Although composers and performers of 20th-century music have increasingly used timbre as a musical resource, our analytical understanding of timbre has not risen to meet their repertory; timbre remains a catchall that rarely receives the same analytical attention as pitch, rhythm, or form. In this course, we will identify elements of timbre that are available for musical analysis, and we will write analyses and analytical approaches that capture these elements. We will listen analytically to a varied repertory: acoustic and electroacoustic, modern and historical, Western and non-Western. We will read recent and historical sources on timbre, including discussions of semiotics and acousmatic listening, and we will review empirical research on the perception of timbre.

The primary deliverable for this course is a wiki (online document) that describes and gives examples of timbre analysis; students are asked to collaboratively contribute to the wiki on a regular basis, and they will summarize their contributions in a portfolio to be submitted at the end of the course. Other requirements include regular online commentary on sources and at least one presentation in class.

**Prerequisites:** MUS-T 351, MUS-T 361, or permission of instructor. Concurrent enrollment in MUS-T 351 or MUS-T 361 is sufficient for enrollment.

This course is also listed as Music-N 399, Honors Seminar in Music, class number 23000,