

PhD/DMA Programs in Music

Spring 2020 Course Descriptions

MUS 71500: D.M.A. Topics (Spring) – Professor Anne Stone

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 presentations by students on their own work, occasional guests, and discussions of technical, aesthetic and professional issues in contemporary composition.

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 83100: Seminar in Ethnomusicology: Readings in Musical Ethnography – Professor Jane Sugarman

In this seminar we will read a selection of recent monographs in ethnomusicology in occasional alternation with pertinent background readings. One course goal will be to take a measure of current topics and approaches in the field and evaluate the state of ethnomusicological research. Another will be to use these monographs to consider approaches to researching and writing a book- (AKA dissertation-) length study, including research design and theoretical framework, analysis of materials gathered during research, writing strategies and authorial "voice," and issues of representation and ethics. Before the course begins, I will circulate a list of monographs from which we will select the final reading list. Students will be asked to respond to each week's reading assignment by posting on a Blackboard discussion thread. The final project will consist of drafting a mock (or real) research proposal. Permission of instructor required.

MUS 84200: Seminar in Theory/Analysis: Studies in Musical Semiotics – Professor Kofi Agawu

A brisk introduction to the field of musical semiotics followed by a series of analytical exercises and critical commentaries. Topics include music and/as language, iconicity, introversive versus extroversive semiosis, paradigmatic analysis and musical narrative. A final paper will be required.

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

A practicum on Heinrich Schenker’s analytical method, focusing on instrumental music from Bach to Chopin and Brahms. Weekly analysis assignments will be supplemented by readings. In the last weeks of the semester, each student will make an oral presentation on a piece chosen by the student and approved by the instructor.

MUS 84100: Seminar in Theory/Analysis: Analysis of Pop and Rock Music – Professor Mark Spicer

This seminar will offer an intensive study of the myriad stylistic trends in pop and rock music that have emerged over roughly the last sixty years, what might be described as the “post-Beatles” era, with particular focus on the 1970s and 1980s. A wide range of issues in the analysis of recorded popular music will be addressed, including: (1) the inadequacies of traditional music notation in conveying this music graphically; (2) the pros and cons of applying techniques normally reserved for the analysis of Western art music to popular music; and (3) the problems inherent in locating “meaning” in pop and rock songs. Our central text will be David Temperley’s *The Musical Language of Rock* (Oxford, 2018), but along the way, we will explore the rapidly growing body of scholarship in popular music analysis. Coursework will involve weekly reading and listening assignments, weekly short papers in response to the reading and listening, and a substantial final conference-style paper (which may take many shapes or forms, but typically students will present close analyses of a song or group of songs of their own choosing). Limited to doctoral students in music, or with special permission of the instructor.

MUS 84600: Seminar in Theory: Stravinsky’s *Rite of Spring* – Professor Joseph Straus

The principal focus of this class will be close, theory-based analysis of the music of *The Rite of Spring*: harmony, melody, texture, timbre, rhythm and meter, form. Along the way, we will also consider the dramatic scenario, the numerous and varied choreographies, the compositional sketches, the performance traditions, political and aesthetic issues, and issues of race, gender, and disability.

MUS 86500: Seminar in Musicology: Haydn and the Reception of the Classical Style – Professor Scott Burnham

Through an engagement with various key genres of Haydn’s music—symphonies, string quartets, keyboard sonatas, and sacred vocal music—the seminar will address recent scholarly and critical views of the origin, aesthetics, reception, and historiography of the Viennese Classical Style. Authors we will read include Tom Beghin, Mark Evan Bonds, Leon Botstein, Daniel Chua, Emily Dolan, Jacob Friedman, Floyd Graves, Hans Keller, Melanie Lowe, Nicholas Mathew, Charles Rosen, Elaine Sisman, W. Dean Sutcliffe, Donald F. Tovey, and James Webster.

MUS 81502: Performance Practice: Baroque – Professor Gwendolyn Toth

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

1. An in-depth understanding of what performance practice means and why we study it;
2. Knowledge of the conventions of musical performance during the period 1550-1800, with emphasis on the changes from Renaissance to early baroque, early baroque to high baroque, and high baroque to early classical;
3. Acquaintance with the development of musical instruments, music printing, and musician status, as well as changing audiences, during the time frame;
4. Acquaintance with the first-hand sources of principal pedagogical publications of the period as well as current bibliography dealing with performance practices 1550-1800;
5. An understanding of the hierarchy of applying performance practice principles (rhetoric, phrasing, ornamentation, improvisation, instrumentation) in different periods from 1550-1800;
6. An in-depth examination through critical listening to applications of performance practice in today's concert world internationally;
7. Experience in formally documenting sources (in the manner required for a dissertation);
8. Sufficient knowledge of performance practice principles to run an early music ensemble/collegium.

The course will be comprised of introductory lectures, two area-specific (keyboard, winds, strings, voice) short papers, in-class listening and discussion, and a final major paper.

MUS 86100: Seminar in Musicology: Adorno on Music – Professor Chadwick Jenkins

This course will examine the writings and thought of critical theorist Theodor W. Adorno. While the emphasis will be on his many monographs and essays pertaining to music, we will read those works within the context of the larger scope of his thought. Thus, we will also read substantial portions of the *Dialectic of the Enlightenment* (co-authored with Max Horkheimer), and a few passages from *Negative Dialectics*, and *Aesthetic Theory*. Our emphasis, chronologically, will be on his work from the 1920s to the 1940s. Topics of discussion will include: the nature of "truth content" as a heuristic for understanding and evaluating musical works; the social nature of musical material; the role of form (in both the Kantian sense and with respect to structure); the political use (and abuse) of music; Adorno's understanding of mimesis and mediation; the role of musical analysis in Adorno's thought; the position of music within the administered society; the problems surrounding the image of music as an emblem of emancipation; and the notion of "failure" as a critical tool for investigating music.

In conjunction with the writings of Adorno, we will also examine excerpts from the works of Max Horkheimer, Walter Benjamin, Karl Marx, GWF Hegel, and György Lukács insofar as Adorno draws on and critiques their ideas. Selected essays and books from the secondary literature will also be assigned. Students will be asked to prepare short responses to selected readings that will be shared and discussed with the class as a whole. Furthermore, students will write one short paper that presents an "Adornian" critique of a piece of music of the student's choosing and one long paper on a topic chosen by the student in conference with the instructor.

MUS 81504: Performance Practice: 20th-21st Century – Professor Alan Feinberg

This course will focus on the different performance practices and performance styles related to the historical development of Western Classical music as it has unfolded in the last 120 years. There will be an emphasis on the varying relationship between musical notation and performance legacies, nationalistic schools of playing, as well as some first-hand accounting of a number of 20th century composers playing, coaching, and esthetic points of view. The class will include some ad hoc performances.
