

PhD/DMA Programs in Music – Fall 2021 Course Descriptions

MUS 88400: Seminar in Ethnomusicology; Spanish Caribbean Musical Cultures in the Caribbean and New York – Professor Benjamin Lapidus

This course will explore the rich musical cultures of Cuba, Puerto Rico, and The Dominican Republic as well as their New York-based extensions. Class reading will cover transcription/analysis, important historical and ethnomusicological studies, as well as other works that focus on the intersection of music, race, ethnicity, and gender in the region. Throughout the semester, we will have listening/viewing exercises, student presentations on readings and recordings, and some short writing assignments. A final term paper will be due at the conclusion of the semester.

MUS 71500: D.M.A Topics, Fall – Professor Norman Carey

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.

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 comingle. 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.

MUS 88500: Seminar in Composition – Professor Jeff Nichols

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.

MUS 86200: Seminar in Musicology; Writing About Music – Professor Scott Burnham

This course will explore the ways that both specialists and non-specialists have written about music over the past few centuries. On the specialist side, we will sample selected writings by performers, scholars, music biographers, and journalistic critics. On the non-specialist side, we will read accounts of music in novels and poems. Issues to be discussed will include sources of critical authority, the practice and study of ekphrasis, and the use of mimetic effects and metaphor.

MUS 74600: Seminar in Music Theory; Models and Elaborations – Professor Poundie Burstein

This course introduces the specific strategies of Schenkerian analysis and other models and metaphoric tools used for representing tonal music, along with an exploration of the underlying concepts and issues surrounding such analytic representations. Assignments involve analyses of works and excerpts of works, along with discussions of readings from the scholarly literature. Students entering this class should have a background in undergraduate tonal harmony.

MUSIC 84100: Seminar in Theory/Analysis; Topic Theory – Professor Kofi Agawu

Rejecting the ostensible neutrality of musical material, topic theorists seek out sedimentations of style, history, pedagogy, convention and affect in music's sounding forms and speculate on their piece-specific disposition. In this seminar, we will explore some of the analytical issues raised by topic theory drawing on the writings of Ratner, Allanbrook, Caplin, Hatten, Mirka, Monelle and Plesch, among others. A substantial analytical essay informed by topic theory will be required of all participants.

MUS 84200: Seminar in Theory; Current Trends in Music Theory – Professor Joseph Straus

A survey of recent developments in the field of Music Theory. Topics may include transformation theory; neo-Riemannian theory; atonal voice leading; theoretical approaches to jazz, rock, pop, non-Western, and early music; theories of tonal form; topic theory; partimenti; chromatic harmony; race, gender, sexuality, and disability; analysis and performance; perception and cognition. The course will feature guest lectures from within and outside CUNY.

MUS 83200: Seminar in Ethnomusicology; Social Life of Technologies – Professor Eliot Bates

The Social Life of Musical Technologies explores the technology studies wing of the field of science & technology studies (STS). It also provides an introduction to the study of music technologies, including (but not limited to) musical instruments, recording technologies and recorded media. Thus, this class will demonstrate how STS theories and methods and a broader interdisciplinary interest in material culture studies can be applied to the study of musical topics, and how music-related technologies are an ideal case study for STS and contribute to it a nuanced consideration of interfaces and aesthetics. The class is organized into five streams: 1) Theorizing technology: perspectives from STS; 2) Organology and the technologies of musical instruments; 3) Audio recording: technologies, labor and production; 4) Recorded media; 5) Ecologies and economies: the ethics of music/sound technology.

MUS 82950: Seminar in Ethnomusicology; Dissertation and Proposal Writing in (Ethno)musicology – Professor Eliot Bates

This seminar will be run as a workshop that provides advanced students with a structured environment in which to draft and refine their dissertation proposal, as well as to prepare applications for fellowships for field research or dissertation writing. It is open to students in the ethnomusicology and musicology programs, as well as DMA students who are writing a historical or ethnographic (rather than music analytical) dissertation. Students beginning to write their dissertations are also welcome. Participants will refine their skills in drafting and revising academic prose for a multidisciplinary and cross-regional readership, as well as in oral presentation of their arguments and findings. We will also discuss a variety of issues that arise in (ethno)musicological research and writing, such as developing an authorial voice, identifying appropriate literature within which to situate one's study, research design, and use of specific research methodologies. The class will focus on peer review, in which students evaluate and critique each others' drafts. Level II students should enroll as a for-credit course, and Level III students as auditors. Permission of instructor required for enrollment.

MUS 84300: Seminar in Music Theory – Professor William Rothstein

This seminar surveys the musical and poetic forms, harmonic languages, and rhythmic conventions of operas from Mozart's *Don Giovanni* to Puccini's *La bohème*. Excerpts by Verdi, Wagner, and Gounod will also be studied. Each student will present on a scene or act not studied in class. Students should have a strong background in undergraduate-level theory.
