<table>
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<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
</table>
| 10am-1pm | DMA Topics  
*Prof Norman Carey*  
*MUS 71500 CRN15864 1CR*  
(11:30-1:00)  
Room 3491  
Seminar in Music History: Turn of the Century Opera and the Problem of Woman  
*Prof Chadwick Jenkins*  
*MUS 86400 CRN15874 3CR*  
Room 3389 | Introduction to Schenkerian Analysis  
*Prof Norman Carey*  
*MUS 74500 CRN15867 4CR*  
Room 3491 | Introduction to the Analysis of Post-Tonal Music  
*Prof Shaugn O'Donnell*  
*MUS 74100 CRN 15866 4CR*  
Room 3491 | Current Trends in Music Theory  
*Prof Joseph Straus*  
*MUS 84200 CRN15871 3CR*  
Room 3491 | Seminar in Music History: Music as Social Culture – The U.S. in the 1960s  
*Prof Jeffrey Taylor*  
*MUS 86600 CRN15876 3CR*  
(cross-listed with American Studies ASP 82000)  
Room 3491 |
|          | Seminar in Ethnomusicology: (Ethno)musicology and Social Theory  
*Prof Jane Sugarman*  
*MUS 83500 CRN16693 3CR*  
Room 3389 |                                                        |                                                            |                                                            |                                                                        |
| 2pm-5pm  | Seminar in Ethnomusicology: Regional Studies—Music of South Asia  
*Prof Peter Manuel*  
*MUS 88300 CRN15877 3CR*  
Room 3389  
History and Aesthetics of Film Music  
*Prof Royal Brown*  
*MUS 81502 CRN15869 3CR*  
(cross-listed with the Film Studies Certificate Program FSCP 81000)  
Room 3491 | Introduction to Musicology  
*Prof Allan Atlas*  
*MUS 70000 CRN15861 4CR*  
(1:30-4:30)  
Room 3389 | Seminar in Music History: Recent Critical Approaches to Musicology: Hermeneutics and Reception Theory  
*Prof Anne Stone*  
*MUS 86100 CRN 16690 3CR*  
Room 3389 |                                                        |                                                                        |
|          |                                                        |                                                            |                                                            |                                                        |                                                                        |
|          |                                                        |                                                            |                                                            |                                                        |                                                                        |
|          |                                                        |                                                            |                                                            |                                                        |                                                                        |
**MUS 84200 Current Trends in Music Theory**  Prof. Joseph Straus (3 credits). CRN Tuesday 10am-1pm. Room 3491. A survey of recent developments in the field of Music Theory. Topics may include transformation theory, neo-Riemannian theory, Klumpenhouwer networks, atonal voice leading, embodiment, theoretical approaches to jazz, rock, pop, non-Western, and early music, recent theories of tonal form, semiotics, chromatic harmony, gender and sexuality, analysis and performance, and perception and cognition. The course will feature guest lectures from within and outside CUNY.

Recent Critical Approaches to Musicology: Hermeneutics and Reception Theory

Hermeneutics, briefly, is the study of the conditions under which interpretation can take place, especially across a temporal span between artwork and receiver; reception theory focuses on how the reader or audience shapes the meaning of a work. These theories, which by now form part of the “history” of literary theory, have informed critical theory of the last half-century, and they give rise to a cluster of questions about how we understand music: does the musical work have a fixed meaning that we must uncover? Does a piece of music have as many meanings as it has listeners, and are all hearings equally valid? How do these philosophical questions impinge upon what we do as scholars? In this seminar we will read, and read about, some central texts in these closely-related critical disciplines, and examine ways musicologists have sought to incorporate them into recent scholarship. We will devote roughly equal time to considering theory and methodological questions on the one hand, and pieces of music from a wide span of history on the other. Literary readings will include works by and about Hans-Georg Gadamer, Hans Robert Jauss, Wolfgang Iser, Roland Barthes, E.D. Hirsch, and Stanley Fish, as well as some later critics of their work; musicology readings will include Carolyn Abbate, Karol Berger, Edward Cone, Bertold Hoeckner, Leo Treitler, and others. Music to be considered will take us from, at least, Machaut to Schoenberg. Requirements include weekly response papers, and a short final paper (10 pages) that explores how one might analyze a composer or composition of the student’s choice through the lens of one of these methodologies.