

PhD/DMA Programs in Music

Spring 2019 Course Descriptions

MUS 71500: D.M.A. Topics (Spring) – Professor Sylvia Kahan

The second semester DMA Topics course will focus on the various types of scholarly writing encountered by performers in doctoral work and beyond. In addition to reading and analysis/discussion of writing on music from multiple genres by both scholars and performers, weekly writing assignments will include in-class writing, evaluation of classmates' work, and ongoing work on longer assignments. These will include samples of: program notes, encyclopedia articles, pre-concert talks, and mock dissertation proposals, among other writing assignments. The course also serves as a continuing review of bibliography and research techniques as needed.

MUS 89200: Composers Forum – Professor Jeff Nichols

The Composers Forum is a series of meetings on topics of interest to composers. There will be guest composers and performers; presentations by students on their own work and discussions of technical, musical and professional issues in contemporary composition.

MUS 84600: Seminar in Theory: Analysis of Post Tonal Music II – Professor Joseph Straus

We will look closely at selected works from the modernist, post-tonal canon (works by Schoenberg, Berg, Webern, Stravinsky, Bartók, Crawford, Dallapiccola, Gubaidulina, Saariaho, Adès), roughly one work per class meeting. We will read in the extensive secondary analytical literature on these works, both to master the analytical methodologies and to evaluate the theoretical controversies. Prerequisite: a course in basic post-tonal theory or the equivalent.

MUS 88400: Studies in World Music: Music and Society in Cuban, Puerto Rican, Dominican, and New York Latin Cultures – Professors Peter Manuel and Ben Lapidus

This seminar explores the music cultures of Cuba, Puerto Rico, the Dominican Republic, and their diasporic communities in New York and elsewhere. Genres covered will include Afro-Cuban and Afro-Puerto Rican traditional musics, *décima*-based genres, 19th-century contradanza and danza styles, commercial popular dance musics (including, e.g., merengue, bachata, Cuban *son*, and the pan-regional genres salsa and reggaeton), and early-twentieth-century Cuban art musics. Dynamics of race, gender, creolization, and diasporic interactions will be recurring themes. The course will address both socio-musical and formal aspects of music, although students lacking background in music analysis will also be accommodated. Grades will be based on a term paper, an analysis assignment (or equivalent substitute), individual class reports on readings and/or other materials, and class notes. While many readings will be on Blackboard, we will also be reading much of Robin Moore's *Music & Revolution: Cultural Change in Socialist Cuba*, of his *Nationalizing Blackness: Afrocubanismo and Artistic Revolution in Havana, 1920-1940*, and substantial portions of Ned Sublette's *Cuba and its Music*.

MUS 82500: History of Theory I: Aristoxenus to Zarlino – 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 theorists 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.

MUS 81502: Performance Practice: Baroque – Professor Raymond Erickson

This course, intended for performance majors at the doctoral level, is designed to provide students with the following:

1. A broad, basic knowledge of the contexts and conventions of musical performance during the period 1600-1750, with particular emphasis on the music of J.S. Bach;
2. Acquaintance with the development of musical instruments during the period;
3. Acquaintance with the principal pedagogical publications of the period as well as current bibliography dealing with performance practices 1600-1750;
4. Acquaintance with a wide range of specific performance-practice issues of current interest, especially, but not only, documented in the leading journal of the field, *Early Music*;
5. Practical knowledge of how to apply historically-documented performance practice techniques in their own performances on modern instruments;
6. Elementary knowledge of and experience in improvisation (unwritten ornamentation, cadenzas, preludes, etc.) as employed by performers active during the period under study;
7. Experience in formally documenting sources (in the manner required for a dissertation).

The course will be comprised of introductory lectures, class reports, in-class performances and coachings, a bibliographic assignment, and a final paper.

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 84200: Seminar in Theory/Analysis: Analysis of African Rhythm – Professor Kofi Agawu

Hands-on exploration of the rhythmic structure of African music, drawing on the theories of Anku, Arom, Burns, Locke, Kubik, Lerdahl and Jackendoff, Nzewi, Pressing, Temperley, and Toussaint. Topics include speech rhythm, time-line patterns, polyrhythm, and the art of lead drumming. Repertory items chosen from the Côte d'Ivoire, Ghana, Nigeria, Uganda, the Central African Republic, and the Democratic Republic of the Congo. Regular exercises in transcription and analysis, supplemented by critical evaluation of influential theories. A term paper will be required.

MUS 86400: Seminar in Musicology: Advanced Writing Workshop From Paper to Article – Professor Anne Stone

This course has a simple goal: that you make significant progress turning an existing seminar paper into a publishable article. In order to achieve this goal, we will do three kinds of things in tandem. First, we will read recently published articles in musicology, focusing on those that have won prizes, analyzing their writing and structure to figure out what made them successful. Second, we will each establish and stick to a schedule of writing and revising, and we will devote a fair amount of seminar time to critiquing each other's drafts in the manner of a writing workshop. Third, we will read some literature about the writing process to gain whatever insights might be offered.

MUS 84300: Seminar in Theory/Analysis: Schenker II – Professor William Rothstein

A continuation of Introduction to Schenkerian Analysis ("Schenker 1"). Repertoire will range from Bach to Chopin. Weekly assignments in graphing will be supplemented by readings and a final presentation.

MUS 71000: Proseminar: Teaching Music – Professor Anne Stone

In this course we will explore teaching strategies and discuss prominent pedagogical issues across the range of disciplinary areas in music, with an emphasis on teaching courses in music appreciation, musicianship, Western music theory and history, world music cultures, music in specific world areas, and performance. The course is team-taught by faculty members in the musicology, ethnomusicology, theory, and performance programs, joined by current and recent teaching fellows who have taught in the CUNY system. It is required of all first-year Graduate Center Fellows; however, all students in the Music Programs are welcome to register.

MUS 86500: Seminar in Musicology – Chopin

This seminar will explore the music of Chopin as well as recent critical and analytical approaches to the composer and his music. Themes we will take up include vocalicity in his instrumental music, the translation of dance forms such as mazurka and polonaise, gender implications of his music and its reception, Polish aspects of his music and its reception, and the nature of the pianism in his work. We will also contrast the design features of his small forms, such as the Preludes, with those of his much larger forms, such as the Ballades. Scholars whose work we will consult include Jeffery Kallberg, David Kasunic, Eric McKee, Barbara Milewski, James Parakilas, John Rink, William Rothstein, Jim Samson and others.
