

Graduate Courses in Music Studies Spring 2016

Courses in Musicology

MTD 389/589: The Grand Tour

Meeting Time: T R, 2:00 - 3:15pm

Instructor Dr. Kailan Rubinoff and Dr. Aaron Allen

Examines the historical phenomenon of the Grand Tour and its repercussions for European musical life in the seventeenth century and beyond. This course provides preparatory material for the MTD 338/638 (Grand Tour travel class).

MUS 455/655 – The Symphonic Tradition

Meeting Time: M W F, 12:00 - 12:50pm

Instructor: Dr. Greg Carroll

This course traces the development of the symphony as a genre from its humble roots in the late Baroque to its 20th-century manifestations. Lectures, discussion, and in-class listening will focus on the symphonic contributions of European, Russian, and American composers, with primary focus given to symphonies composed between 1800 and 1910. Symphonic variants, such as the program symphony and the symphonic poem, will be included. Students will be graded on four tests (including a non-comprehensive final test) and a formal research paper. If time permits, graduate students will present their papers to the class. This class was formerly listed as MUS 538.

**MUS 706-01 (formerly 606):
Seminar in Musicology: Music and Media**

Meeting Time: M, 5:00 - 7:50pm

Instructor: Dr. Joan Titus

Music and image traditionally have been partnered for centuries, often manifesting in the form of theater, opera and more recently, film and other forms of multimedia. Social and cultural issues, including the politics of identity and the arts, trans/post/nationalism, and transculturalism have been a part of expression within these new forms of media. **This seminar takes a world tour of music and image from various regions, focusing on how music for visual media—such as cinema, cartoons, video games, television, social media, and YouTube—interacts with and expresses various forms of cultural politics.** We will start with the first major film industries and their subcultures from the early twentieth century forward, including the U.S., Russia, and France; and examine films from newer industries in Eastern Europe, India, Latin America, and Africa, ending with an examination of the phenomenon of music in television, video games, YouTube videos, and other social media. We will examine and question how these films and other media address cultural and ethnic identity, nationalism, the role of the arts in society and government, and so forth—that is, cultural politics broadly defined. Various forms of music within these media will be covered, and include concert music, traditional /social musics, and popular music.

Class meetings involve discussions of readings, musical scores when available, and screenings of brief segments of relevant films/other visual media (in translation when necessary). Evaluation will be based on individual and/or group presentation of assignments, in-class participation, and a research paper and final presentation. There are no exams.

**MUS 706-02 (formerly 606):
Seminar in Musicology: Music, Gender, and Sexuality**

Meeting Time: T R , 5:00 - 6:15pm

Instructor: Dr. Elizabeth Keathley - *Pre-requisite:* MUS 602 or permission of instructor

This seminar will engage historical, critical, and cross-cultural perspectives to consider the mutual relationships among music, gender, and sexuality. Questions to be explored include the following: What is the impact of gender on musical composition, performance, and reception? How does music help to constitute gender? Is there a relationship between gender and genre? Is sexual “orientation” reflected in musical composition? Does musical discourse purvey ideologies of gender? Are musical gender stereotypes consistent across cultural boundaries? Reading will include articles informed by cultural studies, feminist theory, queer theory, and ethnomusicology. Other course requirements include listening, participation in class discussion, and a substantial research paper that will also be presented orally.

Courses in Music Theory

MUS 510: Advanced Tonal Analysis

Meeting Time: M W F, 9:00 - 9:50am

Instructor: Dr. Greg Carroll - *Pre-requisite:* MUS 202 and 206

Your first two years of theory study introduced you to the principles governing the grammar of tonal music and introduced you to the standard tonal forms. This course is designed to deepen your understanding and appreciation of compositions written between 1700 and 1900, with emphasis on 19th century music. Composers represented include J. S. Bach, Mozart, Beethoven, Brahms, and Tchaikovsky, culminating in a complete examination of Franck's Violin Sonata. Classes will blend lecture, listening, and discussion. Two projects are required: a short analytical essay, and a longer analysis paper. Graduate students are required to present their papers to the class.

MUS 664: Post Tonal Theory

Meeting Time: T R, 2:00 - 3:15pm

Instructor: Dr. Adam Ricci - *Pre-requisite:* Passing score on graduate theory diagnostic exam.

This course will focus on the theory and analysis of music composed after the common practice—so-called “post-tonal” music. We will cover the basics of post-tonal theory—transposition & inversion, modes, set classes & their properties, serialism—then embark upon more advanced topics via readings of primary and secondary sources. We will read the work of theorists such as Morris, Lewin, Straus, Harrison, Roeder, Cohn, Hook, Buchler, & Gollin, and analyze music by composers such as Scriabin, Bartók, Schoenberg, Webern, Crawford, Messiaen, Milhaud, Poulenc, Dallapiccola, Carter, Crumb, Reich, Adams, and Adès. Students will deliver in-class presentations, take several quizzes, and complete a substantial analytical and/or theoretical project.

MUS 707-01 (Formerly 611):

Meeting Time: M W, 9:30 - 10:45am

Selected Topics in Theory: Schenkerian Analysis

Instructor: Dr. Guy Capuzzo - *Pre-requisite:* MUS 508 or equivalent, as well as a passing score on the graduate theory diagnostic exam.

This course is a hands-on introduction to the techniques of Schenkerian analysis. A solid command of tonal harmony is required; experience with species counterpoint is desirable. The course is time-consuming; there are regular graphing assignments, each of which must be completed slowly and with great care. However, the student who devotes considerable energy and thought to the class is virtually guaranteed to learn a great deal about the structure and expressive power of tonal music, because Schenker is rightly acknowledged as one of the most insightful and profound theorists/analysts of the twentieth century. In addition to creating voice-leading graphs, students will write brief response papers to assigned readings, perform figured and unfigured bass at the keyboard (these are not challenging in terms of piano technique), write a substantial “explication paper” on Schenker's analysis of Chopin's F Major Étude, and complete a final analytic project addressing a complete movement or complete piece.