Class Schedule | Fall 2026

Generated October 30, 2026

Introductory

Course	Type	Instructor	Days	Time	Location
21M.011 Introduction to Western Music, CI-H	Lecture	Emily Richmond Pollock	W	3:30pm-5pm	4-270
	Recitation 1	Sarah Iker	MF	2pm-3pm	4-152
	Recitation 2	Sarah Iker	MF	3pm-4pm	4-152
	Recitation 3	Michèle Duguay	TR	3pm-4pm	4-152

4-0-8 units. HASS-A; CI-H

Provides a broad overview of Western classical music from the Middle Ages to the 21st century. Designed to enhance the musical experience by developing listening skills and an understanding of diverse forms and genres. Major composers and works are placed in social and cultural contexts. Weekly lectures feature demonstrations by professional performers and introduce topics to be discussed in sections. Enrollment limited.

21M.030 Introduction to Musics of the World, CI-H	Lecture 1	Joseph Maurer	MW	9:30am-11am	4-158
	Lecture 2	Joseph Maurer	MW	11am-12:30pm	4-158
	Lecture 3	Patricia Tang	TR	12:30pm-2pm	4-158

3-0-9 units. HASS-A; CI-H

An introduction to diverse musical traditions of the world. Music from a wide range of geographical areas is studied in terms of structure, performance practice, social use, aesthetics, and cross-cultural contact. Includes music making, live demonstrations by guest artists, and ethnographic research projects. Enrollment limited by lottery.

21M.051 Fundamentals of Music	Lecture 1	Derek David	MW	3:30pm-5pm	4-158
	Lecture 2	Leslie Tilley	TR	11am-12:30pm	4-162
	Musicianship Lab	Garo Saraydarian	F	3:30pm-5pm	56-114

3-2-7 units. HASS-A

Introduces students to the rudiments of Western music through oral, aural, and written practice utilizing rhythm, melody, intervals, scales, chords, and western staff notation. Individual skills are addressed through a variety of approaches, including the required piano and sight singing labs. Intended for students with little to no prior experience reading music or performing. Not open to students who have completed 21M.150, 21M.151, 21M.301, 21M.302, or are proficient in reading music. Limited to 18 per section.

21M.053 Rhythms of the World	Lecture	Leslie Tilley	TR	12:30pm-2pm	4-162

Course	Type	Instructor	Days	Time	Location
3-0-9 units. HASS-A Experiential, fully-embodied exploration into the fundamentals of music through the lens of largely non-Western, aural music cultures. From Bali to Ghana, Cuba to India, Zimbabwe to Andalucía, and through popular musics across the globe, students think about, talk about, and make music in new ways. Examines some of the basic concepts of music — structure, melody-making, meter, rhythm, interaction, movement, etc. — studying their diverse incarnations in different music cultures and encouraging a breadth of perspective and engagement. Students engage with a diverse blend of musical practices through music-making, in-depth discussion, listening and analysis, and creative composition. No musical experience required. Limited to 18.					
21M.065 Introduction to Musical Composition	Lecture	Molly Herron	TR	2pm-3:30pm	4-162
3-0-9 units. HASS-A Project-oriented class, beginning with a series of guided micro-compositions and culminating in a final composition which is rehearsed, workshopped, and performed. Assignments focus on specific musical parameters (melody and mode, rhythm and meter, form and structure), composing for film and video games, creating beats and grooves, and using microphones and digital audio workstations to create sound sculptures. Listening and discussion assignments present music from a wide range of genres and styles. Students create several complete pieces, sharpen their notation and musicianship skills, and learn the basics of sequencing, recording, and audio editing. Familiarity with western music notation is strongly encouraged; previous compositional and/or arranging experience is welcome but not required. Enrollment limited.					
21M.080 Introduction to Music Technology	Lecture	Ian Hattwick	MW	12:30pm-2pm	W18-1311
3-0-9 units. HASS-A Investigates how technology is used in the analysis, modeling, synthesis and composition of music, and its contribution to the artistic production practice. With an eye towards historical context as well as modern usage, topics include the physics of sound, digital representations of music, the Digital Audio Workstation (DAW), analog and digital synthesis techniques, MIDI and sequencing, electronic instrument design, notation software, generative music systems, and computational analysis of music. Weekly assignments focus on both theory and practice, requiring technical proficiency, creative output, and aesthetic consideration. Students taking graduate version complete different assignments. Enrollment limited.					

Samplings

Course	Type	Instructor	Days	Time	Location
21M.139 Moments in Music: Introduction to Arranging (2nd half of term)	Lecture	Garo Saraydarian	TR	11am-12:30pm	4-158
Prerequisites: 21M. 051, 21M.150/151, or equivalent 2-0-4 units Do you love listening to different covers of your favorite artists and songs? Are you intrigued by how a simple melody can be heard in a variety of colors and styles by different ensembles and instruments? The craft of arranging previously composed music, whether one's own or another's, is a way to express oneself musically in a variety of timbres, sounds, and textures. We will explore arranging as a bi-directional process: reducing a large score to a piano reduction and taking something as basic as a lead sheet melody with chords and expanding it to a larger vocal or instrumental piece. As a final project students will arrange a short piece of their choice for an a cappella or small instrumental ensemble.					

Course	Type	Instructor	Days	Time	Location
21M.150 Accelerated Fundamentals of Music (1st half of term)	Lecture	Garo Saraydarian	TR	11am-12:30pm	4-158

1-1-4 units

Accelerated half-semester study of the fundamentals of Western music. Requires ability to read Western staff notation in at least one clef. Coverage includes intervals, triads, major and minor keys, basic musical analysis over a variety of idioms in Western music. Also emphasizes developing the ear, voice, and keyboard skills. Not open to students who have completed or are enrolled in 21M.051, 21M.151, 21M.301, or 21M.302. Subject content is identical to 21M.151: 21M.150 is offered first half of term; 21M.151 is offered second half of term or during IAP. Limited to 18 per section.

History + Culture

Course	Type	Instructor	Days	Time	Location
21M.011 Introduction to Western Music, CI-H	Lecture	Emily Richmond Pollock	W	3:30pm-5pm	4-270
	Recitation 1	Sarah Iker	MF	2pm-3pm	4-152
	Recitation 2	Sarah Iker	MF	3pm-4pm	4-152
	Recitation 3	Michèle Duguay	TR	3pm-4pm	4-152

4-0-8 units. HASS-A; CI-H

Provides a broad overview of Western classical music from the Middle Ages to the 21st century. Designed to enhance the musical experience by developing listening skills and an understanding of diverse forms and genres. Major composers and works are placed in social and cultural contexts. Weekly lectures feature demonstrations by professional performers and introduce topics to be discussed in sections. Enrollment limited.

21M.030 Introduction to Musics of the World, CI-H	Lecture 1	Joseph Maurer	MW	9:30am-11am	4-158
	Lecture 2	Joseph Maurer	MW	11am-12:30pm	4-158
	Lecture 3	Patricia Tang	TR	12:30pm-2pm	4-158

3-0-9 units. HASS-A; CI-H

An introduction to diverse musical traditions of the world. Music from a wide range of geographical areas is studied in terms of structure, performance practice, social use, aesthetics, and cross-cultural contact. Includes music making, live demonstrations by guest artists, and ethnographic research projects. Enrollment limited by lottery.

21M.053 Rhythms of the World	Lecture	Leslie Tilley	TR	12:30pm-2pm	4-162

3-0-9 units. HASS-A

Experiential, fully-embodied exploration into the fundamentals of music through the lens of largely non-Western, aural music cultures. From Bali to Ghana, Cuba to India, Zimbabwe to Andalucía, and through popular musics across the globe, students think about, talk about, and make music in new ways. Examines some of the basic concepts of music — structure, melody-making, meter, rhythm, interaction, movement, etc. — studying their diverse incarnations in different music cultures and encouraging a breadth of perspective and engagement. Students engage with a diverse blend of musical practices through music-making, in-depth discussion, listening and analysis, and creative composition. No musical experience required. Limited to 18.

Course	Type	Instructor	Days	Time	Location
21M.271 Symphony and Concerto	Lecture	Adam Boyles	TR	2pm-3:30pm	W18-4311
3-0-9 units. HASS-A Explores the style, form, and history of approximately two dozen pieces of canonical symphonic repertoire. Students write short reviews of musicological articles on the rich cultural history of selected works and complete one project about classical music in contemporary society. Basic score-reading ability required.					
21M.284 Film Music	Lecture	Emily Richmond Pollock	MW	11am-12:30pm	4-364
3-0-9 units. HASS-A Provides conceptual foundations and analytical methods for the study of music composed for and used in narrative films, from the medium's origins in the early twentieth century to the present. Focuses on Hollywood genres and practices, including romances, musicals, science fiction, and thrillers, while also addressing selected silent films and international examples. Readings supply historical context and scholarly perspectives. Short essays and oral presentations develop skills in the description, interpretation, and criticism of musical and cinematic features. Students taking the graduate version complete additional assignments. Prior background in the study of film and/or music may be helpful, but is not a prerequisite.					
21M.294 Popular Musics of the World	Lecture	Evan Ziporyn	TR	12:30pm-2pm	4-364
3-0-9 units. HASS-A Examines select popular music genres from around the world through audio-visual materials, reading assignments, and classroom discussion. Considers issues of globalization, appropriation, and the impact of social media. Case studies include bhangra, Latin pop, Afropop, reggae, Kpop, and global hip-hop. Limited to 25; preference to Music majors, minors, concentrators. Admittance may be controlled by lottery.					
21M.295 American Popular Music	Lecture	Nathaniel Braddock	MW	2pm-3:30pm	4-364
3-0-9 units. HASS-A Surveys the development of popular music in the US, and in a cross-cultural milieu, relative to the history and sociology of the last two hundred years. Examines the mixture that characterizes modern music, and how it reflects many rich traditions and styles (minstrelsy, Tin Pan Alley, blues, country, rock, soul, rap, techno, etc.). Provides a background for understanding the musical vocabulary of current popular music styles. Limited to 20.					
21M.299 Studies in Global Musics: Boston Music and Oral History	Lecture	Joseph Maurer	MW	2pm-3:30pm	4-158
3-0-9 units. HASS-A This course introduces students to the history of music in the greater Boston area. Across classical, folk, jazz, pop, and the many traditions brought to Boston by immigrants from around the world, we will seek to understand the city's soundscape through the lives of individual musicians and their communities. Issues addressed include urban music scenes and subcultures, amateur and professional musical lives, music education, and the role of institutions. The primary assignment will be an oral history project, for which each student will conduct multiple interviews with a local musician of their choosing.					
21M.500 Advanced Seminar in Music: Global Baroque, CI-M	Lecture	Makoto Harris Takao	F	2pm-5pm	4-158

Course	Type	Instructor	Days	Time	Location

In this seminar we will be taking a global-historical approach to the “baroque,” decentering our understanding of its associated music-makings in the 16th to 18th centuries as well as its postcolonial continuities in our present time. By adopting a polycentric perspective, we will study the history of what is often referred to as “Western music” and its relationship to European colonialism, trade, and missionizing in this period. These global networks of power will be explored through a series of connected vignettes ranging from the early modern imperial courts and trading ports of South, Southeast, and East Asia, to the reducciones of South America and beyond. A focus on surviving repertoire from these regions will encourage you to think not only about a more diverse range of music-makers in history, but to also question the “Europeanness” of these musical traditions both past and present, taking seriously Indigenous contributions to and ownership of these musics.

Composition + Theory

Course	Type	Instructor	Days	Time	Location
21M.051 Fundamentals of Music	Lecture 1	Derek David	MW	3:30pm-5pm	4-158
	Lecture 2	Leslie Tilley	TR	11am-12:30pm	4-162
	Musicianship Lab	Garo Saraydarian	F	3:30pm-5pm	56-114

3-2-7 units. HASS-A

Introduces students to the rudiments of Western music through oral, aural, and written practice utilizing rhythm, melody, intervals, scales, chords, and western staff notation. Individual skills are addressed through a variety of approaches, including the required piano and sight singing labs. Intended for students with little to no prior experience reading music or performing. Not open to students who have completed 21M.150, 21M.151, 21M.301, 21M.302, or are proficient in reading music. Limited to 18 per section.

21M.065 Introduction to Musical Composition	Lecture	Molly Herron	TR	2pm-3:30pm	4-162

3-0-9 units. HASS-A

Project-oriented class, beginning with a series of guided micro-compositions and culminating in a final composition which is rehearsed, workshopped, and performed. Assignments focus on specific musical parameters (melody and mode, rhythm and meter, form and structure), composing for film and video games, creating beats and grooves, and using microphones and digital audio workstations to create sound sculptures. Listening and discussion assignments present music from a wide range of genres and styles. Students create several complete pieces, sharpen their notation and musicianship skills, and learn the basics of sequencing, recording, and audio editing. Familiarity with western music notation is strongly encouraged; previous compositional and/or arranging experience is welcome but not required. Enrollment limited.

21M.139 Moments in Music: Introduction to Arranging (2nd half of term)	Lecture	Garo Saraydarian	TR	11am-12:30pm	4-158

Prerequisites: 21M. 051, 21M.150/151, or equivalent

2-0-4 units

Do you love listening to different covers of your favorite artists and songs? Are you intrigued by how a simple melody can be heard in a variety of colors and styles by different ensembles and instruments? The craft of arranging previously composed music, whether one’s own or another’s, is a way to express oneself musically in a variety of timbres, sounds, and textures. We will explore arranging as a bi-directional process: reducing a large score to a piano reduction and taking something as basic as a lead sheet melody with chords and expanding it to a larger vocal or instrumental piece. As a final project students will arrange a short piece of their choice for an a cappella or small instrumental ensemble.

Course	Type	Instructor	Days	Time	Location
21M.150 Accelerated Fundamentals of Music (1st half of term)	Lecture	Garo Saraydarian	TR	11am-12:30pm	4-158

1-1-4 units

Accelerated half-semester study of the fundamentals of Western music. Requires ability to read Western staff notation in at least one clef. Coverage includes intervals, triads, major and minor keys, basic musical analysis over a variety of idioms in Western music. Also emphasizes developing the ear, voice, and keyboard skills. Not open to students who have completed or are enrolled in 21M.051, 21M.151, 21M.301, or 21M.302. Subject content is identical to 21M.151: 21M.150 is offered first half of term; 21M.151 is offered second half of term or during IAP. Limited to 18 per section.

21M.301 Harmony and Counterpoint I	Lecture 1	Molly Herron	MW	2pm-3:30pm	4-162
	Lecture 2	Derek David	TR	2pm-3:30pm	4-158
	Lecture 3	Derek David	TR	3:30pm-5pm	4-158
	Musicianship Lab	Garo Saraydarian	F	2pm-3:30pm	56-114

3-3-6 units. HASS-A

Explores Western diatonic music through regular composition and analysis assignments. Engages a broad range of historical periods, traditions, and individuals. Topics include rhythm and meter, harmony and counterpoint within a single key, and a brief overview of form and modulation. Individual skills are addressed through a variety of approaches, including the required piano and sight singing labs. Local musicians perform final composition projects. Students should be proficient in reading Western staff notation in at least one clef and have experience with key signatures and scales. Students taking the graduate version complete additional assignments. Limited to 18 per section.

21M.302 Harmony and Counterpoint II	Lecture 1	Sarah Iker	MW	11am-12:30pm	4-152
	Lecture 2	Molly Herron	MW	12:30pm-2pm	4-162
	Musicianship Lab	Garo Saraydarian	R	3:30pm-5pm	1-390

3-2-7 units. HASS-A

A continuation of 21M.301, including chromatic harmony and modulation, a more extensive composition project, keyboard laboratory, and musicianship laboratory. Limited to 20 per section.

21M.303 Writing in Tonal Forms I	Lecture	Charles Shadle	MW	3:30pm-5pm	4-162
	Musicianship Lab	Garo Saraydarian	R	3:30pm-5pm	1-390

3-1-8 units. HASS-A

Written and analytic exercises based on 18th- and 19th-century small forms and harmonic practice found in music such as the chorale preludes of Bach; minuets and trios of Haydn, Mozart, and Beethoven; and the songs and character pieces of Schubert and Schumann. Musicianship laboratory is required. Limited to 20 per section.

21M.310 Techniques of 20th-Century Composition	Lecture	Charles Shadle	MW	11am-12:30pm	4-162

Course	Type	Instructor	Days	Time	Location
3-0-9 units. HASS-A Students complete written and analytical exercises based on compositional forms and practices from the first half of the 20th century. Areas covered include compositions based upon artificial scales and modes, as in Debussy, Bartok, and Stravinsky; compositions based on atonal pitch organizations, as with Schoenberg and Webern; compositions based on rhythmic process, timbral exploration, and/or non-Western influences. Basic instrumentation will be taught, and compositions will be performed in class.					
21M.340 Jazz Harmony and Arranging	Lecture	Lihi Haruvi Means	TR	12:30pm-2pm	4-152
3-0-9 units. HASS-A Basic harmony and theory of mainstream jazz and blues; includes required listening in jazz, writing and analysis work, and two full-scale arrangements. Serves as preparation for more advanced work in jazz with application to rock and pop music. Performance of student arrangements. Limited to 15.					

Music Technology

Course	Type	Instructor	Days	Time	Location
21M.080 Introduction to Music Technology	Lecture	Ian Hattwick	MW	12:30pm-2pm	W18-1311
3-0-9 units. HASS-A Investigates how technology is used in the analysis, modeling, synthesis and composition of music, and its contribution to the artistic production practice. With an eye towards historical context as well as modern usage, topics include the physics of sound, digital representations of music, the Digital Audio Workstation (DAW), analog and digital synthesis techniques, MIDI and sequencing, electronic instrument design, notation software, generative music systems, and computational analysis of music. Weekly assignments focus on both theory and practice, requiring technical proficiency, creative output, and aesthetic consideration. Students taking graduate version complete different assignments. Enrollment limited.					
21M.361 Electronic Music Composition I	Lecture	Pascal Le Boeuf	TR	2pm-3:30pm	W18-1311
2-1-9 units. HASS-A Students develop basic skills in composition through weekly assignments focusing on contemporary computer music composition practices. Topics may include audio sampling, digital signal processing, algorithmic and generative processes, virtual instruments, electronic music history, and emerging practices. Assignments will utilize tools such as digital audio workstations, analog synthesizers, music programming environments, MIDI programming, mixing, and recording studio techniques. Students critique each other's work and respond to recordings drawn from sound art, experimental electronica, conventional and non-conventional classical electronic works, and popular music. Students taking graduate version complete different assignments. Limited to 15 per section; preference to Music Technology graduate students, Music majors, minors, and concentrators.					
21M.369 Studies in Music Technology: Tuning Attention: Creative Practices in Movement, Sound, and AI	Lecture	Cheng-Zhi Anna Huang, Grisha Coleman	W	1pm-4pm	W97-269
	Lab	Cheng-Zhi Anna Huang, Grisha Coleman	F	12pm-1:30pm	W18-4311

Course	Type	Instructor	Days	Time	Location
This class proposes that the study of sound and movement practices can inform how we build and envision computational systems, focusing particularly on our relationship to AIs. This course explores computational and humanistic approaches to alignment; *tuning* AI systems while exploring our capacities for expression. We introduce students to a range of movement and music practices in improvisation and somatics, and include motion capture technologies, critical interaction design, generative modeling, and algorithms for interpretability and learning through human feedback. We explore metaphoric, material, and process based synchronicity across learning systems.					
21M.370 Digital Instrument Design	Lecture	Ian Hattwick	MW	2pm-3:30pm	W18-1311
3-6-3 units. HASS-A Covers aesthetic and technical challenges in the creation of physical interfaces for musical performance. will engage in the design and creation of musical interfaces, and learn how to incorporate new technologies in their artistic practice. Topics covered include user experience design for artistic performance, musical human-computer interaction (HCI), hardware and software standards for digital musical systems, embedded programming and sound synthesis, analog and digital sensors, rapid prototyping and digital manufacturing, and creating performance practices around custom hardware. Students design and build their own digital musical instrument, and present a performance with the instrument as their final project. Students taking graduate version complete different assignments. Limited to 18.					
21M.385 Interactive Music Systems	Lecture	Eran Egozy	TR	11am-12:30pm	4-270
3-0-9 units. HASS-A Explores audio synthesis, musical structure, human computer interaction (HCI), and visual presentation for the creation of interactive musical experiences. Topics include audio synthesis; mixing and looping; MIDI sequencing; generative composition; motion sensors; music games; and graphics for UI, visualization, and aesthetics. Includes weekly programming assignments in python. Teams build an original, dynamic, and engaging interactive music system for their final project. Students taking graduate version complete different assignments. Limited to 36.					
21M.389 Studies in Advanced Music Technology and Music Computation: Audio Computing: Processing Sound in Engineering, Science, and the Arts	Lecture	Paris Smaragdis, Mark Rau	MW	11am-12:30pm	4-270
This class will cover an extensive range of topics that relate to sound and vibration analysis, focusing on computational tools needed to process such data, and exploring applications in various disciplines. Material covered will include basic signal processing, vibration and acoustical simulations and measurements, machine learning audio, microphone and speaker arrays, signal enhancement and restoration, and psychoacoustics. Applications will be drawn from fields including music, phonetics, mechanical and electrical engineering, architecture, medicine, and more. This class will cover applications such as 3D audio, classifiers for sound events, basic speech recognition, auto-tuners and other music production tools, audio compression, modeling of voice, instruments and rooms, real-time audio applications, denoising and source separation, and how to localize and isolate sounds. Students taking the graduate version will complete additional assignments.					

Performance

Course	Type	Instructor	Days	Time	Location
21M.401 MIT Concert Choir	Lecture	Ryan Turner	MW	7pm-9:30pm	W18-1102

Course	Type	Instructor	Days	Time	Location
0-4-2 units Can be repeated for credit. Rehearsals and performance of primarily large-scale works for chorus, soloists, and orchestra–from the Passions and Masses of J. S. Bach to oratorios of our own time. Open to graduate and undergraduate students by audition.					
21M.405 MIT Chamber Chorus	Lecture	Ryan Turner	TR	9:30am-11am	W18-1102
3-0-3 units Can be repeated for credit. Rehearsal and performance of choral repertoire for small chorus, involving literature from the Renaissance to contemporary periods. Limited to 32 by audition.					
21M.421 MIT Symphony Orchestra	Lecture	Adam Boyles	TR	7:30pm-10pm	Kresge
0-4-2 units Can be repeated for credit. Rehearsals prepare works for concerts and recordings. Analyses of musical style, structure, and performance practice are integrated into rehearsals as a means of enriching musical conception and the approach to performance. Likewise, additional scores of particular structural or stylistic interest are read whenever time permits. Admission by audition.					
21M.423 21M.423 Conducting and Score-Reading	Lecture	Adam Boyles	TR	3:30pm-5pm	W18-4311
3-0-3 units Can be repeated for credit. Introduces ensemble conducting as a technical and artistic discipline. Incorporates ear training, score-reading skills and analysis, rehearsal technique, and studies of various philosophies. Attendance of rehearsals and specific concerts required. Opportunities include conducting students, professional musicians, and MIT Symphony Orchestra (when possible). Instrumental proficiency required, although vocalists with keyboard abilities will be accepted. May be repeated once for credit with permission of instructor.					
21M.426 MIT Wind Ensemble	Lecture	Frederick E. Harris, Jr.	MW	7pm-9:30pm	Kresge
0-4-2 units Can be repeated for credit. Designed for advanced instrumentalists who are committed to the analysis, performance, and recording of woodwind, brass, and percussion literature from the Renaissance through the 21st century. The repertoire consists primarily of music for small and large wind ensembles. May include ensemble music from Gabrieli to Grainger, Schuller, Mozart, Dvorak, and various mixed media including strings. Performance of newly commissioned works. Opportunities for solo work and work with recognized professional artists and composers. Admission by audition.					
21M.442 MIT Festival Jazz Ensemble	Lecture	Frederick E. Harris, Jr.	TR	5pm-7pm	14W-111
0-4-2 units Can be repeated for credit. Designed for instrumentalists dedicated to the analysis, performance, and recording of traditional and contemporary jazz ensemble compositions. Instrumentation includes saxophones, trumpets, trombones, piano, guitar or vibraphone, bass, percussion and occasionally french horn, double reeds, and strings. Provides opportunities to work with professional jazz artists and perform commissioned works by recognized jazz composers. Experience in improvisation preferred but not required. Admission by audition.					

Course	Type	Instructor	Days	Time	Location
21M.443 MIT Vocal Jazz Ensemble	Lecture	Laura Grill Jaye			W18-1102

0-4-2 units
Can be repeated for credit.

A performance ensemble for vocalists dedicated to studying traditional and contemporary vocal jazz compositions. Primarily ensemble repertoire ranging from a cappella to full big band accompaniment. Opportunities for solo performances, student-driven arrangements, and to work with professional jazz artists. Practical sight-reading skills required; experience in improvisation preferred. Admission by audition.

21M.445 Chamber Music Society	Lecture	Natalie Lin Douglas, Marcus Thompson, Keala Kaumeheiwa, Laura Grill Jaye, Mi-Eun Kim			TBA

0-4-2 units
Can be repeated for credit.

Study of chamber music or small group jazz literature through weekly rehearsals, coaching, and performance. Students are assigned to small groups that perform in end-of-term recitals. Admission by audition; please refer to the MTA Chamber Music Society and Jazz Combos webpages for details.

21M.450 MIT Balinese Gamelan	Lecture	Gusti Komin	W	7pm-10pm	W18-1202

0-3-3 units
Can be repeated for credit.

A performing ensemble dedicated to the traditional music of Bali. Members of the ensemble study structures and techniques used on various gamelan instruments — such as gangsa (ancient bronze metallophones), suling (Balinese bamboo flute), reyong (bronze pots), gongs, and drums — and learn to perform gamelan pieces. Culminates in a performance. No previous experience required.

21M.451 Collaborative Piano	Lecture	Mi-Eun Kim			TBA

Can be repeated for credit.

Open by audition to pianists, instrumentalists, and singers who wish to explore and develop their skills as collaborative musicians. Students are paired based on availability and receive weekly coachings. Work includes individual practice, rehearsals with collaborators, and performance in a juried recital. Students taking the graduate version complete different assignments. Admission by audition. May satisfy the ensemble requirement for pianists and instrumentalists in the Emerson/Harris Program at the discretion of the instructor. Audition information available on MIT Chamber Music Society webpage.

21M.460 MIT Senegalese Drum Ensemble	Lecture 1	Lamine Touré	M	8:30pm-10pm	W18-1202
	Lecture 1	Lamine Touré	T	7pm-8:30pm	W18-1202
	Lecture 2	Lamine Touré	MR	7pm-8:30pm	W18-1202

0-3-3 units
Can be repeated for credit.

A performance ensemble focusing on the sabar drumming tradition of Senegal, West Africa. Study and rehearse Senegalese drumming techniques and spoken word. Perform in conjunction with MIT Rambax drumming group. No previous experience necessary, but prior enrollment in 21M.030 or 21M.293 strongly recommended. Limited to 30 by audition.

Course	Type	Instructor	Days	Time	Location
21M.470 MIT Laptop Ensemble	Lecture	Ian Hattwick	T	7pm-10pm	W18-1311

3-0-3 units
Can be repeated for credit.

The MIT Laptop Ensemble is a forum for the exploration of emerging digital musical practices, giving ensemble members hands-on experience with compositional and performance strategies based on current research. Concerts by the ensemble include repertoire drawn both from historical electronic and computer music compositions, as well as new compositions by invited composers. Also includes opportunities for ensemble members to compose for and conduct the ensemble. Weekly rehearsals focus on concepts drawn from a variety of 20th- and 21st-century practices, including experimental and improvised music, telematic performance, gestural controllers, multimedia performance, live coding, and interactive music systems. No previous experience required. Students taking graduate version complete different assignments.

21M.475 Music Performance	Lecture	Mi-Eun Kim, Miguel Zenón			TBA

1-2-3 units
Can be repeated for credit.

Designed for students who demonstrate considerable technical and musical skills in an instrument or voice type, and wish to further their training through private musical study and performance. Students take weekly private lessons, attend masterclasses, give solo or group performances, and participate in an MTA ensemble. Open to full time MIT students only; full year commitment required. Students taking the graduate version complete different assignments. Admission into Music Performance is restricted to Emerson/Harris Scholars and by audition only. Full program information, including lesson fees, scholarships, and auditions, are available on the MTA Emerson/Harris Program webpage.

21M.480 Advanced Music Performance	Lecture 1	Mi-Eun Kim	M	5pm-7pm	14W-111
	Lecture 2	Miguel Zenón	W	5pm-7pm	W18-4305

1-2-6 units. HASS-A
Can be repeated for credit.

Designed for students who demonstrate exceptional technical and musical ability and wish to advance their artistry through intensive private study. Students take weekly lessons, attend a performance seminar, participate in an MTA ensemble, and present a 50-minute solo recital at the end of the spring term. Open to full-time MIT students only; full-year commitment required. Students taking the graduate version complete different assignments. Admission into Advanced Music Performance is restricted to Emerson/Harris Fellows and by audition only. Full program information, including lesson fees, scholarships, and auditions, are available on the MTA Emerson/Harris Program webpage.

Advanced Subjects

Course	Type	Instructor	Days	Time	Location
21M.500 Advanced Seminar in Music: Global Baroque, CI-M	Lecture	Makoto Harris Takao	F	2pm-5pm	4-158

Course	Type	Instructor	Days	Time	Location

In this seminar we will be taking a global-historical approach to the “baroque,” decentering our understanding of its associated music-makings in the 16th to 18th centuries as well as its postcolonial continuities in our present time. By adopting a polycentric perspective, we will study the history of what is often referred to as “Western music” and its relationship to European colonialism, trade, and missionizing in this period. These global networks of power will be explored through a series of connected vignettes ranging from the early modern imperial courts and trading ports of South, Southeast, and East Asia, to the reducciones of South America and beyond. A focus on surviving repertoire from these regions will encourage you to think not only about a more diverse range of music-makers in history, but to also question the “Europeanness” of these musical traditions both past and present, taking seriously Indigenous contributions to and ownership of these musics.

Graduate Subjects

Course	Type	Instructor	Days	Time	Location
21M.506 MIT Chamber Chorus	Lecture	Ryan Turner	TR	9:30am-11am	W18-1102

3-0-3 units
Can be repeated for credit.

Rehearsal and performance of choral repertoire for small chorus, involving literature from the Renaissance to contemporary periods. Limited to 32 by audition.

21M.510 Techniques of 20th-Century Composition	Lecture	Charles Shadle	MW	11am-12:30pm	4-162

3-0-9 units. HASS-A

Students complete written and analytical exercises based on compositional forms and practices from the first half of the 20th century. Areas covered include compositions based upon artificial scales and modes, as in Debussy, Bartok, and Stravinsky; compositions based on atonal pitch organizations, as with Schoenberg and Webern; compositions based on rhythmic process, timbral exploration, and/or non-Western influences. Basic instrumentation will be taught, and compositions will be performed in class.

21M.511 Music Performance	Lecture	Mi-Eun Kim, Miguel Zenón			TBA

1-2-3 units
Can be repeated for credit.

Designed for students who demonstrate considerable technical and musical skills and who wish to develop them through intensive private study. Students must take a weekly lesson, attend a regular performance seminar, participate in a departmental performing group, and present a 50-minute solo recital at the end of the Spring term. Full-year commitment required. Information about lesson fees, scholarships, and auditions available in Music Section Office. Students taking graduate version complete different assignments. Admission by audition for Emerson/Harris Program.

21M.512 Advanced Music Performance	Lecture 1	Mi-Eun Kim	M	5pm-7pm	14W-111
	Lecture 2	Miguel Zenón	W	5pm-7pm	W18-1311

Course	Type	Instructor	Days	Time	Location
1-2-6 units Can be repeated for credit. Designed for students who demonstrate considerable technical and musical skills and who wish to develop them through intensive private study. Students must take a weekly lesson, attend a regular performance seminar, and participate in a departmental performing group, and present a 50-minute solo recital at the end of the Spring term. Full-year commitment required. Information about lesson fees, scholarships, and auditions available in Music Section Office. Students taking graduate version complete different assignments. Admission by audition for the Emerson/Harris Program.					
21M.514 Collaborative Piano	Lecture 1	Mi-Eun Kim			TBA
Units arranged Can be repeated for credit. Open by audition to pianists, instrumentalists and singers who wish to explore and develop their talents as collaborative musicians. Students are paired based on availability and receive weekly coachings by appointment. Students practice independently, rehearse with their collaborator, attend their collaborator's lessons as needed, and perform at a juried recital at the end of the term. Students may register for 3 units for a smaller-scale assignment or 6 units for a larger-scale assignment or two small assignments. May satisfy the ensemble requirement for pianists and instrumentalists the Emerson/Harris program at the discretion of the instructor. Students taking graduate version complete different assignments.					
21M.517 MIT Laptop Ensemble	Lecture	Ian Hattwick	T	7pm-10pm	W18-1311
3-0-3 units Can be repeated for credit. The MIT Laptop Ensemble is a forum for the exploration of emerging digital musical practices, giving ensemble members hands-on experience with compositional and performance strategies based on current research. Concerts by the ensemble include repertoire drawn both from historical electronic and computer music compositions, as well as new compositions by invited composers. Also includes opportunities for ensemble members to compose for and conduct the ensemble. Weekly rehearsals focus on concepts drawn from a variety of 20th- and 21st-century practices, including experimental and improvised music, telematic performance, gestural controllers, multimedia performance, live coding, and interactive music systems. No previous experience required. Students taking graduate version complete different assignments. Admission by audition.					
21M.526 Advanced Seminar in Music, CI-M: Global Baroque	Lecture	Makoto Harris Takao	F	2pm-5pm	4-158
In this seminar we will be taking a global-historical approach to the "baroque," decentering our understanding of its associated music-makings in the 16th to 18th centuries as well as its postcolonial continuities in our present time. By adopting a polycentric perspective, we will study the history of what is often referred to as "Western music" and its relationship to European colonialism, trade, and missionizing in this period. These global networks of power will be explored through a series of connected vignettes ranging from the early modern imperial courts and trading ports of South, Southeast, and East Asia, to the reducciones of South America and beyond. A focus on surviving repertoire from these regions will encourage you to think not only about a more diverse range of music-makers in history, but to also question the "Europeanness" of these musical traditions both past and present, taking seriously Indigenous contributions to and ownership of these musics.					
21M.543 MIT Vocal Jazz Ensemble	Lecture	Laura Grill Jaye			TBA

Course	Type	Instructor	Days	Time	Location
0-4-2 units Can be repeated for credit. A performance ensemble for vocalists dedicated to studying traditional and contemporary vocal jazz compositions. Primarily ensemble repertoire ranging from a cappella to full big band accompaniment. Opportunities for solo performances, student-driven arrangements, and to work with professional jazz artists. Practical sight-reading skills required; experience in improvisation preferred. Admission by audition.					
21M.560 Introduction to Music Technology	Lecture	Ian Hattwick	MW	12:30pm-2pm	W18-1311
3-0-9 units. HASS-A Investigates how technology is used in the analysis, modeling, synthesis and composition of music, and its contribution to the artistic production practice. With an eye towards historical context as well as modern usage, topics include the physics of sound, digital representations of music, the Digital Audio Workstation (DAW), analog and digital synthesis techniques, MIDI and sequencing, electronic instrument design, notation software, generative music systems, and computational analysis of music. Weekly assignments focus on both theory and practice, requiring technical proficiency, creative output, and aesthetic consideration. Students taking graduate version complete different assignments. Enrollment limited.					
21M.561 Electronic Music Composition I	Lecture	Pascal Le Boeuf	TR	2pm-3:30pm	W18-1311
2-1-9 units. HASS-A Students develop basic skills in composition through weekly assignments focusing on sampling and audio processing. Source materials include samples of urban/natural environments, electronically generated sounds, inherent studio/recording noise, and pre-existing recordings. Audio processing includes digital signal processing (DSP) and analog devices. Covers compositional techniques, including mixing, algorithms, studio improvisation, and interaction. Students critique each other's work and give informal presentations on recordings drawn from sound art, experimental electronica, conventional and non-conventional classical electronic works, and popular music. Covers technology, math, and acoustics in varying detail. Students taking graduate version complete different assignments. Limited to 15 per section; ; preference to Music Technology graduate students, Music majors, minors, and concentrators.					
21M.569 Studies in Music Technology: Tuning Attention: Creative Practices in Movement, Sound, and AI	Lecture	Cheng-Zhi Anna Huang, Grisha Coleman	W	1pm-4pm	W97-269
	Lab	Cheng-Zhi Anna Huang, Grisha Coleman	F	12pm-1:30pm	W18-4311
This class proposes that the study of sound and movement practices can inform how we build and envision computational systems, focusing particularly on our relationship to AIs. This course explores computational and humanistic approaches to alignment; tuning AI systems while exploring our capacities for expression. We introduce students to a range of movement and music practices in improvisation and somatics, and include motion capture technologies, critical interaction design, generative modeling, and algorithms for interpretability and learning through human feedback. We explore metaphoric, material, and process based synchronicity across learning systems.					
21M.570 Digital Instrument Design	Lecture	Ian Hattwick	MW	2pm-3:30pm	W18-1311

Course	Type	Instructor	Days	Time	Location
3-6-3 units. HASS-A Covers aesthetic and technical challenges in the creation of physical interfaces for musical performance. will engage in the design and creation of musical interfaces, and learn how to incorporate new technologies in their artistic practice. Topics covered include user experience design for artistic performance, musical human-computer interaction (HCI), hardware and software standards for digital musical systems, embedded programming and sound synthesis, analog and digital sensors, rapid prototyping and digital manufacturing, and creating performance practices around custom hardware. Students design and build their own digital musical instrument, and present a performance with the instrument as their final project. Students taking graduate version complete different assignments. Limited to 18.					
21M.585 Interactive Music Systems	Lecture	Eran Egozy	TR	11am-12:30pm	4-270
3-0-9 units. HASS-A Explores audio synthesis, musical structure, human computer interaction (HCI), and visual presentation for the creation of interactive musical experiences. Topics include audio synthesis; mixing and looping; MIDI sequencing; generative composition; motion sensors; music games; and graphics for UI, visualization, and aesthetics. Includes weekly programming assignments in python. Teams build an original, dynamic, and engaging interactive music system for their final project. Students taking graduate version complete different assignments. Limited to 36.					
21M.589 Studies in Advanced Music Technology: Audio Computing: Processing Sound in Engineering, Science, and the Arts	Lecture	Paris Smaragdis, Mark Rau	MW	11am-12:30pm	4-270
Studies of a selected topic in music technology requiring substantial prior knowledge of music studies, music technology, and computation. Topics vary. Examples include: computational modeling of music, artificial intelligence and musical creativity, digital signal processing for music, and real-time Internet musical collaboration. Students must have taken at least one prior music technology subject prior to this one. May be repeated for credit with permission of instructor. Students taking graduate version complete different assignments.					
21M.590 Colloquium in Music Technology	Lecture	Eran Egozy			TBA
1-0-0 units Can be repeated for credit. Presentations of recent work in music research from both academic and commercial spheres. Students prepare to engage with guest speakers by reading and demonstrating understanding of the sphere of work, attend presentations, and reflect on the work. Enrollment limited with priority to graduate students in music technology. May be repeated for credit with permission of the instructor.					
21M.595 Music Technology And Computation Research Seminar	Lecture	Eran Egozy			TBA
1-0-2 units Can be repeated for credit. Development of a thesis-level project in music technology and computation. Individual meetings with the research director/subject head and with individual thesis advisors, together with group meetings on research techniques, musical thinking, and graduate-level academic writing. Culminates in a submitted prospectus for a graduate project presented to the group. Restricted to SM in Music Technology and Computation students.					