OPTIONS in MUSIC STUDIES

For Advanced Undergrads and Grads

Courses offered by the MUSIC STUDIES DEPARTMENT
Spring 2015

For information on the Music Studies Department’s Post-Baccalaureate Certificates in Ethnomusicology, Musicology (Historical) and Theory and Post-Master’s Certificate in Music Theory Pedagogy please visit:

MUSICOLOGY/ETHNOMUSICOLOGY

MUS 343: MUSIC CULTURES OF THE WORLD
An introduction to a variety of non-Western music cultures toward the goal of understanding the roles music plays in human life. Geographical areas covered include Africa, East Asia, Southeast Asia, Eastern Europe and the Americas. Perspectives gained from the study of music cultures throughout the world are applied to explorations of musical experiences in students’ lives. Class consists of lecture, discussion, small group activities, directed listening, viewing of videotapes, and demonstrations of select traditions.

Instructor: Dr. James Ruchala
GE Core: GPR, GE Marker: GN
MWF 12:00-12:50

MUS 334: AMERICAN MUSIC
This course is a survey of music in America throughout the past two centuries and in contemporary life. We will explore many well-known genres of popular music as well as many traditions of subcultures within and around the United States. American music is both traditional and innovative, each generation incorporating new ideas that mix with older forms, often in surprising ways. This course will therefore not only look at distinct cultures but also at the intercultural interactions that have made American music so rich and exciting. The primary objectives of the course are to acquaint students with the diverse musical styles and genres of multicultural America, to broaden students’ understanding of music in the social and cultural life of the United States, and to encourage students to listen to and think critically about a wide variety of music.

Instructor: Dr. James Ruchala
GE Core: GHP
MWF 9:00-9:50
**MUS 486/686: TWENTIETH-CENTURY MUSIC**
This course examines the composers and their representative musical styles that emerged just before and during the 20th century. Topics studied and discussed will include impressionism, expressionism, primitivism, neo-classicism, nationalism, serialism, minimalism, and so forth. Three tests are given during the semester, and a research paper on a 20th-century musical topic is required. Graduate students will present their research papers to the class.

Instructor: Dr. Greg Carroll  
Prerequisites: MUS 333, or permission of instructor; MUS 602 recommended for grad students.

**MUS 495/665: HISTORY OF OPERA**
The course will cover major issues, genres, and composers in opera since circa 1600, with an emphasis on Italy (especially Verdi) and America (especially Philip Glass).

Instructor: Dr. Aaron Allen  
TR 11:00-12:15

**MUS 602: SEMINAR IN MUSIC RESEARCH AND WRITING**
Musical bibliography encompassing a range of print and electronic sources and databases. The course focuses on methods for researching and writing about music, including research papers, music criticism, and other genres.

Instructor: Dr. Joan Titus  
M 16:00-18:50

**MUS 606: THEORY AND METHODOLOGY IN ETHNOMUSICOLOGY**
This course introduces students to the history, theories and methods of ethnomusicology. The origins of the discipline will be traced from the 17th through 19th centuries to the creation of international ethnomusicology societies in the mid-20th century, to current 21st-century issues. The interdisciplinary nature of ethnomusicology will be emphasized by the class readings, which will draw from anthropology, folklore, historical musicology, religious studies, linguistics and cultural studies. Several small projects will complement theoretical discussions concerning various ethnomusicological problems such as fieldwork and transcription. Additionally, the student will have the opportunity to work on a final project on a topic of their choice.

Instructor: Dr. Gavin Douglas  
M 17:00-19:50

Prerequisite: MUS 602 (or 601) or permission of instructor
MUSIC THEORY

MUS 510: ADVANCED TONAL ANALYSIS
Your first two years of theory study introduced you to the principles governing the grammar of tonal music and the standard tonal forms. This course is designed to deepen your understanding and appreciation of compositions written between 1700 and 1900, with a particular 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.

Instructor: Dr. Greg Carroll
Prerequisite: MUS 202 and 206

MUS 611: ANALYSIS & PERFORMANCE
It is commonly assumed that analysis can aid (or is ultimately “for”) performance—that concepts and skills learned in an undergraduate theory curriculum can help a performer to create more persuasive interpretations. But how can one implement analytical findings in a realization of a piece? At the same time, every performance has the potential to teach us something new about a piece—in that sense, every performance entails analysis—but what exactly are we being told? In this seminar, we will attempt to answer these questions by reading widely in the literature on this subject, including both traditional analytical work that has implications for performance as well as more recent research that analyzes performances.

Instructor: Dr. Adam Ricci
Prerequisite: A passing score on the graduate theory diagnostic exam.

MUS 662: SCHENKERIAN ANALYSIS
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.

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

MUS 690: READINGS IN MUSIC THEORY
Music theory is not just Roman numerals and four-part voice leading. This course surveys the varied and multifaceted discipline of music theory, examining current and historical topics in the field. We will investigate how music theorists talk about musical meaning, rhythm & meter, the musical body, Schenkerian theory, musical geometry, sonata theory, pop-rock & jazz, and more. The class will be heavily discussion-based, with students leading discussions of and presenting on particular topics and journal articles. Students will leave the course with a thorough understanding of how the field of music theory defines itself and shall develop skills to engage critically with scholarly arguments.

Drs. Christopher White and Adam Ricci
Prerequisite: a passing score on the graduate theory diagnostic exam.
*The time and day of the class will be determined based on the schedules of the students who enroll, with priority going to M.M. Music Theory majors, for whom the class is required.

ENSEMBLES

MUP 377/677: OLD-TIME MUSIC ENSEMBLE
This ensemble will explore a variety of American vernacular music traditions and techniques. Repertoire will be driven by the interests of the participants but will consist of vocal and instrumental genres of the late 19th and early 20th centuries, including work songs, spirituals, ballads, jug band blues and dance music. Students will study traditional musical practices such as instrumental heterophony, learning melodies by ear, and “lined out” singing. The ensemble is open to all students, but “folk” instruments are preferred, including: voice, violin, viola, cello, bass, guitar, banjo, mandolin, ‘ukulele, steel guitar, flute, tin whistle, ocarina, accordion, concertina, dulcimer, and other instruments with instructor’s approval.

Instructor: Dr. Revell Carr