

Music Classes CUNY Graduate Center
SPRING 2022 Edition November 12, 2021

	Monday	Tuesday	Wednesday	Thursday	Friday
10am-1pm (unless otherwise noted)	<p><u>Composers Forum</u> MUS 89200 CN 1CR ROOM 3389 <i>Bruce Saylor</i> HYBRID</p>	<p><u>Seminar in Musicology: Nineteenth-Century Song Cycle</u> MUS 86700 CN 3CR ROOM 3491 <i>Scott Burnham</i> REMOTE/ONLINE</p>	<p><u>Performance Practice: Baroque</u> MUS 81502 CN 3CR ROOM 3491 <i>Gwendolyn Toth</i> IN PERSON</p> <p><u>Seminar in Ethnomusicology: Music, Politics, and Society in Southeast Europe</u> [Prerequisite: Instructor's permission] MUS 88400 CN 3CR ROOM 3389 <i>Jane Sugarman</i> HYBRID</p>	<p><u>Seminar in Theory/Analysis: African Tone Systems</u> [Prerequisite: Instructor's permission] MUS 84700 CN 3CR ROOM 3491 <i>Kofi Agawu</i> REMOTE/ONLINE</p>	
2pm-5pm (unless otherwise noted)	<p><u>Performance Practice: 20th-21st Century</u> MUS 81504 CN 3CR Room 3491 <i>Alan Feinberg</i> IN PERSON</p>	<p><u>Seminar in Ethnomusicology: Field Methods in Ethnomusicology and Sound Studies</u> MUS 83200 CN 3CR ROOM 3491 <i>Eliot Bates</i> IN PERSON</p> <p><u>Seminar in Musicology: Advanced Writing Workshop: From Paper to Article</u> MUS 86400 CN 3CR ROOM 3389 <i>Emily Wilbourne</i> IN PERSON</p>	<p><u>DMA Topics</u> MUS 71500 CN 1CR 2:00-3:30pm ROOM 3389 <i>Anne Stone</i> HYBRID</p>	<p><u>Seminar in Theory: Analyzing Post Tonal Music</u> [Prerequisite: For non GC students. By permission of instructor.] MUS 84500 CN 3CR ROOM 3491 <i>Joseph Straus</i> REMOTE/ONLINE</p>	
Evening	<p><u>Seminar in Theory/Analysis: The Beatles</u> MUS 85400 CN 3CR 6:30-9:00PM ROOM 3491 <i>Mark Spicer</i> IN PERSON</p>			<p><u>Proseminar: Teaching Music</u> MUS 71000 CN 1CR 5:30-7:30PM ROOM 3491 <i>Eliot Bates</i> HYBRID</p>	

PhD/DMA Programs in Music – Spring 2022 Course Descriptions

MUS 81502: Performance Practice: Baroque – Professor Gwendolyn Toth

This course, intended for performance majors at the doctoral level, is designed to provide students with an in-depth understanding of what performance practice means and why we study it. Specific course content includes 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. Students will also gain acquaintance with the development of musical instruments, music printing, and musician status, as well as changing audiences, during the time frame. First-hand sources of principal pedagogical publications of the period will be used to the extent possible. Students should gain an understanding of performance practice principles (rhetoric, phrasing, ornamentation, improvisation, instrumentation) in different periods from 1550-1800; but equally, will examine applications of performance practice in today's modern concert world internationally through critical listening. Students should attain sufficient knowledge to run an early music ensemble/collegium or teach a beginning course on historical performance. The format of the course will include introductory lectures, extensive readings, occasional assigned practical written exercises, in-class listening and discussion, area-specific (keyboard, winds, strings, voice) papers comparing recorded modern performances, and a comprehensive final exam.

MUS 84700: Seminar in Theory/Analysis: African Tone Systems – Professor Kofi Agawu

Exploration of the tone systems used in selected idioms of African music. Regular exercises in transcription and analysis to assemble 'tone banks' and to establish syntactical routines. Readings from Blacking, Kubik, Fūrniß, Arom, Burns, Euba, Scherzinger, and Omojola supplemented by guest lectures. A substantial final paper will be required.

MUS 84500: Seminar in Theory: Analyzing Post-Tonal Music – Professor Joseph Straus

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

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 Bruce Saylor

The Composers Forum explores technical and aesthetic issues in contemporary composition, primarily through presentations by students of their own work and open discussions of repertoire chosen by the participants.

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 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 (depending on safely measures) and group projects examining the many styles, trends and performances that occurred during this period.

MUS 86700: Seminar in Musicology: Nineteenth-Century Song Cycle – Professor Scott Burnham

This seminar will cover songs and song cycles in 19th-century Western music, primarily (but not exclusively) those based on German poetry. Featured composers include Clara and Robert Schumann, Fanny Hensel, and Franz Schubert. The first unit of the seminar will study multiple settings of the same text by different composers. We will then consider settings by one composer of different texts by the same poet (as in Hensel's settings of poems by Lenau, or Schubert's of Heine). Finally, we will look into the meaningful grouping of songs into the same opus, exploring the ways and means of the Romantic song cycle.

MUS 88400: Seminar in Ethnomusicology: Music, Politics, and Society in Southeast Europe – Professor Jane Sugarman (Hybrid)

An examination of relationships between music, politics, and issues of social identity in southeastern Europe over the past century. The course is designed to provide an overview both of prominent musical genres of the region and of theoretical approaches to studying the politics of culture. We will address major historic genres of urban and rural music, official and unofficial socialist genres, and recent music in both folk and popular styles, with a focus on Romania, Bulgaria, former Yugoslavia, Albania, Greece, and Turkey. Class units will focus on the role of music in the construction and negotiation of gendered, religious, national, and class identity; its place in modernization projects, socialist policy, and European Union integration; its use during the Yugoslav wars and their aftermath; and its circulation within the transnational "world music" market. Special attention will be given to recent scholarship applying approaches from postcolonial theory and theories of racialization to the region's public culture. Assignments will include weekly response papers and a final term project.

*****Permission of instructor required*****

MUS 85400: Seminar in Theory/Analysis: The Beatles – Professor Mark Spicer

This seminar will offer an in-depth study of the music of the Beatles. Using Walter Everett's *The Beatles as Musicians* as our central reference, we will trace the group's stylistic development, song by song and album by album, from their earliest days as the Quarrymen through their swan song *Abbey Road*. Our primary focus will be on analyzing the substance of the recordings themselves – that is, we will explore issues of form, harmony and voice leading, rhythm and groove, performance practice, text-music relations, timbre, recording technology, and so on – and yet we will also take time to consider the profound influence that the Beatles have had, and continue have, in shaping not only the landscape of pop and rock music, but our postmodern world itself.

MUS 83200: Seminar in Ethnomusicology: Field Methods in Ethnomusicology & Sound Studies – Professor Eliot Bates

This seminar provides practical training for fieldworkers in the practice of ethnographic research, especially for projects that entail a music-sonic-cultural component. Topics that may be covered include: understanding and defining the “sites” of research; taking ethnographic field notes; the basics of audio, still photo, and video documentation of ethnographic observations (including elements of both capture and editing/processing); managing digital data; the design and implementation of interviews; the elements of IRB proposals; online ethnography; and issues of ethics and risk as they relate to fieldwork.

*****Instructor Permission Required*****

MUS 86400: Seminar in Musicology: Advanced Writing Workshop From Paper to Article – Professor Emily Wilbourne

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.
