

Instructor Name	Offered In	Course Number	Course Title	Course Subtitle	Brief Course Description
Andrés Gutierrez Martinez	Summer Session I	MUS 5	Music In Time	Sound, Music, and Noise - Sonic Arts	How has technology affected how we listen, and how has it also contributed to what we listen to? This course explores different modes of interaction between music, art and technology in the 20th and 21st centuries. The course aims at presenting a diverse set of creative practices in which technology and sound intersect; from radio and sound art, analog recording technology, and digital media. The course explores the creative affordances of recording and reproduction technologies through examples from around the world, while at the same time take into consideration the contexts out of which these practices emerge. Students will also learn about different ways in which media have been used and "misused" for creative purposes and will do so by applying basic principles and techniques in short creative assignments in which they apply what they've learned in an individual and creative way.
Tiangge Zhou	Summer Session I	MUS 7	Music Media and Technology	Interactive Audiovisual Art	This is a course for students to exploring the relationships between sound and visual art, including comprehending historical knowledge and contemporary practice. Most importantly, students will interpret this art format with their own works. Students will learn the fundamental skills of audiovisual interactivity and sound data visualization through two visual programming software Max/MSP and Touch designer. At the end of the session, each student will have a promising understanding of audiovisual art and be able to finish one audiovisual interactive project. All the projects will be presented in an online concert during the final week.
Lydia Winsor Brindamour	Summer Session I	MUS 14	Contemporary music	Sound and architecture	This course examines the relationship between sound and space in the context of architecture since the 1950s. Building on the role of acoustics in architectural design, architecture will be considered as an inherently acoustic phenomenon. We will consider the way in which sound has the potential to enliven a built space, the way in which the acoustics of a given space can influence the realization of sound, and the notion of sound as a building material. Central to each discussion is the role of the listener in the sound-space relationship, and the way in which each work posits new modes of perception.
Anthony Vine	Summer Session I	MUS 14	Pauline Oliveros and The Nature of Music	The music and life of Pauline Oliveros.	This course examines the music and life of Pauline Oliveros. Her radical and innovative work incorporates aspects of ritual, meditation, humor, pedagogy, and the paranormal in a wide range of mediums, from operas to electronic tape music. Much of her career was dedicated to developing a body of work to heighten and expand the listening capacities of all people, a practice she later defined as "Deep Listening." Students will engage with her work through lectures, listening, discussions, readings, writing, creative projects, and collaborative performances. The participatory, holistic, and inclusive character of this course is modeled after "The Nature of Music," a progressive, hands-on music appreciation class Oliveros taught at UCSD from 1967 to 1981 that was open to students of all backgrounds and skill levels.
Professor Shlomo Dubnov	Summer Session I	MUS 15	Popular Music	Adaptive Music for Video Games	The course covers non-linear musical composition techniques in interactive media with focus on video games. Through the story of computer games, we will learn about the evolution of music and technology, develop listening and critical analysis skills for game music, and get hands on experience with creating adaptive music. Advanced topics include game audio middleware, sound design, and automatic composition using artificial intelligence. Assignments consist of a series of small composition exercises and an analysis short paper of game music of your choice using LMMS and Audacity software. The learning goals of each exercise will be provided in terms of musical concepts, relevance to game situation, and practical technique. The teaching methods is asynchronous with remote online sessions.
Alexandria Smith	Summer Session I	MUS 15	Popular Music	Great Voices of Popular Music	This course is a survey of popular music from the early 20th century to the present, with a focus on vocalists who have made significant musical contributions to the broader culture. From the blues to artificial intelligence, we will discuss a broad range of artists that innovated music through the use of recording technology, vocal techniques, music videos, and internet outreach (pre and during COVID), and contributed to social movements in the US and globally. Although we will discuss the important contributions of the popular musicians within the canon, in order to readdress music history and who has been left out of the broader discourse, we will primary focus on female artists and artists of color.
Anthony Vine	Summer Session I	MUS 15	Popular Music	Bob Dylan	This course will survey the life and music of Bob Dylan. We will begin with Dylan's eminent role in the revival and recasting of American folk music in the 1960s and then follow his mercurial and extraordinary evolution as an artist to the present day. Along the way, Dylan's music will be contextualized with the social, political, and artistic movements that he responded to and impacted, such as the Civil Rights Movement, Beat Generation, Evangelicalism, and more. Students will listen critically to his studio records and live performances, read his poetry and memoirs, and engage with a wide-range of scholarship, documentaries, and other media on Dylan.
Nakul Tiruvilumala	Summer Session I	MUS 80	Introduction to Jazz Theory		This class covers the foundations of jazz theory. Students will learn improvisational and compositional techniques and will put them into practice. A pre-requisite to this class is the 1 Series or the equivalent placement exam.
Ioannis Mitsialis	Summer Session I	MUS 80	Special Topics in Music	Finding musical purpose through extra-musical connections (Music and the extra-musical)	In this course, a careful selection of 20th c. composers and their works has been made with the goal of revealing the relationships between the form of the chosen pieces with extra-musical elements that generated them. A second objective will be to show in which ways extra-musical choices framed aesthetic positions and determined each composer's personal voice. The approaches used in this course will provide the students with tools to understand these musical works, utilizing an appropriate listening agenda. It will encourage an open discussion having as its objective an openness to music beyond the student's comfort zone.
Ioannis Mitsialis	Summer Session II	MUS 5	Sound in Time	Telling stories through music	A major part of music focuses on a similar model to a traditional literary story, with a clearly defined beginning, middle and end. The temporal experience of such works is strongly connected with the idea of progress and with a felt impetus towards a directed goal. This course will explore composers that chose to challenge this idea and to explore alternative temporal experiences through their works. It will present existing compositions in a series of presentations that summarize different kinds of temporalities: linear, static, cyclic or fractured. The course will include selected readings, listening sessions and discussions with the class.

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Alexandria Smith	Summer Session II	MUS 6	Electronic Music	Women in Electronic Music	While these innovations have slowly begun to be recognized in the historical discourse, this interdisciplinary class will be an exploration of women composers, performers, visual artists, and researchers the impact the history and production of electronic music. There will be 2 small projects where students will apply some of the electronic music techniques that we discuss to make their own short pieces (individually or in a group of 2) and write a 1-2 page paper about which techniques they applied and 1 final term paper (Individual). DAWs used will depend on whether the class will be meeting in person or not (if it is remote, I will only use free software, if it is in-person, we will make use of the labs on campus: Ableton Live, Logic, and/or Protools).
Tiang Zhou	Summer Session II	MUS 7	Music Media and Technology ( or any relevant course number)	Making Music Animation in VR without Coding	This is a technical course which could make the imaginative world come true. The students will learn the fundamental concept of the programs: Unity, Styly, Playmaker, and Reaper. Through small weekly assignments which will be designed as blocks toward the final project, each student will complete an individual VR music animation with 3D sounding experience at the end of the session.
Professor David Borgo	Summer Session II	MUS 8	Electronic Music, American Music		Jazz is one of the primary foundations for American music in the twentieth and twenty-first centuries. This course highlights the multi-cultural and international scope of jazz by taking a thematic rather than a chronological approach to the subject, and by highlighting the music and lives of a diverse array of jazz practitioners from around the country and around the world.
Lydia Winsor Brindamour	Summer Session II	MUS 14	Contemporary Music	Walking as an artistic practice in sound art (1960s - present)	Building on the concepts of the flaneur, urban wandering and the dérive, this course explores the role of walking as an artistic practice in sound art since the 1960s. Attention will be paid to the engagement between sound, walking and the sociality of public space and the built environment. The course will consider the ways in which various practices of soundwalks ask participants to examine their own relationship to a place and its sounds, thereby proposing alternative modes of listening and engagement.
Kathryn Schulmeister	Summer Session II	MUS 15	Popular Music	Hawaiian Popular Music	Although it's the most isolated population center on the planet, Hawaii has a rich musical tradition which has influenced the world, from Hollywood soundtracks to country music and rock'n'roll. Instruments developed in Hawaii such as the Hawaiian Steel Guitar and the Ukulele have been sold at record rates internationally and have infiltrated countless popular music genres. This course will explore the history of Hawaii and its music from the early 20th century to today, discussing the melting pot of cultures which created the fertile ground for the wealth of influential Hawaiian musical artists and their influence on popular music worldwide.
Kevin Allen Schwenkler	Summer Session II	MUS 15	Popular Music	Relations of Lower Manhattan 1973-1990	
Madison Greenstone	Summer Session II	MUS 80	Contemporary Music	Histories, Philosophies, Materialities of Hearing and Listening	In this course I propose to explore how different histories, philosophies and materialities of listening and hearing manifest in music. A myriad of modalities will regulate how we engage with this topic. These will include interactive performing activities, readings that theorize hearing within different contexts, reflective writing exercises that center one's own subjective position as materiality, discussion of listenings that center the experience of hearing as integral to the piece itself, whether in its performance, composition, reception, or some other mode of engagement. Some questions that will guide this course: how does the physiology of hearing influence one's own perception of listening? How has this physiology been made implicitly or explicitly present in musical practices like composing? How can hearing/listening be situated as culturally and historically contingent objects?
Barbara Byers	Summer Session II	MUS 80	Contemporary Music	Medieval Music in Modern Practice	This course aims to present a creative exploration of past and present worlds through an interdisciplinary study of medieval music. Students will engage with the topic through an interplay of vocal and/or instrumental practice punctuated by discussions of conceptual material. Along with a review of the history, culture and ceremonial/secular functions of European music between 900-1600, we will look at contemporary performances of medieval music and discuss possible roots of modern aesthetic decisions. We will explore concepts of musical notation and text sources in connection with folk and aural musical traditions still flourishing today, linking material history (texts, tapestries, sculptures, etc.) with heard and remembered sound. This course will culminate with a performance of the repertoire explored over the quarter, and will incorporate reading, writing and research skills.
Anqi Liu	Summer Session II	MUS 80	SOUND AND TIME	Sound art and its nuanced perspectives.	Sound art as the outcomes of social, political, and cultural facts for years has encouraged individuals to express themselves through the media of sounds. Through the historical context, the instructor will not only introduce the mainstream aesthetics and approaches of different styles and techniques but also cover the underrepresented and unvoiced aspects of the same issues. The course will be telling stories of sonic artists with gender, racial, and cultural diversities and introducing how they created their works with nuanced perspectives. The use of the technology and the teaching process of using the software are not only to teach the students the methods to create artworks but also to reveal the delicate phenomenon of sounds, eventually to embed nuanced perspectives of respecting sound as an entity.
Nakul Tiruvilumala	Summer Session II	MUS 173	Ableton	Learn Ableton with Nakul	Learn audio/midi/studio techniques using Ableton Live