

## **PhD/DMA Programs in Music – Fall 2020 Course Descriptions**

### **MUS 84000: Disability Studies in Music – Professor Joseph Straus**

This course lies at the intersection of musicology/music theory and cultural disability studies, probing what each can learn from the other. We will read standard texts in cultural disability studies (Rosemarie Garland-Thomson, Lennard Davis, Tobin Siebers, and others) and a wide range of recent scholarship in music (including the recently published Oxford Handbook of Music and Disability Studies).

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### **MUS 71500: D.M.A Topics, Fall – Professor Jeff Nichols**

D.M.A. Topics consists of two courses designed as an introduction to graduate studies for D.M.A. students. The fall semester focuses primarily on analysis, looking forward to the D.M.A. First Exam given in the spring. The course will begin with a review of harmony and counterpoint and continue with form and phrase structure, harmonic rhythm, and some elements of set theory and serialism. We also examine some aspects of text/music relationships and elements of expression. Assignments will consist of analytical exercises and also analytical essays, which will help to focus on writing skills. The spring semester will focus on research skills, leading to a mock dissertation proposal as a final project.

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### **MUS 88550: New Music Laboratory – Professor Jason Eckardt**

Through collaborative experiments between composers and performers, new compositions will be created, realized, and collectively critiqued over the course of the seminar. In an open and inclusive environment, the rolls of performers and composers are encouraged to comeingle. Extended techniques, notation, historical precedents, improvisation, performance strategies, and our place(s) in the new music community will be explored. The semester will culminate in a public performance.

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### **MUS 86600: Late Beethoven – Professor Scott Burnham**

We will address the fabled late-style music of Beethoven, as well as discuss prominent views of artistic lateness as an aesthetic phenomenon. The primary musical compositions we will cover include the piano sonatas Opp. 101, 106, 109, 110, and 111; the cello sonatas Op. 102; the Diabelli Variations Op. 120 and the Bagatelles Op. 126; the Ninth Symphony and the Missa Solemnis; and the String Quartets Opp. 95, 127, 130 (including Grosse Fuge), 131, 132, and 135. Musical issues that arise from this repertoire notably include contrast and continuity, intimacy and voice, perceived comprehensibility, and a renewed commitment to fugue and variation. We will discuss critical takes on lateness and on Beethoven's late music in particular, by authors such as Theodor Adorno, Donald Francis Tovey, Joseph Kerman, Leo Treitler, Maynard Solomon, Richard Kramer, Edward Said, Daniel Chua, Joseph Straus, Stephen Rumph, Michael Spitzer, Mark Evan Bonds and others.

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### **MUS 84200: Comparative Analysis – Professor Kofi Agawu**

Study of analytical methodology through direct comparison of multiple analyses of the same composition. Regular exercises exploring thematic process, harmonic synopsis, paradigmatic association, topics and text-music relations in song. Examples drawn from tonal and post-tonal repertoires. Final project will be an analytical essay incorporating comparative perspectives.

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### **MUS 85900: Advanced Schenkerian Analysis – Professor William Rothstein**

This course will consist of practical work in analysis, supplemented by readings. We will focus on music that poses special difficulties: music with unusually thick or unusually thin textures; fugue and related genres; music of the middle and late nineteenth century. There will be weekly analysis assignments and a final presentation.

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**MUSIC 71200: Research Techniques in Ethnomusicology – Professor Jane Sugarman**

This course provides an introduction to ethnomusicological research through an examination of classic and contemporary scholarship in the field. Weekly readings will trace an intellectual history of the field from late 19th-century writings up through a selection of current issues. Assignments will include weekly readings, weekly response papers or oral reports, and a final paper that critically assesses research on music in one world area or related to one theoretical topic. This course is required of students concentrating in ethnomusicology, but students in other programs are welcome as well. Permission of instructor required.

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**MUS 86400: Critical Perspectives on U.S. Musical Theatre – Professor David Savran**  
**Cross-listed with THEA 85300**

Developed in the United States in the late nineteenth century, the Broadway musical has long been the most influential, adaptable, and category-defying theatrical form. This course will trace its genealogy and analyze its role in mediating between popular and elite cultures. We will pay special attention to the musical's relationship to other genres and media, its role in consolidating U.S.-American identities, its seemingly magical power to thrill and enrapture, and its status as a lightning rod for anxieties swirling around cultural legitimation in the U.S. We will also consider musical theatre as a global practice, looking at its European connections in the early twentieth century and its status today as world theatre.

The readings will focus on the history and historiography of the musical, from *Show Boat* (1927) to the works of Stephen Sondheim and *Hamilton* (2015), with critical analyses of music, text, performance, and reception. New scholarship—on the sociology of performance, orientalism, critical race theory, gender, and queer spectatorship—will be emphasized. The course will highlight musicals that have been particularly adept at challenging generic boundaries, including *Lady in the Dark*, *South Pacific*, *West Side Story*, and *Sunday in the Park with George*. Final grades will be determined by participation in seminar, three written reports, and a final paper.

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**MUS 82500: History of Theory I – Professor Ruth DeFord**

This course focuses on four broad issues in music theory from ancient times to ca. 1600: (1) concepts of pitch, including interval measurement, tuning systems, *musica ficta*, and the chromatic and enharmonic genera; (2) mode; (3) counterpoint; and (4) rhythm. It emphasizes conflicting opinions, both among early theorist and among their modern interpreters, with the objective of discovering the (often unstated) assumptions that underlie these conflicts. Relationships of theory to composition and performance practice are also considered.

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**MUS 70000: Introduction to Musicology – Professor Anne Stone**

An introduction to the discipline and practice of musicology. The emphasis will be on developments since the 1990s; in the second half of the course, we will explore some literature from outside the discipline that has influenced recent musicological thinking.

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**MUS 88500: Seminar in Composition – Professor David Schober**

Weekly seminars will address issues in analysis, performance, notation, and aesthetics in twentieth- and twenty-first-century music. Topics will be guided by the research interests of members of the class. Among the creative goals of the seminar is a new composition to be performed by a visiting ensemble in the spring semester.

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### **MUS 83200: Music In/On the Internet – Professor Eliot Bates**

There are two primary ways that we think of music being in or on the internet. The first is how the internet serves as a medium for the circulation of music—a history that begins pre-mp3 (and pre-internet) with tracker communities and Usenet and today encompasses algorithmic, data-driven distribution platforms for both “massless” audio files and physical music commodities. The second is how the internet functions as a site or place for social interaction about and around music—from fandom to producer communities. But how can a medium also be a site or place?

In this seminar we will analyze the interrelatedness and friction between both formations, historically and in the present. In addition to considering case studies, we will analyze extant methods and theories for conducting ethnographic research to prepare us to investigate phenomena ranging from platform infrastructures to viral memes to livestreamed concerts to esoteric message forums to fan communities (on divergent social media platforms). Throughout the semester, we will consider one of the biggest questions that faces researchers of music in/on the internet: to what extent is online music revolutionary or disruptive (catchphrases within high tech industries and venture capital firms), rather than an extension of longstanding local, regional, national, economic, and/or sociomusical practices?

*Note: formal knowledge of music is not a prerequisite for taking this class. Open to non-music majors.*

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### **MUS 88200: Sound in Society – Professor Eliot Bates**

This seminar provides an introduction to the field of Sound Studies: both the conceptual frameworks as well as practical techniques. We will begin with an overview of the field at its inception in 2004 through a consideration of the formative work of Trevor Pinch, Karin Bijsterveld, Steven Feld, and R Murray Schafer. Subsequent weeks will cover more contemporary approaches through topics such as historical soundscapes, sounding the animal world, noise and silence in philosophy, the engineering of sound, noise and sound art, the politics of noise abatement ordinances, architectural acoustics, and synesthesia research in cognitive psychology. In addition to writing and talking about sound, the seminar will also entail working with and through sound, and creating a soundscape that articulates the critical work we read about.

*Note: formal knowledge of music or sound recording/editing is not a prerequisite for taking this class. Open to non-music majors.*

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### **MUS 84300: Quantitative and Qualitative Approaches to Studying Musical Performance – Professor Johanna Devaney**

This seminar will examine quantitative and qualitative approaches to studying musical performance that are drawn from the fields of computer science, psychology, sociology, anthropology, and philosophy; with a particular focus on the way that these approaches are applied in music theory, musicology, ethnomusicology, and sound studies. The seminar will also discuss the role of technology in mediating musical performance and issues related to understanding listeners’ responses to musical performances. Throughout the semester, students will be assigned both survey and research articles to read and summarize for each other. Students will also be asked to write a series of reflections on musical performances of their own choice, which they will be asked occasionally to present to each other. For their final project, students will produce a study of performance practice in their choice of musical tradition. In addition to a written report, the students will be required to present the results of their study in the seminar.

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