspora, the course treats the singular social and political milieu that forged the profile of America’s musical landscape. Attention will be given to the establishment of the culture industry and to various activities such as sacred music, parlor music, concert and theater music, the cultivation of oral traditions, the appearance of jazz, the trajectory of western art music in the United States, and the eventual global dominance of American popular music. Music 070 prerequisite. Preference given to music Majors and Minors. Fulfills the Cultural Diversity in the U.S. College Requirement.
Taught by: Ramsey, Goodman
Course not offered every year
Prerequisite: Music 070
Activity: Lecture
1 Course Unit
Notes: Fulfills the requirements of the Music Major.

MUSC 150 Introduction to Ethnomusicology
This course introduces students to the field of ethnomusicology through a series of case studies that explore a range of traditional, popular, and art musics from around the world. The course takes as a point of departure several works of musical ethnography, musical fiction, and musical autobiography and, through in-depth reading of these texts, close listening to assigned sound recordings, and in-class case studies, generates a context within which to think and write about music. Fulfills College Cross Cultural Analysis Foundational Requirement.
Taught by: Muller, Rommen, Sykes
Course not offered every year
Activity: Lecture
1 Course Unit
Notes: Fulfills the requirements of the Music Major.

MUSC 161 Intermediate Sitar I
North Indian classical music is performed in a format shared by stringed, bowed and wind instruments. Intermediate North Indeian Instrumental performance is open to students who play a Western or Indian instrument with at least an intermediate degree of proficiency and to those who have completed Beginning Sitar. The course will cover North Indian methods of composition, rhythm and improvisation and focus on two or three performance pieces. A group performance will be given at the end of the semester.
Taught by: Miner
One-term course offered either term
Also Offered As: SAST 108
Activity: Lecture
1 Course Unit

MUSC 170 Theory and Musicianship I
Introduction to and development of principles of tonal voice-leading, harmonic function, counterpoint, and form through written analysis, composition, improvisation, and written work. Course covers diatonic harmony and introduction to chromaticism. Repertoires will focus on Western classical music. Musicianship component will include sight-singing, dictation keyboard harmony. Fulfills College Formal Reasoning and Analysis Foundational Requirement.
Taught by: Moreno, Primosch, Reise, Waltham-Smith, Weesner
Course usually offered in fall term
Prerequisite: Music 070 or successful completion of diagnostic test
Activity: Lecture
1.5 Course Unit
Notes: Required of music majors.

MUSC 171 Theory and Musicianship II
Continuation of techniques established in Theory and Musicianship I. Explores chromatic harmony. Concepts will be developed through analysis and model composition. Musicianship component will include sight singing, clef reading, harmonic dictation and keyboard harmony.
Taught by: Moreno, Reise, Waltham-Smith, Weesner
Course usually offered in spring term
Prerequisite: Music 170
Activity: Lecture
1.5 Course Unit
Notes: Required of music majors.

MUSC 230 Historical Eras and Topics: Earlier Periods
This course offers an in-depth look at topics and repertoires of the "earlier" periods, namely one (or more) of three historical epochs: Medieval, Renaissance, or Baroque. The purpose of this course is to give students the opportunity to engage deeply with musical works historically, analytically, and contextually, in addition to introducing a range of methodologies within the historical study of Music. (Formerly Music 120, 121,122).
Taught by: Calcagno, Caldwell, Goodman
Course not offered every year
Activity: Lecture
1 Course Unit

MUSC 231 Historical Eras and Topics: Later Periods
This course offers an in-depth look at topics and repertoires of the eighteenth century to today. Classes focus on one (or more) of four historical epochs: Enlightenment, Romantic, Modern, and Postmodern. The purpose of this course is to give students the opportunity to engage deeply with musical works historically, analytically, and contextually, in addition to introducing a range of methodologies within the historical study of music. (Formerly 123, 124).
Taught by: Goodman, Kallberg, Ramsey
Activity: Lecture
1 Course Unit

MUSC 232 Themes in Music History
In this course, students will have the opportunity to explore music history from a thematic or conceptual perspective, frequently through several eras. Past themes organizing the course include the Voice, the Sacred, Uncanny, Technology, Instruments, Orality and Literacy, and Machines.
Taught by: Calcagno, Caldwell, Goodman, Kallberg, Ramsey
Course not offered every year
Activity: Lecture
1 Course Unit

MUSC 233 Musical Thought and Scholarship
This course will introduce students to the field of music philosophy, aesthetics and intellectual history.
Activity: Lecture
1 Course Unit

MUSC 234 Music Makers
Courses under this number will treat composer, performers, and performance. This class may also on occasion have a performance component, including collaborations with local performance venues, artists in residence. Courses will include a class on Haydn and Mozart (formerly 027); Beethoven (formerly 28); Mahler (formerly 25); Monks and Nuns; String Quartets.
Taught by: Calcagno, Caldwell, Goodman, Kallberg, Ramsey
Course not offered every year
Activity: Lecture
1 Course Unit
MUSC 235 Studies in African-American Music
This course explores aspects of the origins, style development, aesthetic philosophies, historiography, and contemporary conventions of African-American musical traditions. Topics covered include: the music of West and Central Africa, the music of colonial America, 19th century church and dance music, minstrelsy, music of the Harlem Renaissance, jazz, blues, gospel, hip-hop, and film music. Special attention is given to the ways that black music produces "meaning" and to how the social energy circulating within black music articulates myriad issues about American identity at specific historical moments. The course will also engage other expressive art forms from visual and literary sources in order to better position music making into the larger framework of African American aesthetics. (Formerly Music 146).
Taught by: Ramsey
Course not offered every year
Also Offered As: AFRC 147, FOLK 106
Activity: Lecture
1 Course Unit

MUSC 236 Performance, Analysis, History
Participation in the course is contingent upon a successful audition. This course must be taken for a letter grade (pass/fail option may not be utilized for this course). This weekly seminar will explore music from the past and present through class discussions of performance, historical context, and analytical aspects of the music led by a professor and/or performer. One example of a class in this number will be an indepth study of chamber music repertoire led by the Daedalus Quartet. Students will prepare for a final performance at the end of the semester as well as a paper/presentation. Students interested in this applied approach to music may also wish to take 256 and/or 276.
Taught by: Weesner
Course not offered every year
Prerequisites: Music 170, 171, and 270
Activity: Lecture
1 Course Unit

MUSC 239 Guided Reading in Musicology
Individual research under the supervision of a member of the faculty. Students who take Music 239 may not take Music 259 or 279. Prerequisite 130 and one other class from tier 1 or 2. Student must complete one guided Reading Course in order to be eligible for departmental honors. One-term course offered either term
Prerequisites: Musc 130 or 135; and 170
Activity: Independent Study
1 Course Unit

MUSC 252 Music of South and Southeast Asia
What role does music play in articulating religious identities and spaces? What is the importance of ritual musics as they persist and change in the modern world? How does music reflect and articulate religious ways of thinking and acting? In this course, we explore these and other questions about the interrelations between music, religion, and ritual in South and Southeast Asia. Focusing on India, Sri Lanka, Malaysia, and Indonesia, the course emphasizes musics from Hindu, Buddhist, Muslim and Christian traditions; nevertheless, it draws widely to touch upon sacred musics in Pakistan, Nepal, Burma, Thailand, Vietnam, and among some indigenous peoples in the region. Throughout, we explore ontologies of sound; sonic occurrences in religious structures, public processions, and pilgrimage sites; the construction of religion and ritual as ideas forged through colonial encounter and modern scholarship on religion; the politics of sacred sounds in today’s public spaces and contemporary media, such as television and online; and the surprising fluidity between popular and sacred musical genres.
Taught by: Sykes
Also Offered As: ANTH 242, SAST 252
Activity: Lecture
1 Course Unit

MUSC 255 Accordions of the New World
This course focuses on the musical genres and styles (both traditional and popular) that have grown up around the accordion in the New World. We will begin our explorations in Nova Scotia and move toward the Midwest, travelling through the polka belt. From there, our investigation turns toward Louisiana and Texas—toward zydeco, Cajun, and Tex-Mex music. We will then work our way through Central and South America, considering norteno, cumbia, vallenato, tango, chamame, and forro. Our journey will conclude in the Caribbean, where we will spend some time thinking about merengue and rake-n-scrape music. Throughout the semester, the musical case studies will be matched by readings and film that afford ample opportunity to think about the ways that music is bound up in ethnicity, identity, and class. We will also have occasion to think about the accordion as a multiply meaningful instrument that continues to be incorporated into debates over cultural politics and mobilized as part of strategies of representation through the New World. (Formerly Music 157).
Taught by: Rommen
Course not offered every year
Also Offered As: AFRC 157, FOLK 157, LALS 157
Activity: Lecture
1 Course Unit

MUSC 256 Music and Performance of Africa
This class provides an overview of the most popular musical styles and discussion of the cultural and political contexts in which they emerged in contemporary Africa. Learning to perform a limited range of African music/dance will be part of this course. No prior performance experience required. (Formerly Music 253).
Taught by: Muller
Course not offered every year
Also Offered As: AFRC 253, AFST 253, ANTH 263, FOLK 253
Activity: Lecture
1 Course Unit
MUSC 257 Caribbean Music and Diaspora
This course considers Caribbean musics within a broad and historical framework. Caribbean musical practices are explored by illustrating the many ways that aesthetics, ritual, communication, religion, and social structure are embodied in and contested through performance. These initial inquiries open onto an investigation of a range of theoretical concepts that become particularly pertinent in Caribbean contexts—concepts such as post-colonialism, migration, ethnicity, hybridity, syncretism, and globalization. Each of these concepts, moreover, will be explored with a view toward understanding its connections to the central analytical paradigm of the course—diaspora. Throughout the course, we will listen to many different styles and repertories of music ranging from calypso to junkanoo, from rumba to merengue, and from dance hall to zouk. We will then work to understand them not only in relation to the readings that frame our discussions but also in relation to our own North American contexts of music consumption and production. (Formerly Music 258).
Taught by: Rommen
Course not offered every year
Also Offered As: AFRC 258, ANTH 256, LALS 258
Activity: Lecture
1 Course Unit

MUSC 258 Latin American Music
This survey course considers Latin American musics within a broad cultural and historical framework. Latin American musical practices are explored by illustrating the many ways that aesthetics, ritual, communication, religion, and social structure are embodied in and contested through performance. These initial inquiries open onto an investigation of a range of theoretical concepts that become particularly pertinent in Latin American contexts—concepts such as post-colonialism, migration, ethnicity, and globalization. Throughout the course, we will listen to many different styles and repertories of music and then work to understand them not only in relation to the readings that frame our discussions but also in relation to our own, North American contexts of music consumption and production. (Formerly Music 158).
Taught by: Rommen
Course not offered every year
Also Offered As: AFRC 158, LALS 158
Activity: Lecture
1 Course Unit

MUSC 259 Guided Research Ethnomusicology
Individual research under the supervision of a member of the faculty. Students who take Music 259 may not take 239 or 279.
One-term course offered either term
Prerequisites: Music 150 and 170.
Activity: Independent Study
1 Course Unit

MUSC 265 Performing Arts in South Asia
This course is a survey of selected traditions of theater, music, and dance in India and surrounding regions. Topics include ritual practices, theater, classical dance, classical music, devotional music, regional genres, and contemporary popular musics. Readings and lectures are supplemented by audio and visual materials and live performances. The aim of the course is to expose students to a variety of performance practices from this part of the world and to situate the performing arts in their social and cultural contexts. The course has no prerequisites.
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: SAST 005
Activity: Lecture
1 Course Unit

MUSC 266 Music Cult in India & Pak
One-term course offered either term
Also Offered As: SAST 116
Activity: Lecture
1 Course Unit

MUSC 270 Theory and Musicianship III
Continuation of techniques established in Theory and Musicianship I and II. Concepts will be developed through analysis and model composition. Musicianship component will include advanced sight singing, clef reading, harmonic dictation and keyboard harmony.
Taught by: Moreno, Primosch, Reise, Waltham-Smith, Weesner
Course not offered every year
Prerequisites: Music 170 and 171
Activity: Lecture
1.5 Course Unit
Notes: Required of music majors.

MUSC 271 Composition I: Historical Practices
Studies in selected 16th through 19th century compositional practices. Possible topics may include 16th century modal counterpoint; sonata forms in Viennese classicism; advanced chromatic harmony. Course includes analysis of relevant pieces and student compositional projects reflecting course topic.
Taught by: Primosch, Reise, Waltham-Smith
Course not offered every year
Prerequisites: Music 170, Reise, Waltham-Smith
Activity: Lecture
1 Course Unit

MUSC 272 Composition II: Contemporary Practices
Studies in selected 20th and 21st century compositional practices. Possible topics may include symmetry in post-tonal harmony; composing for piano; the sonata in the 20th century. Course includes analysis of relevant pieces and student compositional projects reflecting course topic.
Taught by: Reise
Course not offered every year
Prerequisites: Music 170, 171, 270
Activity: Lecture
1 Course Unit
MUSC 273 Orchestration
An introduction to writing for the instruments of the orchestra. Course will include study of individual instruments and various instrumental combinations, including full orchestra. Representative scores from the 18th century to the present day will be analyzed. Students will be responsible for several scoring projects and will have opportunities to hear readings of their projects. Prerequisite: at least two semesters of music theory or permission of instructor. (Formerly 285).
Taught by: Primosch
Course not offered every year
Prerequisite: Music 70 or 170
Activity: Lecture
1 Course Unit

MUSC 274 Jazz Improvisation
This introductory "hands-on" course survey applies various theoretical approaches to playing specific idioms of jazz and related musical styles. The approach will be eclectic and includes the study of written scores, recordings, live performances, and selected theoretical treatises. (Formerly Music 145).
Taught by: Primosch, Ramsey
Course not offered every year
Prerequisites: Music 70 or 170.
Activity: Lecture
1 Course Unit

MUSC 275 Electronic Music
MUSC275 offers an introduction to electronic music/sound production with a focus on analogue systems and performance. Guest artists will join us for in-class visits and performances during the semester. Meetings will take place in the classroom, in concert spaces and in the studio. Preference given to Music majors and minors for registration.
Taught by: Lew
Course not offered every year
Prerequisite: Music 070 or 170
Activity: Lecture
1 Course Unit

MUSC 276 Performance and Analysis
Participation in the course is contingent upon a successful audition. This course must be taken for a letter grade (pass/fail option may not be utilized for this course). This weekly seminar will explore music from the past and present through class discussions of performance and analytical aspects of the music led by a professor and/or performer. Compared to Music 236, this class will have a more analytical focus. Students will prepare for a final performance at the end of the semester as well as a paper/presentation. Students interested in this applied approach to music may also wish to take 236 and 256.
One-term course offered either term
Prerequisite: Music 70 or 170
Activity: Seminar
1 Course Unit

MUSC 277 Recording Music.
An introduction to music and sound recording with a focus on concerts and live performances. The entire process will be examined from start to finish, including the roles played by composers, musicians, listeners, performance spaces, and recording technology. Meetings will take place in the classroom, in concert spaces and in the studio. Music majors and minors will be given preference for registration.
Taught by: Lew
Course usually offered in fall term
Prerequisites: Music 170.
Activity: Seminar
1 Course Unit
Notes: This course is for Music Majors and minors.

MUSC 278 Composition for Musicians
A class for aspiring composers.
Taught by: Weesner
Prerequisite: Music 170
Activity: Lecture
1 Course Unit

MUSC 279 Guided Research in Theory and Composition
Individual research under the supervision of a member of the faculty. Students who take Music 279 may not take Music 239 or Music 259.
Prerequisites: Music 170, 171 and one other tier 2 class
Activity: Independent Study
1 Course Unit

MUSC 330 Seminar in Music History
Advanced seminar in topics in musicology.
Taught by: Calcagno, Caldwell, Goodman, Kallberg, Ramsey
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 350 Seminar in Ethnomusicology
Advanced study in a selected topic in Ethnomusicology.
Taught by: Muller, Rommen, Sykes
One-term course offered either term
Activity: Lecture
1 Course Unit

MUSC 370 Seminar in Theory and Composition
Advanced seminar in topics of music theory and compositions.
Taught by: Waltham-Smith, Weesner, Moreno
Course not offered every year
Activity: Lecture
1 Course Unit

MUSC 398 Study Abroad
Study Abroad
Activity: Lecture
1 Course Unit

MUSC 399 Independent Study
Independent Research Project under faculty supervision
One-term course offered either term
Prerequisites: Music 170, 171, 270
Activity: Lecture
1 Course Unit
MUSC 505 Advanced Chromatic Harmony
Analytical Studies in Harmony. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Reise
Course not offered every year
Activity: Lecture
1 Course Unit

MUSC 508 Advanced Musicianship
Advanced techniques of score reading and general musicianship at the keyboard. Goals of the course include increasing proficiency in sight singing (including C clefs), taking harmonic, melodic, and rhythmic dictations. Accurate performance of rhythms.
Two terms. student must enter first term.
Prerequisites: Reasonable keyboard and sight-reading facility
Activity: Lecture
1 Course Unit

MUSC 515 Analysis of Twentieth-Century Music
Analytical studies of twentieth-century music.
Taught by: Primosch
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 516 Analysis of 20th Century Music II
Analytical Studies of 20th century music focusing on post World War II music.
Taught by: Primosch, Reise
Course not offered every year
Activity: Lecture
1 Course Unit

MUSC 520 Orchestration
A study of the instruments of the orchestra and their combination.
Frequent written projects.
Taught by: Reise
Course not offered every year
Activity: Lecture
1 Course Unit

MUSC 525 Composition in Selected Forms
Study of the style and form of one genre, composer, or historical period, with emphasis on written projects.
Taught by: Reise
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 530 Introduction to techniques of electronic composition
Introduction to techniques of electronic composition.
Taught by: Primosch
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 601 Texts and Material Culture
Topics may include book, manuscript, and print culture; history of the book; history of music notation; codicology and paleography; textual criticism, philology, and editing; encoding and textual technologies; musical bibliographies.
Taught by: Caldwell
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 602 The Interpretation of Theoretical Treatises
A consideration of theoretical principles based upon the reading and interpretation of selected treatises.
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 603 Aesthetics and Criticism
Topics may include hermeneutics, methods of formulating value judgements, the relationship of evaluation to interpretation, and the role of aesthetics in history.
Taught by: Kallberg
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 604 Historiography
Theories and models of historical investigation. Analysis of historiographic writings and musicological works exemplifying particular approaches, such as transnational, environmental/landscape, gender/sexuality, critical race studies, performance studies, archives, and the digital humanities.
Taught by: Calcagno, Caldwell, Goodman
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 605 Anthropology of Music
Topics may include the intellectual history of ethnomusicology, current readings in ethnomusicology, a consideration of theoretical principles based upon the reading and interpretation of selected monographs, and area studies. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Muller, Rommen, Sykes
Course not offered every year
Also Offered As: ANTH 605, COML 605, FOLK 605
Activity: Seminar
1 Course Unit
Notes: Open to graduate students from all departments

MUSC 606 The Interpretation of Oral Traditions
Topics may draw on methodologies derived from jazz studies, chant studies, and ethnomusicology. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Ramsey
Course not offered every year
Also Offered As: AFRC 606, FOLK 616
Activity: Seminar
1 Course Unit
MUSC 610 Musical Notation
Concepts and systems of the notation of medieval and Renaissance music. Chant, monophonic song, and polyphony through the mid-thirteenth century. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Caldwell
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 620 Analytical Methods: Tonal Music
Current methods in the analysis of tonal music. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Moreno, Waltham-Smith
Course not offered every year
Also Offered As: HSPV 638
Activity: Seminar
1 Course Unit

MUSC 621 Analytical Methods: Twentieth-Century Music
Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Moreno, Waltham-Smith
Course not offered every year
Also Offered As: COML 638, FREN 638
Activity: Seminar
1 Course Unit

MUSC 622 Analytical Methods: Early Music
Analytical methods in early music.
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 650 Field Methods in Ethnomusicology
The goal of the seminar is to give students a compressed dissertation research experience—taking them from the beginnings of “researching” a community and its music, through the documentation and representation stages. Students do background and methods reading, though the focus of the class is the development of basic ethnomusicologic and documentation skills. This is a community partnership seminar, which means that all forms of representation are produced in collaboration with community partners in West Philadelphia. These include photographic essays, an NPR style audio documentary, but most significantly, twenty-thirty minute documentary films on a particular subject. See sample syllabus and projects on http://ccat.sas.upenn.edu/music/westphillymusic Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Muller, Rommen, Sykes
Course not offered every year
Also Offered As: ANTH 257, FOLK 650
Activity: Lecture
1 Course Unit

MUSC 700 Seminar in Composition
Seminar in selected compositional problems, with emphasis on written projects. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Primorsch, Reise, Weesner
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 705 Seminar in Ethnomusicology
Topics in Ethnomusicology. Please see department website https://www.sas.upenn.edu/music/node/53425 for current term course descriptions.
Taught by: Muller, Rommen, Sykes
Course usually offered in fall term
Also Offered As: AFRC 640, AFRC 705, ANTH 705, COML 715, GSWS 705
Activity: Seminar
1 Course Unit
Notes: Open to graduate students from all departments

MUSC 710 Studies in Medieval Music
PLEASE see department website for current term course description. http://www.sas.upenn.edu/music/courses/subject/musical_history/medieval
Taught by: Caldwell
Course not offered every year
Also Offered As: COML 638, FREN 638
Activity: Seminar
1 Course Unit

MUSC 720 Studies in Renaissance Music
Seminar on selected topics in the music of the Renaissance.
Course not offered every year
Also Offered As: COML 720, LALS 720
Activity: Seminar
1 Course Unit

MUSC 730 Studies in Baroque Music
Seminar on selected topics in the music of the Baroque period. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Calcagno
Course not offered every year
Also Offered As: ITAL 540
Activity: Seminar
1 Course Unit

MUSC 740 Studies in Classical Music
Seminar on selected topics in the music of the Classical period. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Goodman, Kallberg
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 750 Studies in Romantic Music
Studies of Music in the 19th-Century. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Kallberg
Course not offered every year
Activity: Seminar
1 Course Unit

MUSC 760 Studies in Twentieth-Century Music
Seminar on selected topics in the music of the twentieth century. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Kallberg
Course not offered every year
Activity: Seminar
1 Course Unit
MUSC 770 Seminar in Afro-American Music
Seminar course description offerings can be found on the Music department website: https://www.sas.upenn.edu/music/courses. Scroll through current graduate seminar offerings on right.
Taught by: Ramsey
Course not offered every year
Also Offered As: AFRC 771, FOLK 770, LALS 770
Activity: Seminar
1 Course Unit

MUSC 780 Studies in Music Theory and Analysis
Seminar on selected topics in music theory and analysis. Please see department website https://www.sas.upenn.edu/music/courses for current term course descriptions.
Taught by: Moreno, Waltham-Smith
Course not offered every year
Also Offered As: COML 780
Activity: Seminar
1 Course Unit