

SYLLABUS • MUSC 6536-001

HISTORY OF WESTERN MUSIC THEORY

University of Utah • Spring 2025
W 4:10–6:40 PM • DGH 416

Pre-requisite: Graduate status in Music
Credit Hours: 3

Professor:	Paul Sherrill
Office:	DGH 420
Office Hours:	MTuW 2:00-3:00 or by appointment
Zoom Office:	https://utah.zoom.us/my/paul.sherrill
Email:	paul.sherrill@utah.edu

Required Course Materials

- Required Textbooks:
 - Christensen, Thomas, ed. *The Cambridge History of Western Music Theory*. New York: Cambridge University Press, 2002.
- Materials and scores shared via Canvas.

Course Description (from the Academic Catalog)

The course is a survey of a variety of theoretical treatises and trends (both speculative & analytical) in the History of Western Music Theory from antiquity to the first half of the 20th Century. There will be intensive readings on topics relating to melody & harmony, theories of tonality, Formenlehre, rhythm & meter, and other. While this course is intended primarily for theory majors, composition majors, and history majors, other students with an interest in this topic are welcome to enroll.

Content Overview

The primary goal of this course is to reflect on the skills and knowledge that you have developed by taking ‘normal’ music theory courses, by studying the historical origins of familiar concepts (such as scales, chords, and harmonic function) and the long list of theoretical ideas that are no longer considered important. Who invented the ideas that you have learned about? Why? How similar was the original form of the invention to the version that you learned in a class? What does this tell us about what makes a theory of music good, true, or useful?

These are important questions, because they help us to reflect on why musicians are expected to learn music theory. (Why is it something that you had to do in your education? If you intend to be a teacher, why is it something that your students will need to learn?) These are especially pressing questions in the present day, because many music schools are beginning to radically rethink their own music theory curricula. Concepts and practices that have been nearly universal in the American academy, such as SATB part writing and twelve-

tone composition, are being reevaluated. It's likely that we are living through an evolution whereby many of these concepts pass from "essential" to "obsolete." This process has happened many times over the roughly 1500 years that we will study in this course, and I hope that reflecting on historical instances of that evolution can help you to think about our present moment more deeply.

A central thesis of this class is that objective truth is not always the most important standard for theories of music. Whether a theory is *useful* is often much more important. And to understand what makes a theory useful, we need to understand who is using it and what purpose they need it for.

Learning Outcomes

After completing this class, you will be able to:

- Explain the historical context in which important music theoretical ideas were developed and what musical problems they solved
- Analyze Western Classical music from various historical periods by applying historically relevant theories
- Explain and evaluate the differences between competing theories of the same musical phenomena (e.g. *Stufentheorie* and *Funktionstheorie* models of tonal harmony)

Graded Course Components

60%	Homework Assignments (roughly 12 at ~5% each)
15%	Final Exam
15%	Research Paper
10%	Attendance & Participation

Grade Scale

A: > 93%	B+: 87-90%	C+: 77-80%	D+: 67-70%	E: < 60%
A-: 90-93%	B: 83-87%	C: 73-77%	D: 63-67%	
	B-: 80-83%	C-: 70-73%	D-: 60-63%	

ASSIGNMENTS:

The largest single component of your course grade. Regular work counts for *a lot*: students who don't turn in homework regularly will not be able to earn a good grade overall!

The homework assignments will have the same format every week. Their purpose is to help you take notes on the weekly readings, digest the ideas, and learn them in preparation for the final exam. You will find on Canvas three important files: a list of the theorists/treatises I expect you to learn about for the final exam, a list of the most important theories/concepts for the final, and a blank worksheet that includes essential facts to know about each theorist. **Each week you should pick two theorists from the list and fill out a copy of the worksheet for each theorist** based on what you learn about them in the weekly reading. Each completed worksheet should discuss at least one theory from the list of essential concepts. It may not always be possible to answer every question on the worksheet for every

theorist, but in general you should aim to be as complete as possible. Since several of the theorists on this list will be discussed during multiple weeks of the semester, it is perfectly acceptable to submit additional notes on a theorist when you learn new information about them.

Homework is due by the beginning of the class (4:10 PM).

Each homework assignment will be graded on a 0-5 scale according to the following standards:

- 5: **Excellent.** Historical details almost entirely correct. Answer to last question explains how the theory works, in your own words; demonstrates substantial understanding of the theory.
- 4: **Average.** Complete and mostly correct. Answer to the last question lists (and attempts to define) important terms but does not explain their application.
- 3: **Below Average.** Substantial errors/omissions, but you got more right than wrong.
- 2: **Poor.** Errors/omissions outweigh correct details.
- 1: **Consolation Prize.** You gave it a shot!
- 0: **Missing or almost entirely incomplete/incorrect.**

There will be roughly 12 assignments over the course of the semester, so each assignment is worth about 5% of your overall grade. Note that this means that each homework point is roughly equivalent to one percentage point from your overall course grade. If you consistently average 4/5 on homework, you will likely get an 80% in the class (which, at the graduate level, is just barely passing). I will drop your **two** lowest assignment scores when calculating your final course grade.

FINAL EXAM:

At the end of the semester, during finals week, you will take an exam that asks you to remember and apply the historical and theoretical ideas that you've learned over the course of the semester. The purpose of your weekly homework assignments is to help you take notes that will prepare you for the exam: in principle, all of the facts and ideas covered on the exam are things that should have been included on one or more of your homework assignments.

On the exam, you'll be asked to provide basic factual information about the historical context of the "important theorists" such as their dates, titles of their most important publication, employment context, important terms and concepts from their theories, and so on. You will also be asked to show that you understand how to apply the theories as they were intended to be used. Part of the test will include a selection of musical passages and/or theoretical diagrams: you may be asked to identify which historical theories might be useful for understanding the example and to show how the theory works by applying it to the example. (For instance, I may give you an excerpt from a Beethoven Piano Sonata and ask you to apply the formal theory of AB Marx or the harmonic function theory of Riemann to analyze it.)

The university does not automatically schedule a final exam time for once-a-week classes that begin before 4:30 PM: we are instructed to work out a time that will work for everyone in the course. I propose that we consider scheduling the exam for Thursday, April 24 or Wednesday, April 30 at 4:10 PM—we will finalize a time during the first few weeks of the semester. (The exam is designed to take 1 hour to complete, but since final exams are usually scheduled in 2-hour blocks, I'm happy to let you use the entire window.)

FINAL PAPER:

One semester only gives us the time to cover a small fraction of the historical evolution of western music theory. There are many important or interesting concepts that will not be assigned as readings for the whole class. To remedy this, I will require each of you to do research on a subject that we won't discuss as a whole class: you will pick a historical theorist/theory to write an 8-10 page paper (double-spaced) due by the end of the day on Wednesday, April 30 (the end of finals period).

The goal of your paper is to learn about a historical theorist and their ideas by synthesizing reading from multiple sources, ideally both primary sources (historical treatises) and secondary sources (scholarly articles and books). Your paper does not need to have a historical or analytical thesis in a conventional sense, but it should attempt to provide a rich portrait of the theorist and their ideas, along the lines we discussed in class. In particular, your paper should attempt to do the following as thoroughly as you can:

- Explain what we know about the theorist's cultural context and the problem(s) they designed their theory to solve
- What the main contributions of the theory were and how they worked
- Choose a musical work that is pertinent to the context in which the theory was developed, and attempt to explain how the theory relates to/applies to the music.

I encourage you to get in touch with me as early as possible to determine a topic for your paper. (You need my final approval of your topic before you can begin to research & write it.) Any theorist, treatise, or theory that we will not cover in depth is fair game. You are welcome to choose a chapter from our textbook that is not on our official outline to use as a starting point for your work, but you'll also need to broaden outward from that chapter by consulting other scholarly sources in your research.

ATTENDANCE:

Active attendance and participation are essential in this course. Our class meetings are an opportunity for you to ask questions about the readings, which are often packed with dense information and unfamiliar theories. I will prepare discussion activities and practice analyses to complete, but this time is primarily for you, so I strongly encourage you to come to class with your own discussion agenda. Class discussions are also your best opportunity to prepare for the tasks that I will ask of you in the final exam.

Attendance during all class meetings is expected of each student. You are expected to arrive prepared and to participate actively and alertly. This includes having all necessary

materials, such as copies of the scores/readings to be discussed. Your attendance grade is calculated as a percentage of days attended. Since we meet only once a week, it is especially important to come to every class session.

Given the nature of this course, attendance is required and adjustments will only be permitted as required by [Policy 6-100, Section III.O](#). If you need to seek an ADA accommodation to request an exception to this attendance policy due to a disability, please contact the [Center for Disability and Access](#) (CDA). CDA will work with us to determine what, if any, ADA accommodations are reasonable and appropriate.

Important Dates

February 28 (Friday)	Withdrawal deadline; recommended deadline to choose a final paper topic
March 9–16	Spring Break (No class)
April 16 (Wednesday)	Our last regular class
TBD (April 24? April 30?)	Final Exam
April 30 (Wednesday)	Final Paper due by end of the day (11:59 PM)

Tentative Weekly Schedule of Topics

(Note: the tentative weekly schedule of topics is open to modification. Any changes will be announced on Canvas.)

Listed for each week is the chapter that you should read *before* class meets. Each week, your homework based on that chapter is due at the beginning of class. All readings are from our required textbook.

<i>Week 1</i>	(1/8)	Introduction (no reading)
<i>Week 2</i>	(1/15)	Chapter 5 (“Transmission of ancient music theory”) - Bower
<i>Week 3</i>	(1/22)	Chapter 11 (“Notes, scales, and modes”), pp. 307–338
<i>Week 4</i>	(1/29)	Chapter 11 (“Notes, scales, and modes”), pp. 339–363
<i>Week 5</i>	(2/5)	Chapter 12 (“Renaissance modal theory”) – Collins Judd
<i>Week 6</i>	(2/12)	Chapter 13 (“Tonal organization in 17 th -century”) - Barnett
<i>Week 7</i>	(2/19)	Chapter 15 (“Organum” etc.) - Fuller
<i>Week 8</i>	(2/26)	Chapter 16 (“Counterpoint pedagogy”) - Schubert
<i>Week 9</i>	(3/5)	Chapter 23 (“Tonality”) - Hyer
<i>Week 10</i>	(3/12)	Spring Break – No reading
<i>Week 11</i>	(3/19)	Chapter 24 (“Rameau”) - Lester
<i>Week 12</i>	(3/26)	Chapter 25 (“Nineteenth-century harmonic theory”) - Bernstein
<i>Week 13</i>	(4/2)	Chapter 26 (“Heinrich Schenker”) - Drabkin
<i>Week 14</i>	(4/9)	Chapter 28 (“Form”) - Burnham
<i>Week 15</i>	(4/16)	Chapter 27 (“Music and rhetoric”) – McCreless

Course Policies

CONTACT METHODS:

Outside of our class meetings, our main modes of contact will be through email and Canvas. Please be sure to check both Canvas and your University of Utah email account regularly. My email address is paul.sherrill@utah.edu.

Email is my favorite way to be in touch, but Canvas messages also work. If you have other preferred forms of communication, please let me know. I promise to respond to emails and Canvas messages within 24 hours during the week and 36 hours over the weekend.

Please **do not** use the “comment” function in Canvas’s Assignments tab to submit work or ask questions. You will get a much faster response from me through email!

OFFICE HOURS:

I set aside several hours each week during which I am available to students on a first-come first-served basis, to talk about any issues about the course or music at large. This time is there for you: please take as much advantage of it as you wish! Feel free to drop by unannounced during these times or to set up a meeting in advance. If my scheduled office hours aren’t convenient for you, I’m also happy to arrange a meeting at another time.

I plan to hold office hours in person at my on-campus office (DGH 420) this semester. If you’d prefer to meet virtually through Zoom instead, I’d be happy to use that format instead. Just let me know in advance that you’d like to drop by on Zoom, so that I can be logged in. My Zoom “office” can be accessed at this URL:

<https://utah.zoom.us/my/paul.sherrill>

ACADEMIC INTEGRITY:

Central to the spirit of a university education is the idea that one’s own intellectual work is valuable and irreplaceable. Therefore issues of academic dishonesty, such as cheating on an exam, copying another’s homework, or plagiarizing a composition, are taken very seriously.

Studying in groups is an excellent way to learn, and an especially good idea for developing your musical skills. However, when it comes to graded material in this course (such as a quiz or a homework assignment), all of the work should be your own: unless the assignment specifies otherwise, you should not look at another student’s work (or let them look at yours) and you should not copy external resources (e.g. from the internet). Note that this means that **coming up with a joint solution to a homework problem is not acceptable**.

Please do not use ChatGPT or other similar large language models (generative “artificial intelligence”) to complete any work in this class. If you submit computer-generated content as your own work, as far as this class is concerned, that counts as academic dishonesty.

For more information about our academic code of conduct, please consult the Student Code for the University of Utah at <http://regulations.utah.edu/academics/6-400.php>

If you have any questions or concerns about what constitutes academically honest work, please be sure to ask me.

ASSIGNMENT SUBMISSIONS & LATE WORK POLICY:

Graded assignments are due by start of class on the day they are due.

Homework should be submitted either physically in person or through Canvas as a single PDF file. (Since the purpose of the homework is to help you take notes for the final, please make sure to keep a copy for yourself!) I do accept late homework submissions. Late homework will receive a 10% late penalty for the first week after the deadline. Homework more than one week late will be marked off 20%, with no further deductions beyond that. This is deliberately flexible because the purpose is to help you prepare for the final, but try not to let late work snowball. The ideas will be freshest in your mind during the week you've first read the relevant chapter. Remember that I drop 2 homework grades, but all weeks of reading are fair game on the final exam.

The late penalty for the final paper is different from the homework assignments: the paper is due at 11:59 PM on Wednesday, April 30. A late penalty of 10% will be applied for each day after the deadline the paper is late. If your final paper is not submitted by the time I have graded all other papers and am ready to submit final course grades, you will receive a 0 on the paper.

EXCUSED ABSENCES:

Absences from class or late submissions of work may be excused if they are for an urgent and inevitable reason (such as a severe illness, family emergency, or religious observance) or an academic conflict. Please contact me as soon as you are able to regarding the nature of your absence so that we can arrange the necessary accommodations. Absences will be excused only with adequate external documentation of the cause. Except in cases of unforeseen emergencies, you must contact me in writing before the absence takes place.

For more information, please consult Section O at the following URL:

<https://regulations.utah.edu/academics/6-100.php>

DROP DEADLINE:

The last day to drop classes is Friday, January 17; the last day to withdraw from this class is Friday, February 28. Please check the academic calendar for more information pertaining to dropping and withdrawing from a course. Withdrawing from a course and other matters of registration are the student's responsibility.

NAMES AND PERSONAL PRONOUNS:

Class rosters are provided to the instructor with the student's legal name as well as "Preferred first name" (if previously entered by you in the Student Profile section of your CIS account). While CIS refers to this as merely a preference, I will honor you by referring to

you with the name and pronoun that feels best for you in class, on papers, exams, group projects, etc. Please advise me of any name or pronoun changes (and update CIS) so I can help create a learning environment in which you, your name, and your pronoun will be respected.

IN-CLASS POLICIES:

Please behave respectfully toward all members of the course. This includes listening thoughtfully and responding constructively to anyone who is speaking, as well as refraining from creating a disruptive, distracting, or hostile environment. This also includes coming to class prepared and ready to learn actively.

Always bring a pencil and manuscript paper (or other note-taking materials) to class. Also please bring your previous notes as well as any documents distributed on Canvas for the day's class. If you are consistently unprepared for class because you don't have copies of the readings or music, this may harm your attendance & participation grade.

You are strongly encouraged to use something better than a smartphone for reading, taking notes, and participation in class: experience shows that students learn better when studying either from pencil & paper or a device (like a laptop) that offers reasonable screen space to work with.

Complete your work as legibly as possible: if I can't tell what you mean, I can't give you credit or good feedback.

For further information, please see the Student Code. All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content.

TEACHING AND LEARNING METHODS:

I strongly believe that you learn by doing. One consequence of this is that most of your learning will happen *outside of class* while you practice creating and analyzing music. Therefore your regular homework assignments count for a large portion of the class grade. Our in-class periods will give you ample opportunity to be introduced to, ask questions about, and practice the skills needed for the homework. But ultimately you will really learn those skills when you sit down to do the work.

Because the goal of music theory is to unite explicit conceptual thought and knowledge with implicit or unconscious musical skills, it is essential to approach musical concepts in as many different ways as possible. Consequently, class time will be divided between lectures on content, individual work on example problems, small group work in composition and analysis, and open discussions of challenging conceptual issues. Moreover, although keyboard and aural skills are not a graded component of the course, they are essential for truly understanding music theory. Singing and other forms of music making will be used

often in class, and I strongly encourage you to review your readings and assignments by singing them and realizing them at the keyboard as often as possible.

ACCOMMODATIONS POLICY:

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

For more information, please see Section Q at <http://regulations.utah.edu/academics/6-100.php>

NON-CONTRACT NOTE:

Please note that this syllabus is meant to serve as an outline and guide for our course. I may modify it with reasonable notice to you. I may also modify the Course Schedule to accommodate the needs of our class. Any changes will be announced in class and posted on Canvas.

School & University Policies and Announcements

MUSIC LIBRARY

The McKay Music Library (<https://music.utah.edu/mckay-music-library/>), located on the first floor of the School of Music, is available to support you in your studies. It offers many resources and services to help you succeed in your program. In addition to its open computer lab and music technology studio, it offers free tutoring to help you find research resources, writing, musicianship, music theory, and music history. (Please note, however, that such tutoring is not applicable for advanced graduate-level topics such as the History of Music Theory.) To easily access any of these services, please visit the library in-person or online through e-mail (mckaylibrary@music.utah.edu) or via its Zoom help desk, accessible during all hours it is open.

AMERICANS WITH DISABILITIES ACT (ADA)

The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities.

All written information in this course can be made available in an alternative format with prior notification to the [Center for Disability & Access](#) (CDA). CDA will work with you and the instructor to make arrangements for accommodations. Prior notice is appreciated. To read the full accommodations policy for the University of Utah, please see Section Q of the [Instruction & Evaluation regulations](#).

In compliance with ADA requirements, some students may need to record course content. Any recordings of course content are for personal use only, should not be shared, and should never be made publicly available. In addition, recordings must be destroyed at the conclusion of the course.

If you will need accommodations in this class, or for more information about what support they provide, contact:

Center for Disability & Access

801-581-5020

disability.utah.edu

65 Student Services Building

201 S 1460 E

Salt Lake City, UT 84112

SAFETY AT THE U

The University of Utah values the safety of all campus community members. You will receive important emergency alerts and safety messages regarding campus safety via text message. For more safety information and to view available training resources, including helpful videos, visit safeu.utah.edu.

To report suspicious activity or to request a courtesy escort, contact:

Campus Police & Department of Public Safety

801-585-COPS (801-585-2677)

dps.utah.edu

1735 E. S. Campus Dr.

Salt Lake City, UT 84112

ADDRESSING SEXUAL MISCONDUCT

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status, or genetic information.

If you or someone you know has been harassed or assaulted, you are encouraged to report it to university officials:

Title IX Coordinator & Office of Equal Opportunity and Affirmative Action

801-581-8365

oeo.utah.edu

135 Park Building

201 Presidents' Cir.

Salt Lake City, UT 84112

Office of the Dean of Students

801-581-7066

deanofstudents.utah.edu

270 Union Building

200 S. Central Campus Dr.

Salt Lake City, UT 84112

To file a police report, contact:

Campus Police & Department of Public Safety

801-585-COPS (801-585-2677)

dps.utah.edu

1735 E. S. Campus Dr.

Salt Lake City, UT 84112

If you do not feel comfortable reporting to authorities, the U's Victim-Survivor Advocates provide free, confidential, and trauma-informed support services to students, faculty, and staff who have experienced interpersonal violence.

To privately explore options and resources available to you with an advocate, contact:

Center for Campus Wellness

801-581-7776

wellness.utah.edu

350 Student Services Building

201 S. 1460 E.

Salt Lake City, UT 84112

ACADEMIC MISCONDUCT

It is expected that students comply with University of Utah policies regarding academic honesty, including but not limited to refraining from cheating, plagiarizing, misrepresenting one's work, and/or inappropriately collaborating. This includes the use of generative artificial intelligence (AI) tools without citation, documentation, or authorization. Students are expected to adhere to the prescribed professional and ethical standards of the profession/discipline for which they are preparing. Any student who engages in academic dishonesty or who violates the professional and ethical standards for their profession/discipline may be subject to academic sanctions as per the University of Utah's Student Code: [Policy 6-410: Student Academic Performance, Academic Conduct, and Professional and Ethical Conduct](#).

Plagiarism and cheating are serious offenses and may be punished by failure on an individual assignment, and/or failure in the course. Academic misconduct, according to the University of Utah Student Code:

"...Includes, but is not limited to, cheating, misrepresenting one's work, inappropriately collaborating, plagiarism, and fabrication or falsification of information...It also includes facilitating academic misconduct by intentionally helping or attempting to help another to commit an act of academic misconduct."

For details on plagiarism and other important course conduct issues, see the U's [Code of Student Rights and Responsibilities](#).

MANDATORY REPORTING FOR SEXUAL HARASSMENT

[Responsible employees](#) are required under University policy to inform the [Office of Equal Opportunity](#) (OEO) of all reports of discrimination or sexual misconduct. Some employees (e.g. campus security authorities, those classified as confidential) are not required to report to OEO, but may have other reporting obligations. [Learn more about how the OEO reporting process functions.](#)

TITLE IX ACCOMMODATIONS FOR PREGNANT STUDENTS

Pregnant and parenting students are protected through Title IX from discrimination in educational settings. Students may request reasonable modifications through the Title IX Office as a result of pregnancy or pregnancy-related conditions.

For further support, please contact:

Title IX Coordinator & Office of Equal Opportunity and Affirmative Action

801-581-8365

oeo.utah.edu

135 Park Building

201 Presidents' Cir.

Salt Lake City, UT 84112

LAUREN'S PROMISE

Lauren's Promise is a vow that anyone—faculty, staff, students, parents, and community members—can take to indicate to others that they represent a safe haven for sharing incidents of sexual assault, domestic violence, or stalking. Anyone who makes *Lauren's Promise* vows to:

1. Listen to and believe those individuals who are being threatened or experiencing sexual assault, dating violence or stalking;
2. Represent a safe haven for sharing incidents of sexual assault, domestic violence, or stalking, and;
3. Change campus culture that responds poorly to dating violence and stalking.

By making *Lauren's Promise*, individuals are helping to change campus cultures that respond poorly to dating violence and stalking throughout the nation.

INDIGENOUS LAND ACKNOWLEDGEMENT

The University of Utah has both historical and contemporary relationships with Indigenous peoples. Given that the Salt Lake Valley has always been a gathering place for Indigenous peoples, we acknowledge that this land, which is named for the Ute Tribe, is the traditional and ancestral homelands of the Shoshone, Paiute, Goshute, and Ute Tribes and is a crossroad for Indigenous peoples.

The University of Utah recognizes the enduring relationships between many Indigenous peoples and their traditional homelands. We are grateful for the territory upon which we gather today; we respect Utah's Indigenous peoples, the original stewards of this land; and we value the sovereign relationships that exist between tribal governments, state

governments, and the federal government. Today, approximately 60,000 American Indian and Alaska Native peoples live in Utah. As a state institution, the University of Utah is committed to serving Native communities throughout Utah in partnership with Native Nations and our Urban Indian communities through research, education, and community outreach activities.

STUDENT WELLNESS

Your personal health and wellness are essential to your success as a student. Personal concerns like stress, anxiety, relationship difficulties, depression, or cross-cultural differences can interfere with a student's ability to succeed and thrive in this course and at the University of Utah. Please feel welcome to reach out to your instructor or TA to handle issues regarding your coursework.

For helpful resources to manage your personal wellness and counseling options, contact:

Counseling Services

801-581-6826

counselingcenter.utah.edu

Student Services Building
201 South 1460 East, Rm 426
Salt Lake City, UT 84112

Center for Student Wellness

801-581-7776

wellness.utah.edu

2100 Eccles Student Life Center
1836 Student Life Way
Salt Lake City, UT 84112

STUDENT SUPPORT AT THE U

Your success at the University of Utah is important to all of us here! If you feel like you need extra support in academics, overcoming personal difficulties, or finding community, the U is here for you. Please refer to the [Student Support Services page for the U](#) for updated information.

BASIC NEEDS COLLECTIVE

Success at The University of Utah includes learning about and using available resources. The [Basic Needs Collective](#) (BNC) is a coordinated resource referral hub. They educate about and connect students to campus and community resources to help them meet their basic needs. As a central location for resource referrals related to food, housing, health insurance, managing finances, legal services, mental health, etc., any student experiencing difficulties with basic needs is encouraged to contact them. Drop into their office located in the Union basement, or schedule with them online for an in-person or virtual visit through their webpage: basicneeds.utah.edu.