



MIT announces a new one-year master's degree in Music Technology and Computation

Are you curious about the latest technologies revolutionizing music creation, production, and engagement? Do you want a deep technical understanding of how computers listen to and understand music, and assist in the creative process? Do you want to invent new ways for people to interact with music?

MIT is launching a new master's program in Music Technology and Computation. It is a fast-paced, two-semester residential program featuring coursework and independent projects guided by world-renowned music technology faculty and teaching staff.

Students take an intensive series of courses, with foundational classes in the first semester and more advanced and specialized classes in the second. Several courses require project-based work, often working in teams. The program culminates with an independent capstone project created by the student and guided by faculty. The full experience includes opportunities for community building and exposure through music technology-focused presentations, speakers, workshops, and gatherings.

Example coursework includes: Interactive Music Systems; Fundamentals of Music Processing; Laptop Ensemble; Digital Instrument Design; Signal Processing with Music Applications; Harmony and Counterpoint with Computational Applications; Electronic Music Composition; Algorithms and Interactions for Human-AI Music Making; Musical Acoustics, Synthesis, and Audio Effects.

All admitted students automatically receive fellowship funding for their second semester, which includes full tuition, health insurance, and a living stipend. Students are responsible for funding their first semester.

We are seeking applicants who have strong fundamentals in music, computation, and engineering. **The application site opens October 1, 2025** for admission to the 2026-2027 academic year. Visit <https://musictech.mit.edu> for more information on application requirements and instructions.

Successful graduates will earn a **Master of Applied Science in Music Technology and Computation**. This degree prepares students for cutting-edge jobs that require multidisciplinary expertise, in areas directly related to music technology and adjacent areas, such as:

- **Music Software**
- **Audio Signal Processing**
- **Music and AI**
- **Music and Audio Hardware**
- **Digital Instruments**
- **Human-Computer Interaction**
- **Acoustics**
- **Creativity, Prototyping, and Design**



Eran Egozy (left) and Anna Huang collaborated to launch the new Music Technology and Computation Graduate Program.

Music Technology and Computation faculty and teaching staff:

Eran Egozy, Professor of the Practice in Music Technology, is an entrepreneur, musician and technologist. He was the co-founder and chief technical officer of Harmonix Music Systems which developed the video game franchises *Guitar Hero* and *Rock Band*. His research and teaching interests include interactive music systems, music information retrieval, and multimodal musical expression and engagement.

Ian Hattwick, Lecturer in Music Technology, is an artist, researcher, and technology developer whose work focuses on the creation and use of digital systems for professional artistic performances. With a background in music composition and performance, he is particularly interested in the use of multimodal hardware systems to explore and facilitate social and embodied interaction.

Anna Huang, Associate Professor in Music Technology and Electrical Engineering and Computer Science, joined MIT after a decade with the Magenta team in Google Brain and Google Deep Mind, spearheading efforts in generative modeling, human-computer interfaces, and reinforcement learning, to support human-AI partnerships in music making. She is the creator of Music Transformer and the machine learning model Coconet that powered Google's first AI Doodle, the Bach Doodle.

Mark Rau, Assistant Professor in Music Technology and Electrical Engineering and Computer Science, focuses his research on musical acoustics, vibration and acoustic measurement, audio signal processing, and physical modeling synthesis. He is particularly interested in physical modeling synthesis as a way to better understand and advance the design and materials of musical instruments.

Paris Smaragdis, Professor in Music Technology and Electrical Engineering and Computer Science, focuses his research primarily on making machines that can understand sound. He is a former Amazon Scholar at AWS and launched Adobe Research's audio research area. He is a co-developer of the MAL Software that was used in the documentary *The Beatles: Get Back*, which won an Emmy for Outstanding Sound Editing for a Non-Fiction or Reality Program in 2021. He currently holds 50 US patents on audio technologies.

For questions, please email mtcgp@mit.edu.

Scan the QR code at right for more information about the program and how to apply.



Learn More

Scan this QR code with your phone's camera

musictech.mit.edu