MUHL 208 - SOUNDS OF SUMMER: CHICAGO 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 210 - THE VERNACULAR MUSIC OF THE UNITED STATES
American popular song, musical theater, ragtime, jazz, blues, gospel, country, bluegrass, folk, Latino, Cajun, and rock. Roots of American folk and popular music in African, Anglo-Celtic, and other musical cultures. Introduction to world music studies, including perspectives and methods of ethnomusicology.
Credits: 3
Prerequisites: MUSC 121A and MUSC 121B

MUHL 240 - MUSIC IN CULTURE & SOCIETY
No formal music background required. The elements of music (rhythm, melody, harmony, texture, form) and the influence of culture on creation, production, artistic expression, media, technology, the role of the artist in society, and the listener's perception through investigation of various genres, styles, artists, and/or time periods. Music as critique and commentary on society, and as a vehicle for social change. May be repeated for credit with a different topic.
Credits: 3
Attributes: Humanities

MUHL 251 - HISTORY OF WESTERN MUSIC I
Thematic exploration of European musical culture before 1600 (the Middle Ages and Renaissance). Gregorian chant, secular monophonic song, the rise of Medieval polyphony, the development of sacred and secular Franco-Flemish polyphony, the development of the motet and madrigal, and the rise of instrumental music. Artistic endeavors as contextualized by study of the people involved, their lives, institutions, and intellectual and cultural movements.
Credits: 3
Prerequisites: MUSC 122A and MUSC 122B

MUHL 252 - HISTORY OF WESTERN MUSIC II
Thematic exploration of European musical culture in the 17th and 18th centuries (Baroque and Classical eras). The rise of monody, developments in the concerto, oratorio, Mass, symphony, string quartet, and opera. Artistic endeavor as contextualized by study of the people involved, their lives, institutions, and intellectual and cultural movements.
Credits: 3
Prerequisites: MUSC 122A and MUSC 122B

MUHL 253 - HISTORY OF WESTERN MUSIC III
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 258 - 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: 1600-1800
Ideas and conventions associated with the performance of older music, specifically that of the 17th and 18th centuries. Begins with the vocal 'Seconda Pratica' and its instrumental outgrowths and continues through the music of Haydn and Mozart, highlighting stylistic changes that relate to composition and performance through study of important documents and instructional materials from the periods.
Credits: 3
Prerequisites: MUSC 222A and MUSC 222B and MUHL 251

MUHL 322 - PERFORMANCE PRACTICE SINCE 1800
Issues of performance practice from the beginning of the 19th century throughout the Romantic period until the age of recording. The ascendancy of legato as the chief mode of musical articulation will be introduced through works of Beethoven and Clementi, continuing to the early 20th century with early recordings of the music of Puccini and others.
Credits: 3
Prerequisites: MUSC 222A and MUSC 222B and MUHL 252

MUHL 351 - SPECIAL TOPICS IN MUSIC LITERATURE
Exploration and cultural contextualization of musical developments, repertories, 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 355 - SPECIAL TOPICS IN MUSIC LITERATURE
Exploration and cultural contextualization of musical developments, repertories, 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 385 - OVERVIEW OF COMMON PRACTICE HARMONY
Review of tonal music theory (including chromaticism and form). Required of MM students not sufficiently prepared for music academic coursework
Credits: 1

MUHL 386 - OVERVIEW OF MUSIC HISTORY AND STYLE
Review of music history (including stylistic developments through the late 20th century).
Credits: 1
MUHL 387 - OVERVIEW OF MUSIC SINCE 1900
Harmonic/stylistic and historical overview of music since 1900.
Required of MM students not sufficiently prepared for music academic coursework.
Credits: 1

MUHL 395 - INDEPENDENT STUDY
Individual research under departmental guidance.
Credits: 1-6
Course Notes: Consent of instructor

MUHL 397 - SPECIAL TOPICS
Enrollment in graduate level coursework. Requires permission of Academic Music Studies Dept. Topics vary by semester.
Credits: 3
Course Notes: Consent needed.