

DEPARTMENT OF MUSIC AND DANCE
GRADUATE COURSES
2020-2021

Note that 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 time for new information to appear on SPIRE.

COMPOSITION & ARRANGING

Fall 2020

Music 586 – MIDI Studio Tech (3 credits)

Sibley-Schwartz

Required for M.M. in Composition

Mon, 5:30 – 8:30, 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.

Spring 2021

MUS 520: 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, 4:40 – 7:30, FAC 150

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.

CONDUCTING

Fall 2020

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

Thornton

Tue/Thur., 9:30 – 10:45, FAC 253

Choral Pedagogy 1: Choral Rehearsal Techniques. Emphasis is placed on score study, rehearsal planning and preparation, and leadership styles. The course will cover such topics as the anatomy of the voice; breathing and breath management; resonance and formats; registration and vowel modification; 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

Tue/Thur., 9:30 – 10:45, FAC 253

A continuation of Music 697D.

Music 697 I, Sec 1 Advanced Instrumental Conducting (3 credits)

Nakahara

See instructor for Day/Time

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

Westgate/Anderson

Tue/Thur., 9:30 – 10:45, George Parks 101

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. The primary objective for this course is to prepare MM wind conducting students for future doctoral study in conducting, secondary teaching, or university teaching. It is part one of a four-semester sequence. This course is dedicated to develop: 1) an advanced knowledge and contextualization of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire from the Renaissance through the beginning of the 20th century, 2) methods for programming at the middle school, high school, and/or collegiate levels, 3) a cogent philosophy of music education, 4) tools to define and choose “quality literature,” 5) advanced conducting/score study methodologies and techniques.

Music 697J Orchestral Conducting & Literature (2 credits)

Nakahara

Tue/Thur., 9:30 – 10:45, FAC 353

Music 697L Orchestral Conducting & Literature (2 credits)

Nakahara

See instructor for Day/Time

A continuation of Music 697K.

Music 697N Seminar in Wind Conducting I (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 III (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 Music 697O.

Spring 2021

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

Thornton

Choral Pedagogy II: Choral Rehearsal Techniques (continued)

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 MM wind conducting majors, but may be taken by other graduate students with instructor permission. The primary objective for this course is to prepare MM wind conducting students for future doctoral study in conducting, secondary teaching, or university teaching. It is part two of a four-semester sequence. This course is dedicated to develop: 1) an advanced knowledge and contextualization of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire from the beginning of the 20th century until 1952, 2) methods for programming at the middle school, high school, and/or collegiate levels, 3) a cogent philosophy of music education, 4) tools to define and choose “quality literature,” 5) advanced conducting/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

Spring 2021

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

Vonsattel

See instructor for Day/Time

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 2020

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

MacCarthy

Tues./Thurs., 9:30 a.m. – 10:45 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.

May be used for Graduate Music History “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 600: Bibliography (3 credits)

Ricciardi

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

Tues., 5:00 – 7:30pm, FAC 157

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).

MUS 644: Neoclassicisms in Music (3 credits)

Knyt

May be used for Graduate Music History “Common Core” Requirement
Mon/Wed, 5:30 – 6:45 p.m., FAC 152

Musical neoclassicism has been succinctly described as a style of composition between the two world wars characterized by objectivity and a reference to forms and idioms of the eighteenth century. Igor Stravinsky’s compositions of the 1920s have been held as classic examples. However, there were many diverse manifestations; trends crossed national borders and extended back into the late nineteenth century. There was no single neoclassical style. Some compositions are more retrospective in their neo-tonality, simplicity, and quotation. Others allude to past forms while looking forward to new methods of tonal organization or unconventional harmonies. This course aims to present a more nuanced vision of musical neoclassicism that takes into account geographic, temporal, and individual variations, as well as intersections with the other arts and culture. Through analyses of compositions, ballets, and visual art by neoclassicists in France, Germany, Russia, and Italy, it will scrutinize national and individual differences between music produced by *Les Six*, the *generazione dell’ottanta*, and other central figures, such as Stravinsky, Sergei Prokofiev, Arnold Schoenberg, Alfredo Casella, Ferruccio Busoni, and Paul Hindemith. It seeks to expose a complex of musical styles whose extended temporal and geographic boundaries form part of a broad and overarching neoclassical movement..

Music 647: Age of Bach and Handel

May

May count towards graduate academic “common core”
Thurs., 5-7:30 p.m., FAC 157

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 readings for the course will include selections from: Richard Taruskin, *Oxford History of Western Music*, vol. 2, chapters 23-26 (2005, available online through the UMASS library); Christophe Wolff, *Bach's Musical Universe: The Composer and His Work* (2020); and David Yearsley, *Sex, Death and Minuets: Anna Magdalena Bach and Her Musical Notebooks* (2019).

Spring 2021

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

Ritchey

Pre-requisite: Music 600 or the equivalent

May count towards graduate academic “Common Core”

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

Days, times, and room TBA

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. 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 main text will be Alistair Williams, *Constructing Musicology* (Burlington, 2001).

MUSIC 648: Music History Pedagogy

Knyt

May count towards the Graduate academic “Common Core” Fourth Class

Required of all MM—Music History Majors

Mon./Wed., 5:30-6:45

Many graduate students in music, regardless of their major, will teach music history courses at some point in their careers. Yet, traditional graduate seminars in music history offer little practical or theoretical preparation for this task. The goal of the course is to better equip graduate students of all disciplines to teach music history effectively to a variety of audiences. The course content ranges from the practical to the theoretical; students not only practice teaching, observe others teach, survey textbooks, and design their own syllabi, but also grapple with differing philosophies and methods of teaching. The course culminates with a symposium-style presentation of a creative pedagogical idea.

Music 690LS: Late Style in Music (3 credits)

MacCarthy

May count towards graduate academic “Common Core”

Tues./Thurs., 9:30-10:45 a.m.

"Late style" is an expression regularly used in music history to distinguish the work of composers as they enter their last phase of composition—often, but not only, in old age. Framed by the writings of Said, Adorno, Straus, Spitzer, Solomon, and others, this seminar is an exploration of the concept of "late style" in music, with a focus on case studies of individual composers, including Beethoven, Schumann, Liszt, Brahms, Debussy, Stravinsky, Duke Ellington, Johnny Cash, Joni Mitchell, David Bowie, Ligeti, and Elliott Carter. This course looks closely at the musical and biographical contexts in which late-age music was composed, and seeks both to question the assumptions surrounding late style, mortality, and cultural gerontology, and to prompt a more critical understanding of the late/last works of composers and musicians.

The course will focus primarily on eighteenth-, nineteenth-, twentieth-, and twenty-first-century examples, but students may choose for their final papers composers from any century for whom the theoretical concept of a "late style" seems applicable. Consideration of "late style" will include discussion of philosophical, psychological, religious, and aesthetic contexts of composition, performance, and interpretation. Students might consider this course if they have an interest in the late works of composers or a more general interest in the relationship between creativity and the course of life.

Music 693S: Symphony (3 credits),

Ritchey

May count towards graduate academic “Common Core”

Days, times, and room TBA

In this seminar, we'll explore the cultural history of the symphony from its roots in opera to its apotheosis in the nineteenth century to its multiple iterations in the present day. Although the class is organized more-or-less chronologically, I do not intend it to serve as a straightforward overview of symphonic styles throughout history. Rather, we will be reading scholarship, philosophy, and fiction, in an effort to understand the symphony as a culturally-coded concept that has changed over time according to a variety of related ideas and issues:

- The symphony as a genre: what, exactly, *is* a symphony? Have the parameters of the genre always been the same or have they evolved over time? How do we know which things are symphonies and which things are not? We'll talk about how the symphony is similar to and different from other instrumental genres (as well as vocal genres); we'll learn about some of the standard stylistic features we expect to see in a symphony (and what it might mean if those standard features *aren't* present); etc.
- The symphony as a particularly resonant example of instrumental music: how has textless music been understood, historically? How do we understand it? What does it mean to "understand" a piece of music?
- The symphony as a cultural expression: why did the symphony become such a big deal in nineteenth-century Germany? What does the symphony mean to the many people who have loved and/or detested it throughout history? Why have composers written symphonies? We'll talk about how and why the symphony has changed over time, and we'll practice interpreting the symphony as a manifestation of a given culture.
- The symphony as an ideology: what kinds of values are depicted/promoted/embodied by the symphony? How might we understand the symphony politically? Is there still a role for the symphony in our contemporary world, or what?
- The symphony as just something nice to listen to: what's enjoyable about a symphony? Do you like performing symphonies? How should we listen to a symphony?

MUSIC 798B-02: Teaching Practicum (3 credits)

Knyt

Required for students pursuing the Graduate Certificate in Music History Pedagogy. Instructor permission and completion of MUSIC 648 with a grade of B or higher required.
Days, times, and room TBA

MUSIC EDUCATION

Fall 2020

MusEd 607: Music and Lifelong Learning (2 credits)

Lehmberg

Thur., 5:45 – 7:15 p.m., FAC 368

*Required for Music Ed. Ph.D. May count towards Graduate academic "Common Core" Fourth Class

This course explores the notion of lifelong learning in music, including different modes, means, and motivations for music transmission over the lifespan. Current music education practices are examined, and new ideas and strategies are presented related to the concepts of music for all and lifelong music participation that supports overall quality of life. The following topics will be critically examined:

- Concepts, definitions, and models of lifelong learning, and how these relate to music learning
- Concepts, definitions, and models of quality of life, and how these relate to music participation
- Best practices in music education to support lifelong learning during the schooling years, in schools and in the community

- Best practices in music education to support lifelong learning after the schooling years, for adults of different ages
- Research on the role of music participation in quality of life

MusEd 608: Philosophy of Music and Teaching (2 credits)

Albert

Wed., 5:30 – 7:00 p.m., FAC 368

*Required for Music Ed. Ph.D. May count towards the Graduate academic “Common Core” Fourth Class

The purpose of this course is to critically examine philosophical ideas and theories, traditional paradigms, and emerging trends in music and music education, as well as assist students with developing and articulating a personal philosophy of music and music education in public schools and community-based spaces. Additionally, students will learn about the ideas and arguments of eminent education and music education philosophers with the intent of writing about music education philosophy in a scholarly style that is suitable for peer-reviewed music education publications. Topics discussed in the class include historical perspectives on philosophy of education and music education, music in society, the role of the conductor/teacher, democracy in the classroom, creativity and meaning in the music classroom, and arts advocacy.

MusEd 631: Seminar in Music Education Research (2 credits)

Lehmberg

Thur., 4:00 – 5:30 p.m., FAC 368

*Required for Music Ed. Ph.D. May count towards the Graduate academic “Common Core” Fourth Class

This seminar examines research and research-based issues relative to music teaching and learning and serves as a forum for research presentation and collaboration. Doctoral students should register each semester until completion of the 8-credit requirement for this course.

Prerequisite: enrollment in the Ph.D. in Music/Music Education degree program, or in the Master of Music:/Music Education/Research Focus degree program.

Spring 2021

MusEd 591FM: *Feldenkrais*® for Musicians

Paparo

Thur., 5:45-7:15 p.m., FAC 419 (or other large classroom)

*Required for Music Ed. Ph.D.

*Recommended for Music Ed. M.M. students

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.

MusEd 631: Seminar in Music Education Research (2 credits)

Lehmberg

Thur., 4:00 – 5:30 p.m., FAC 419 (FAC 368 if 419 is not available)

*Required for Music Ed. Ph.D. May count towards Graduate academic “Common Core” Fourth Class

This seminar examines research and research-based issues relative to music teaching and learning and serves as a forum for research presentation and collaboration. Doctoral students should register each semester until completion of the 8-credit requirement for this course.

Prerequisite: enrollment in the Ph.D. in Music/Music Education degree program, or in the Master of Music:/Music Education/Research Focus degree program.

MUSIC THEORY

Fall 2020

MUSIC 493A/B: Graduate Theory Review (1 or 2 credits)

White

Strongly recommended for incoming students who do not pass all sections of the Graduate Diagnostic Examination in Music Theory. Credits below the 500-level may not be used toward a graduate degree. This course does not satisfy the graduate core theory requirement. M/W/F, 8:00–8:50 a.m., FAC 157

MUSIC 615: Pedagogy of Theory (3 credits)

Karpinski

Prerequisite: Pass all sections of the Graduate Diagnostic Examination in Music Theory.

Required for the MM in Music Theory (thesis and portfolio tracks) and the Graduate Certificate in Music Theory Pedagogy. This course does not satisfy the graduate core theory requirement but may count toward the “fourth course” of the academic core. TH, 2:30–5:00 p.m., FAC 157

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)

Piilonen

Prerequisite: Pass all sections of the Graduate Diagnostic Examination in Music Theory.

This course satisfies the graduate core theory requirement. T, 2:30–5:00 p.m., FAC 157

This course will familiarize students with techniques for analyzing large-scale musical forms in Western tonal music. The first unit of the course will offer an intensive introduction to classical form analysis. Students will learn, apply, and critically compare different analytical approaches to sonatas, dance forms, canon, and fugue. In the second unit, we will take a more expansive, survey-style approach to “form analysis” as a music-theoretical practice. We will explore various methods for analyzing musical forms in a wide range of tonal repertoires, including jazz, musical theatre, hip hop, and pop. Students will be tasked with selecting some of the music we focus on. Assignments for both units will include readings, discussion posts, analysis exercises, and analytical presentations. For the final paper, students will conduct a comparative form analysis of two pieces of their choice.

MUSIC 691K: Post-Tonal Theory (3 credits)

White

Prerequisite: Pass all sections of the Graduate Diagnostic Examination in Music Theory.

Required for the MM in Music Theory (portfolio track). This course satisfies the graduate core theory requirement. F, 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 final paper.

MUSIC 697G: Graduate Jazz Analysis I (3 credits)

Salles

Prerequisite: Pass all sections of the Graduate Diagnostic Examination in Music Theory (Jazz Version).

Required for the MM in Jazz Composition/Arranging. This course satisfies the graduate core theory requirement. M, 4:40–7:10 p.m., FAC 155

This course is designed for graduate jazz composition and arranging majors. It encompasses the advanced study of jazz functional harmony and beyond, through standard repertoire, harmonic analysis, and chord/scale relationship theory; harmonization and reharmonization exercises; development of diatonic and chromatic harmonic vocabulary; analysis of complex chord progressions based upon post-1960 harmonic techniques; and the study of modal harmony and its relationship to jazz improvisation, arranging, and composition. Assignments include standards, advanced reharmonization, jazz score textural and orchestral analysis, chromatic harmony composition, chromatic harmony reharmonization, and score reduction.

MUSIC 798B-01: Teaching Practicum (3 credits)

Hooper

Prerequisite: Completion of MUSIC 615 with a grade of 3.0 (B) or higher; by instructor permission only.

Required for the Graduate Certificate in Music Theory Pedagogy. This course does not satisfy the graduate core theory requirement.

Spring 2021

MUSIC 511: Orchestration (3 credits)

Macchia

Required for the MM in Composition. Either MUSIC 511 or MUSIC 510 is required for the MM in Jazz Composition/Arranging. This course does not satisfy the graduate core theory requirement or the “fourth course” of the academic core. T/TH, 11:55 a.m.–1:10 p.m.

Course description TBA.

MUSIC 691R: Analysis of Rhythm and Meter (3 credits)

White

Prerequisite: Pass all sections of the Graduate Diagnostic Examination in Music Theory.

This course satisfies the graduate core theory requirement. T, 2:30–5:00 p.m., FAC 157

Course description TBA.

MUSIC 691S: Schenkerian Analysis (3 credits)

Hooper

Prerequisite: Pass all sections of the Graduate Diagnostic Examination in Music Theory.

Required for the MM in Music Theory (portfolio track). This course satisfies the graduate core theory requirement. TH, 2:30–5:00 p.m., FAC 157

The principles of Schenkerian theory are often simple, while their application through musical analysis is both subtle and complex, requiring a great deal of practice. Our work therefore will focus on the practical application of Schenkerian concepts through analysis, including species counterpoint’s relationship to free composition; rhythmic reduction, the imaginary continuo, and melodic fluency; composing-out through arpeggiations, linear progressions, initial and arpeggiated ascents, reachings over, unfoldings, and motions into and out of inner voices; fundamental structure; interruption and the dividing dominant; auxiliary cadences; mode mixture, VII unfolding to V, and the chromaticized voice exchange; and an introduction to sonata form. Coursework includes readings, weekly analysis assignments, and a final analysis project.

Analysis of Music since 1945 (3 credits)

Piilonen

Prerequisite: Pass all sections of the Graduate Diagnostic Examination in Music Theory.

This course satisfies the graduate core theory requirement. F, 11:55 a.m.–2:25 p.m., FAC 157

Course description TBA.

MUSIC 798B-01: Teaching Practicum (3 credits)

Hooper

Prerequisite: Completion of MUSIC 615 with a grade of 3.0 (B) or higher; by instructor permission only.

Required for the Graduate Certificate in Music Theory Pedagogy. This course does not satisfy the graduate core theory requirement.

PERFORMANCE

Fall 2020 and Spring 2021

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

Macchia

TBA – consult instructor

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

Tuesday, 7:00 – 10:00 p.m., FAC 155

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.

Music 591BQ: Baroque Orchestra

Eisenstein

Thursday, 5:30 – 8:30 p.m., 155

Music 591EC: Early Music Consort

Eisenstein

Time and Location TBA

Music 591EE: Early Music Ensemble

Eisenstein

Time and Location TBA

Music 591ME: Medieval Ensemble

Eisenstein

Time and Location TBA

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 and determine how many credits the work will count for. These should be included in the course request form under "course content". *The course request forms, with the required signatures and a description of the work to be undertaken, 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

Music 697B: 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 697B 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.

