

MUSIC HISTORY & LITERATURE (MUHL)

MUHL 251 - WORLD VERNACULAR ARTISTRY

This course explores global vernacular artistry through primarily ethnographic methodologies focused on engaging with Chicago-area communities, including various diasporas.

Credits: 3

Attributes: Humanities

Prerequisites: MUSC 122A and MUSC 122B

Course Notes: Some seats may be reserved for CCPA students.

MUHL 252 - CONSTRUCTS OF WESTERN THEATRE AND MUSIC

Through diverse viewpoints and methodologies, this course explores the formation and expression of past and present social constructs articulated around Western canon-building, revising and dismantling.

Credits: 3

Attributes: Humanities

Prerequisites: MUSC 122A and MUSC 122B

Course Notes: Some seats may be reserved for CCPA students.

MUHL 253 - PERFORMANCE ANALYSIS

Thematic exploration of Western cultivated traditions from the 19th to 21st centuries (the Romantic Era to the present). Romantic piano music, art song, symphonic compositions, chamber music, and opera. The expansion and dissolution of tonality at the turn of the 20th century. Competing forces in national identity, experimental art traditions, the role of technology, instrument development, and notation. Artistic endeavors as illuminated by fundamental questions of how composers and performers have defined their art, preferences, and musical techniques.

Credits: 3

Prerequisites: MUSC 222A and MUHL 252 and MUSC 222B

MUHL 308 - SOUNDS OF SUMMER: CHICAGO'S FESTIVALS, THEIR PLANNERS, PARTICIPANTS, AND SOUNDTRACKS

Course covers who plans summer festivals, their origins, festivals as identity, ideology, and political conveyers. Examines summer festivals as revealers of cultural identity, class identity, demographic trends, and as nostalgia. Course features site visits to Chicago summer festivals

Credits: 3

Course Notes: Class field trips meet off-campus in Chicago accessible via public transit.

MUHL 321 - PERFORMANCE PRACTICE: INFLUENCES, DECISIONS, & POSITIONS

Music as a series of (sub)conscious influences on and decisions made by performers and listeners in response to their environments. Primary focus on four differentiated periods: classical, late-romantic, mid-20th c. and 21st c. Through performances of their own repertoire, students will consider performance practice findings derived from treatises, published statements and other historical documents; recent scholarship; and interviews conducted on today's performers. Students will (re)evaluate the positionality of hearing (and seeing) performance practice through able-bodiedness, gender, nationality, and race. The course will enable students to formulate and execute a more holistic understanding of what it means to be engaged in 21st-century performance practice.

Credits: 3

Prerequisites: MUSC 222A and MUSC 222B and MUHL 251

MUHL 351 - SPECIAL TOPICS IN MUSIC LITERATURE

Exploration and cultural contextualization of musical developments, repertoires, and figures, with the goal of understanding music in both artistic and sociopolitical terms, through readings, class discussions, group and individual presentations, and research papers. The course can be repeated with a change in topic.

Credits: 3

Prerequisites: MUSC 222A and MUSC 222B

MUHL 352 - COLLABORATIVE PERFORMANCE LAB

This experiential-learning interdisciplinary laboratory introduces and examines collaborative processes, making space for artistic creation and critical reflection beyond what constitutes the artistic product. Theatre, music, and interdisciplinary undergraduate and graduate students will engage in various group-inspired experiments and reflections centered on interdisciplinarity, artistic agency, and societal intersectionality, in addition to analyzing well-noted collaborative projects and creating original process-inspired works. This course is team-taught by professors from both music and theatre.

Credits: 3

Course Notes: Seats reserved for three cohorts of students: BFA; BM/ BMA, and MM.

MUHL 395 - INDEPENDENT STUDY

Individual research under departmental guidance.

Credits: 1-6

Course Notes: Consent of instructor