

DEPARTMENT OF MUSIC AND DANCE
GRADUATE COURSES
2017- 2018
(6/16/17 edition)

Please note: Some of the courses listed below may not be on SPIRE and/or you may find them on SPIRE w/ different room assignments. This Annotated Guide represents the department's latest understanding of courses, days, times and credits. Because the Registrar's Office is so busy, it may take several weeks for the new information to appear on SPIRE.

CONDUCTING

All graduate conducting courses are by arrangement with the instructor.

Fall 2017

Music 697C Seminar in Choral Conducting I (2 credits)

Thornton

See instructor for Day/Time

An intensive study of applied conducting and choral rehearsal techniques. Emphasis is placed on score study, score reading, rehearsal planning and preparation, and on strengthening the aural and gestural skills of the conductor. The rehearsal techniques component of the course will cover such topics as the choral warm-up, ensemble diction, and exercises to develop choral sound specifically appropriate to the repertoire of various style periods and composers.

Music 697E Seminar in Choral Conducting III (2 credits)

Thornton

See instructor for Day/Time

A continuation of Music 697D.

Music 697 I/Sec 2 Advanced Instrumental Conducting (3 credits)

Westgate/Anderson

Tuesday and Thursday, 9:30-10:45 (conference room)

This course is designed as a pedagogy and repertoire seminar for graduate wind conducting majors, but may be taken by other graduate students with instructor permission. This course is primarily dedicated to develop: 1) advanced physical conducting techniques, 2) methods for programming at the middle school, high school, and collegiate levels, 3) an advanced knowledge of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire, and 4) teach advanced score study methodologies and techniques.

One large project with a paper and multimedia presentation are required, as well as frequent in-class debates and ad hoc assignments centered on current trends in conducting pedagogy and music education. This course usually has one or two lab sessions outside of the normal meeting time where students conduct various ensembles.

Finally, this course deals with trends in secondary schools, colleges, and universities as they pertain to wind band program development, recruiting, and management. A primary objective for this course is to prepare MM wind conducting students for future doctoral study in conducting, secondary teaching, or university teaching.

Music 697N Seminar in Wind Conducting (2 credits)

Westgate

See instructor for Day/Time

This course is designed only for MM wind conducting majors in their first semester of applied study. Applied lessons in conducting will focus on all aspects of conducting skills, with emphasis on score reading, sight singing, score study, history of the wind and percussion genre, and development of physical conducting techniques.

Music 697 P Seminar in Wind Conducting (2 credits)

Westgate

See instructor for Day/Time

This course is designed only for MM wind conducting majors in their third semester of applied study. This course is a continuation of MUS697N and O.

Spring 2018

Music 697D Seminar in Choral Conducting II (2 credits)

Thornton

An intensive study of applied conducting and choral literature. A continuation of the conducting skills learned in Music 697C. The choral literature component of the course will survey a broad range of repertoire from Gregorian chant, major works with orchestra, and choral miniatures.

Music 697F Seminar in Choral Conducting IV (2 credits)

Thornton

A continuation of Music 697E.

Music 697 I Advanced Instrumental Conducting (3 credits)

Westgate/Anderson

Tuesday and Thursday, 9:30-10:45 (conference room)

This course is designed as a pedagogy and repertoire seminar for graduate wind conducting majors, but may be taken by other graduate students with instructor permission. This course is primarily dedicated to develop: 1) advanced physical conducting techniques, 2) methods for programming at the middle school, high school, and collegiate levels, 3) an advanced knowledge of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire, and 4) teach advanced score study methodologies and techniques.

Music 697O Seminar in Wind Conducting (2 credits)

Westgate

This course is designed only for MM wind conducting majors in their second semester of applied study. Applied lessons in conducting will focus on all aspects of conducting skills, with emphasis on score reading, sight singing, score study, history of the wind and percussion genre, and development of physical conducting techniques.

Music 697 Q Seminar in Wind Conducting (2 credits)

Westgate

This course is designed only for MM wind conducting majors in their fourth semester of applied study. This course is a continuation of MUS697N and O.

PIANO

Music 592K Survey of Keyboard Chamber Music (2 credits)

Vonsattel

TBA: See Instructor

This is a survey of the core repertoire of keyboard chamber music and its evolution. The course begins with the Haydn piano trios and proceeds chronologically, ending with the Bartók Sonata for Two Pianos and Percussion. Materials will be on reserve or available in pdf files. Coursework consists of a major collaborative paper and oral presentation on a broad topic (e.g., comparison of the slow movements of the Brahms piano quartets).

MUSIC HISTORY

Fall 2017

MUS 502: Haydn, Mozart Beethoven (3 credits)

May

May be used for the Graduate Music History “Common Core” Requirement

Tu 5:30PM - 7:45PM, FAC 157

Taking the Enlightenment as its point of departure, this course shows connections between ideals of the age and the roughly contemporaneous Classical Style in music. It explores how the quest for a rational, scientific, and objective understanding of the world and its social structures related to musical forms, and genres (such as the sonata, the symphony, the string quartet, and opera buffa), changes in opera roles and plots (ordinary characters interact with upper classes), and tonal and thematic treatment. The course aims to present a survey of the major genres, forms, and styles associated with the period as well as more detailed explorations of the individualized ways Haydn, Mozart, and Beethoven assimilated and exhibited Classical traits in their compositions. Upon completion of this course, students should be able to identify and articulate the main philosophical ideals of Enlightenment, the main characteristics of the Classical style, and to think critically about how these ideas and styles were assimilated in an individual manner by contemporaneous composers.

Students will be expected to complete weekly reading and listening assignments and to propose and complete a final research paper (c. 10-15 pages) or other creative project. The course will rely on *The Classical Style: Haydn, Mozart, Beethoven* by Charles Rosen, *Strunk's Source Readings in Music History*, and Richard Taruskin's *Oxford History of Western Music*, in conjunction with other articles, primary texts, and recordings.

MUS 505: History of Opera (3 credits)

Knyt

May be used for Graduate Music History “Common Core” Requirement

Tues/Thurs, 9:30 – 10:45am, FAC 152

As the curtains rise and the singers and instruments begin to perform, the audience is ushered into an “operatic world” comprised of dramaturgy, acting, scenery, costumes, and music. That “world” is an event, the dynamics of which are created by particular singers, directors, musicians, and costumes in relation to specific halls, audiences, languages, and cultures. This course, which aims to provide a survey of major developments in operatic literature from 1700-the present will take into account factors, such as dramaturgy, form, compositional procedures, libretti, singing roles and voice types. It will also explore elements that influenced how the “operatic world” is and was experienced in original and subsequent performances.

Relying on Roger Parker's *The Oxford Illustrated History of Opera* and Pierro Weiss's *Opera: A History in Documents* in conjunction with recordings, primary documents and secondary articles, the course seeks to offer a vivid view not only of the major characteristics of canonic operatic masterpieces, but also the social culture surrounding their production and reception. In addition to regular class participation and completion of weekly reading/listening assignments, students will also be expected to prepare a final research paper (10-15 pages) or other creative project that contributes new knowledge to scholarship and give an end-of class presentation.

MUS 593S: The History of Styles in Western Music (3 credits)

Ricciardi

Mon, 5:00-7:30 p.m., FAC 157

Students failing two or more sections on the Diagnostic Examination in Music History are strongly encouraged to enroll in this course. Note: Mus 593S is offered as an elective; it may not be used for the Graduate Academic Common Core Requirement

This course provides an intensive survey of the styles of Western music throughout history, with a focus on exploring great musical works and their historical contexts. Through this course, students will be able to describe, analyze, and distinguish among the major forms, genres, and artistic periods from antiquity to the present

day. The course will center on the close study of significant works that are part of the established canon of Western art music. Students will become deeply familiar with important scores by composers, including (but not limited to) Machaut, Du Fay, Josquin, Palestrina, Monteverdi, J.S. Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Verdi, Wagner, Mahler, Debussy, Schoenberg, and Stravinsky. Students will complete brief writing assignments, listening activities, class presentations, and two take-home exams, all of which will aid them in listening closely and critically to music. The main text for this course will be Douglas Seaton, *Ideas and Styles in the Western Musical Tradition* (New York: Oxford University Press, 2010).

Music 595J: Seminar - History of Jazz (3 credits)

Tomita

May be used for the Graduate Music History “Common Core” Requirement

Weds 4:40pm-7:10pm FAC 155

The History of Jazz (595J) covers all major stylistic periods of jazz from its 19th century origins through modern practices of the early 21st century. Readings and in-class presentations, performances and discussions are an integral part of the course, culminating with a research paper.

Music 600: Bibliography (3 credits)

Ricciardi

Required: MM in Musicology and Music Theory; Ph.D. in Music Theory

Wednesday, 5:00 - 7:30pm, FAC 272

This course is designed so that you become familiar with research methods and materials in music; learn about and evaluate bibliographies, catalogues, databases, dictionaries, discographies, indexes, music editions, and other sources, especially online sources; conduct research and write about music in a scholarly manner; and give clear and well-organized presentations. Other topics may include creating documents for professional development (e.g., *curriculum vitae*, cover letters, etc.), computer applications (e.g., MS Word, EndNote, etc.), and copyright law. Grading is based on weekly written assignments, in-class presentations, a midterm, and a final project.

Required texts: *The Chicago Manual of Style*, 16th ed. (Chicago and London: University of Chicago Press, 2010); Laurie Sampsel, *Music Research: A Handbook* (Oxford and New York: Oxford University Press, 2008).

Recommended texts: Strunk and White, *The Elements of Style*, 4th ed. (New York: Longman, 2000 [1935]); D.

Kern Holoman, **Writing about Music: A Style Sheet**, 2nd ed. (Berkeley: University of California Press, 2008).

Spring 2018

Music 507: Age of Bach and Handel (3 credits)

May

May be used for Graduate Music History Requirement

The course objectives are as follows: To consider some of the masterpieces and historical dimensions of Baroque musical compositions, styles, and composers (with an emphasis on Bach) and for each student to make an original contribution in a course project. The methods used will include assigned reading, listening, and viewing; class participation, leadership and presentations and a Course Project (10 page paper, or equivalent project). The course evaluation will be based on class attendance, leadership, and participation(20%), 2 quizzes (30%), Final Oral Exam (20%) and a Course Project (30%). The text for the course will be: Karl Geiringer, *Johann Sebastian Bach: The Culmination of an Era* (New York, 1966).

Music 593E: Entrepreneurship in Music

Ritchey

Content TBD

Music 601: Seminar--Research in Music History (3 credits)

May

Pre-requisite: Music 600 or the equivalent

May be used for the Graduate Music History “Common Core” Requirement

Required of all MM—Music History Majors (MM—Music Theory and others preparing to write theses are also welcome).

This seminar will provide a forum for the development of musicological “craft;” exposure to a broad spectrum of “genres” of musicology; discussion of foreign language issues, as appropriate to research areas; discussion of interdisciplinary issues, as appropriate to research areas; exploration of potential MM thesis topics; creation of an annotated bibliography on a potential thesis topic; creation of a research report on a potential thesis topic; creation of a prospectus for a thesis; and progress towards admission to an appropriate doctoral program or other career objective.

Readings will provide examples of traditional historical musicology as well as applications to wider repertoires and broader currents, such as criticism, interdisciplinary musicology, and theoretical issues. Readings will normally be limited to approximately 80 pages per week. Students will (a) engage the readings and participate actively in the discussions; (b) create weekly 1-2-page critical response papers; and (c) lay the foundations for a research project which could evolve into an MM thesis, including a research report and a prospectus. The text will be Alistair Williams, *Constructing Musicology* (Burlington, 2001), plus other readings that will be provided. Students will be evaluated based on their progress in relation to the course objectives listed above (50%) and on their written work (50%).

MUSIC EDUCATION

Fall 2017

Mused 691T – S: Techniques & Research in Alternate Music Education Methods Lehmberg
*Required for Music Ed. Ph.D. May count towards Graduate academic “Common Core”

This course is designed to help students critically examine the influences of culture, socioeconomic status, developmental level, and temperament on music teaching and learning. Course material is presented through relevant, professional-world learning experiences that enable students to acquire the knowledge necessary to effectively facilitate music learning experiences for diverse populations of students.

Spring 2018

MusED 791C: College Music Curriculum (3 credits) Jones
*Required for Music Ed. Ph.D. Open to other graduate students

This course concentrates on the issues involved in developing music curricula for students in grades K-12 and in music teacher education programs. Together we will explore what we teach, why we teach, and how we teach through historical, philosophical, psychological, and sociological lenses, and gain a deeper understanding of educational policy and its impact on school curricula. Students will examine and evaluate existing frameworks, assessment tools, and instructional strategies; complete fieldwork; and design their own individualized curriculum unit/project.

MusED TBD: Elective course (3 credits) Paparo

MUSIC THEORY

Fall 2017

MUS 493A/493B: Graduate Theory Review (does not count for credit)

White

M/W/F 8:00-8:50am, FAC 157

Course access is determined by the results of the Graduate Diagnostic Examination in Music Theory. Required for all entering graduate students who did not pass one or more sections of the entry exam.

MUS 591S: Post-Tonal Theory (3 credits)

Redwood

May be used for Graduate Music Theory “Common Core” Requirement

Friday, 11:55 a.m.-2:25 p.m., FAC 155

This course will familiarize students with theories and techniques of analysis for music written since approximately 1900. Topics will include pitch-class set theory, pitch centricity, serialism, transformation theory, and perspectives on rhythm, meter, and temporality. Regular assignments will consist of exercises applying these theories and techniques, as well as readings of important theoretical and analytical writings from the past 50 years. Major projects will include an analytical presentation and paper. Some familiarity with the basics of pitch-class set analysis will be assumed. Required text: Joel Lester, *Analytical Approaches to Twentieth-Century Music*.

Music 615: Pedagogy of Theory (3 credits)

Karpinski

*Required for Theory M.M. and Ph.D. students.

Graduate elective, does *not* count for core theory credit

Thursday, 2:30-5:00pm, FAC 155

Investigations into the teaching and learning of music theory. Coursework will include close reading of primary and secondary literature, including books and articles on learning theory, cognition and perception, course and curriculum design, and textbooks. Students will engage in weekly class discussions based on the readings, make a research presentation, write a scholarly paper, and take a final examination.

MUSIC 691F: Musical Forms (3 credits)

Hooper

May be used for Graduate Music Theory “Common Core” Requirement

Tu 5:00–7:30 p.m., FAC 155

This is a course in the theory and analysis of form in eighteenth- and nineteenth-century music. We begin with music’s basic elements, including motive, harmony, cadence, and hypermeter. We then explore tight-knit themes, followed by the analysis of increasingly complex full-movement forms. While our approach this semester is largely based on the work of William Caplin (1998), we will also study Sonata Theory (Hepokoski and Darcy 2006) in detail. Grading is based on class participation and weekly written commentaries (30%; ca. 500 words); a midterm analysis project (20%); and a final paper and class presentation (50%; ca. 12–15 pages).

Spring 2018

Music 691C: Analysis of Counterpoint (3 credits)

Karpinski

May be used for Graduate Music Theory “Common Core” Requirement

Why would Haydn include a fugue in the middle of a string quartet's first movement? How can I write the opening of a fugue, in Bach's style? There are the kinds of questions you will encounter in this course. Our focus will be on specific contrapuntal techniques, rather than counterpoint in general. We will consider their use in three styles: late Baroque, Classical-Romantic, and Modern. Assigned work may include reading, writing, composing, analyzing, and giving a presentation. There will be a final project of substantial scope. Appropriate for all graduate students trained in tonal harmony--no prior counterpoint study is assumed.

MUS 691M: Motivic Analysis (3 credits)

Auerbach

May be used for Graduate Music Theory "Common Core" Requirement

An in depth exploration of how motives and motivic thinking have shaped musical works and compositional approaches across a variety of different styles, genres, and musical languages, as well as a general survey and critique of extant analytical methodologies. Weekly readings and analytical assignments will be given. Students will be required to give an in-class, 30-minute presentation and submit a final paper (15-18 pages) on a topic or work of their choice.

MUSIC 691S: Schenkerian Analysis (3 credits)

Hooper

May be used for the Graduate Music Theory "Common Core" Requirement

This course offers a window into the organic life of tonal music. The principles behind Schenkerian theory are often quite simple; the application of those principles through analysis is subtle and requires much practice. Therefore, our work this semester will focus on the practical application of Schenkerian techniques in analysis, rather than theoretical issues. There will be weekly analysis assignments devoted to learning the following topics and techniques (among others): species counterpoint and its relationship to free composition, rhythmic reduction, the imaginary continuo, melodic fluency, prolongation, linear progressions, fundamental structure, interruption, initial and arpeggiated ascents, reaching over, unfolding, motion into and out of an inner voice, the dividing dominant, auxiliary cadences, VII unfolding to V, mode mixture, and the chromaticized voice exchange. Emphasis is on the analysis of tonal music from roughly J.S. Bach to Brahms. There is a substantial analysis project due at the end of the semester, but no final paper.

PERFORMANCE

Fall 2017 and Spring 2018

Music 591B: Sem: 20c Performance Practice (3 credits)

Macchia

Practical training in 20th Century performance practice including score study, ear and rhythmic training and performance of selected scores

Music 578: Early Music Collegium

Eisenstein

The Collegium is an umbrella for various historically-informed performance ensembles including a small Renaissance Choir, a baroque chamber orchestra, a medieval ensemble and a seminar in 17th century song. Graduate students may participate in one or more of these ensembles, which meet once a week each. The first instance is recorded as M 578, and additional hours as M 55x, chamber music.

Spring 2018

Music 586 – Fundamentals of Electronic Music (3 credits)

TBA

Required for M.M. in Composition

Mon, 4:40 – 7:30, FAC 444

This course provides a comprehensive introduction to computer music, with a focus on studio techniques for computer music composition, performance, and recording, as well as an overview of the history of electronic music.

The required text is Curtis Roads' *The Computer Music Tutorial* (1999). We will use the object oriented software Max/MSP to build virtual electronic musical instruments and prototypes from the textbook. Apple's Logic Pro music production software will also be used extensively throughout the course. Topics covered include ring modulation, amplitude modulation, FM synthesis, additive synthesis, sampling, filtering, compression, effects processing, step sequencing, multitrack recording and mixing, Fourier transform, syncing sound to digital video, techniques for live electronic music performance. We will study the compositions and techniques of electronic music pioneers such as Vladimir Ussachevsky, Otto Luening, Edgard Varese, Mario Davidovsky, Bruno Maderna, Milton Babbitt, Charles Dodge, John Chowning, Pierre Boulez, Gareth Loy, and others. Listening assignments include over 25 compositions from early electronic music to the present day. The course is designed to provide a thorough understanding of computer music, with relevance to graduate-level music students of all concentrations. Coursework includes weekly studio assignments, listening assignments, readings from the textbook and supplemental articles. There is a midterm studio project, a research project, a final studio project, midterm and final exams. The studio assignments allow the student to demonstrate his or her understanding of the various techniques and concepts covered in class. Research projects can include writing and performing an original electro-acoustic composition in a student recital, research on music "apps" for mobile computing, an analysis and presentation of a computer music composition from the repertoire, or other related areas of interest to the student. Final grade will be based on participation, completion of all assignments, and results of exams.

MUS 591VM: Music Composition for Visual Media (3 credits)

Salles

*Required: Jazz Composition and Arranging majors (can substitute for MUS 585/586)

May be used as an elective by other graduate students.

Weds, 4:30 – 7:00, FAC 444

This course is designed primarily for MM Jazz Composition and Arranging students. It is open as an elective to graduate students in other areas who possess a thorough knowledge of composition and orchestration, and software notation skills. This is a project based course on writing music for visual media. It involves the study of the work of industry standard compositions in three visual media areas, TV commercials, cartoons, and film. Students will analyze music for its emotional and visual impact and compose music for film/video projects. This class is dependent on the student ability to use Sibelius 4 or above notation software. Purchase of the software is mandatory. Finale 2007 and above is acceptable. Experience with Protools, Logic or Digital Performer software is desirable. Class work will take the form of three projects, a research presentation, readings and discussions. The final project will involve the use of virtual (and studio recorded real instruments where possible) in a cross platform integration of Sibelius/Finale, MIDI/Virtual Sounds and Logic.

APPLIED LESSONS

*When lessons are taken for more than one semester, the MusicApp number remains the same.

*Students will receive 12 lessons per semester.

*All students taking applied lessons must be concurrently enrolled in a large ensemble.

MusicApp 516 (1 credit: 25 minute lesson)

Elective Lesson: Open to graduate non-music majors by audition only (Example: a Biology graduate student who is also playing in a large ensemble).

MusicApp 517 (2 credits: 50 minute lesson)

Required Lesson in MM in Music Education's "Applied Music Program":

Open to Theory, History, Conducting, and Composition concentrators by audition only. Reserved for principle instrument study. Also available to 5th year non-performance music major undergraduates.

MusicApp 519 (1 credit: 25 minute lesson)

Elective Lesson: Open to graduate music majors by audition only. Reserved for secondary instrument study. (Example: a graduate piano major who also wants to take violin lessons.)

MusicApp 618 (4 credits: 50 minute lesson)

Required Lesson: Graduate Performance majors only.

JURY REQUIREMENTS

for All Graduate Students Taking Lessons

All graduate students enrolled in applied lessons are required to perform annually at an area jury (normally in May), except at the end of the semester in which the degree recital has been performed. Preliminary permission for all graduate recitals, whether satisfying a degree requirement or not, must be granted by the area jury. These juries take place in December and May. Please note: permission to perform the degree recital is normally granted at the May jury at the end of the first year of study. This is to the student's advantage since a recital date cannot be reserved until recital permission has been granted.

ENSEMBLE PARTICIPATION

for All Graduate Students Taking Lessons

Every student who is enrolled in an applied lesson must be concurrently enrolled in a large ensemble as specified in the Departmental Ensemble Requirements unless excused from this requirement by the Chair of the Department of Music and Dance.

CHAMBER MUSIC

Students involved in “classical” chamber groups should enroll in Music 551, 552, 553, and/or 593C for 1 credit for each section. A student may enroll in any of these numbers, and can receive credit for a maximum of three different chamber groups per semester. Please note: 593C is reserved for string chamber music.

Each chamber group meets a minimum of 50 minutes per week with their faculty or graduate teaching assistant coach and 50 minutes per week on their own. In an effort to make space available for chamber rehearsals, Tuesday and Thursday 12–12:50 have been designated as chamber music hours and rooms have been set aside in the schedule for this purpose. Students and faculty may reserve a room for their coached and uncoached sessions by arrangement with the Facilities Manager at the beginning of each semester.

Chamber music ensembles receiving credit under MUSIC 551-553 or MUSIC 593C must perform at least once on a studio recital, a Tuesday Morning Recital, a University evening concert, or a public off-campus concert.

SPECIAL TOPICS and INDEPENDENT STUDY

If you elect to pursue a Special Topics or Independent Study course, it is critically important that you create a clear set of goals and deadlines. These should be included in the course request form under “course content”. The course request forms, with the required student and faculty signatures, should be submitted at the beginning of the semester. During the semester, you must stay in close contact with your supervising instructor regarding your progress through the course and immediately alert your instructor if you experience any problems meeting the deadlines.

Music 697: Special Topics (1-3 credits)

Available for 1-3 variable credits. Provides an opportunity to pursue a topic that cannot be completed through enrollment in an established course. Requires a “Request for Admission to Music 697 Special Topics” form to be completely filled out with proposed course content, justification and the signatures of the student, the faculty sponsor and the Graduate Program Director.

Music 697A: Special Topics/Repertoire (2 credits)

Required for MM in Performance

An exploration of repertoire, history, pedagogy, and/or other topics specific to the student’s instrument or voice, designed to help prepare the graduate performance major for the Applied portion of the Masters Oral Examination. Requires a “Request for Admission to Music 697A Special Topics/Repertoire” form to be completely filled out with proposed course content, justification and the signatures of the student, the faculty sponsor and the Graduate Program Director.

Music 696: Independent Study (1-3 credits)

Available for 1-3 variable credits. It is usually used to address an area of research interest. Requires a “Request for Admission to Music 696 Independent Study” form to be completely filled out with proposed course content, justification and the signatures of the student, the faculty sponsor and the Graduate Program Director.

