

DEPARTMENT OF MUSIC AND DANCE
GRADUATE COURSES
2022–2023

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 2022

Music 586 – MIDI Studio Tech (3 credits)

Mon 5:30 – 8:30, FAC 444

Required for M.M. in Composition

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.

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

Salles

M, 4:40–7:10 p.m., Bromery Center for Arts Rm150

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (jazz version).

This course is required for MM Jazz Composition/Arranging students. This course satisfies the graduate core fourth course theory requirement.

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 reharmonization, and score reduction.

Spring 2023

MUSIC 690J: Graduate Jazz Analysis II (3 credits)

Salles

M, 4:40–7:10 p.m., Bromery Center for Arts Rm150

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam (jazz version) and pass Graduate Jazz Analysis I

Advanced study of jazz non-functional and chromatic harmony and beyond through harmonization and reharmonization exercises, development of non-functional and chromatic harmonic vocabulary, analysis of complex chord progressions based upon post-1960 harmonic techniques, the study of non-functional, modal, and chromatic harmonies and their relationship to jazz improvisation, arranging and composition, and the study and Analysis of 20th century classical and jazz repertoires.

CONDUCTING

Fall 2022

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

Thornton

Tue/Thur., 9:30 – 10:45, FAC 253

Choral Literature 1: An intensive study of choral history and repertoire. The class will focus on the history and development of choral music from chant to works of the 21st century.

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

Nakahara

See instructor for Day/Time

Music 697N-01 Graduate Conducting Seminar -Wind (3 credits)

Westgate

Tue/Thur., 9:30 – 10:45, GNP 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 or advanced undergraduates with instructor permission. It is part one of a four-semester sequence. This course is dedicated to develop: 1) an advanced knowledge and contextualization of core 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 APP 617W-01 Applied Wind Conducting (2 credits)

Westgate

See instructor for Day/Time

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

Spring 2023

Music 692G-01 Choral Conducting Recital (3 credits)

Thornton

See instructor for Day/Time

The capstone project for MM choral conducting majors in their final semester of study.

Music 692W-01 Wind Conducting Recital (3 credits)

Westgate

See instructor for Day/Time

This course is designed for MM wind conducting majors completing their fourth semester of study. The recital is the student's culminating project.

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

Thornton

A continuation of Music 697E.

Music 6970-01 Graduate Conducting Seminar -Wind (3 credits)

Westgate/Anderson

Tuesday and Thursday, 9:30-10:45 GNP 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 or advanced undergraduates with instructor permission. It is part two of a four-semester sequence. This course is dedicated to developing: 1) an advanced knowledge and contextualization of core wind ensemble and chamber wind ensemble repertoire from 1900-1952, 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 APP 617W-01 Applied Wind Conducting (2 credits)

Westgate

See instructor for Day/Time

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

PIANO

Fall 2022/Spring 2023

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

Vonsattel

See instructor for Day/Time

This course is a survey of the core repertoire of keyboard chamber music and its evolution, from the perspective of a performer. The course begins with the Haydn piano trios and proceeds largely chronologically through works of (but not limited to) Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Farrenc, Brahms, Fauré, Tchaikovsky, Ravel, Ives, Shostakovich, and Messiaen, ending with the Ligeti horn trio. Discussion of performance practice and interpretive choices is essential. Materials will be on reserve or available in pdf files.

Coursework consists of active participation in discussion and a major collaborative paper and oral presentation on a broad topic agreed upon between each student and the instructor (e.g., comparison of the slow movements of the Brahms piano quartets).

MUSIC HISTORY

Fall 2022

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

Ritchey

Tues./Thurs., 9:30 a.m. – 10:45 p.m.

**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 canonical styles of Western “art music” throughout history, with a focus on exploring 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 listening and reading activities, give many short presentations, and take a mock final oral exam, all of which will aid them in listening closely and critically to music, and in learning to speak off the cuff about a variety of musical issues. The main texts for this course will be Douglas Seaton, *Ideas and Styles in the Western Musical Tradition* (New York: Oxford University Press, 2010); and Richard Taruskin/Piero Weiss, *Music in the Western World: A History in Documents* (2nd edition).

Music 600: Bibliography (3 credits)

Ricciardi

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

Tues., 5:00 – 7:30pm

This course is designed so that you become familiar with research methods and materials in music; learn about and evaluate bibliographies, catalogs, 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).

MUSIC 644: Seminar in 20th Century Music (“Neoclassicisms in Music”) (3 credits)

Knyt

Mon./Wed. 5:30 – 6:45 p.m.

May be used for Common Core History Requirement

Course Description:

Neoclassicism in music 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.

Course Goals and Objectives:

This course aims to present a more nuanced vision of Neoclassicism in music 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.

MUS 690M: Art Song (3 credits)

MacCarthy

M/W 11:55-1:10

May be used for common core history requirement

This seminar examines several art song traditions, primarily nineteenth-, twentieth-, and twenty-first-century musical settings of texts by German, French, English, and American poets and writers. Despite a broad chronological framework, this course is expressly not intended to function as a survey of the wide-ranging repertoires of art song literature. Instead, we will approach the loosely defined musical genre of art from several critical perspectives, including themes of word-music relations, nature, travel, memory, subjectivity, gender, sexuality, politics, performance, and reception. Regular visits by vocalists, pianists, musicologists, and poets will amplify our discussion of issues about interpreting these texts and songs.

MUS 649: Entrepreneurship in Musical Culture (3 credits)

Ritchey

T/Th 11:55-1:10

May be used for common core history requirement

In this class, we will trace the rise of entrepreneurship in musical practice and discourse, examining questions from a wide variety of perspectives. *This class is not intended to be a vocational one aimed at teaching you "entrepreneurship skills."* Rather, it is intended to be a highly critical discourse analysis of entrepreneurship as a *cultural value*. Where did it come from, historically, who does it serve, how does it uphold status quo systems of power and exploitation, and what are the features of this value that seem to speak so deeply to so many people, at this particular historical moment? While the focus of the class will be on "classical music" culture (past and present), we will also read quite a bit of work from other disciplines, like political economy and cultural theory. We will delve into the frightening world of managerial literature in an effort to trace the changes in business values that have characterized recent transformations in U.S. capitalism. You will learn about Marxism and socialism, liberalism and neoliberalism, and, perhaps surprisingly, the Protestant Reformation. By the end of the semester, you will know what entrepreneurship is and why it came to the forefront of the national conversation, and you will be well-versed in the scholarship and business theory surrounding the topic.

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

Ritchey

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. Concurrent enrollment in MUSIC 648 is also possible.

Spring 2023

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

Ritchey

Days, times, and room TBA

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

Pre-requisite: Music 600 or the equivalent; 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. No required text

MUS 690K: Shakespeare in Music (3 credits)

MacCarthy

T/Th 9:30-10:45

May be used for common core history requirements

This seminar is an exploration of opera, ballet, symphonic music, song, and incidental and film music inspired by Shakespeare’s dramatic and poetic works. It considers a variety of issues surrounding the music of Shakespeare’s day in Elizabethan and Jacobean England, the musical settings of his writings over the centuries, and the musical works inspired by his plays and sonnets. In addition, it investigates the styles and aesthetic priorities of particular periods and specific composers, the various ways in which words and music have been effectively and meaningfully combined, as well as the different contexts (social, political, religious) within which music was composed, performed, and heard. Works to be studied include Henry Purcell’s *The Fairy Queen*, Hector Berlioz’s *Roméo et Juliette*, Giuseppe Verdi’s *Macbeth*, Prokofiev’s *Romeo and Juliet*, Cole Porter’s *Kiss Me, Kate*, Benjamin Britten’s *A Midsummer Night’s Dream*, Judith Weir’s *Storm*, Thomas Adès’s *The Tempest*, Rokia Traoré’s music for Toni Morrison’s *Desdemona*, and Hans Abrahamsen’s *let me tell you*. By examining early printed books and libretti, images and scores, audio and video, students will develop techniques of musical listening and writing about music, will research the details of compositions and their performances, and will reflect on the musical receptions of Shakespeare’s works. The continued performance, interpretation, and criticism of Shakespeare’s works have cultivated a web of cultural references that pervades all of the creative arts, including music, theatre, dance, and the visual arts. Each generation’s attempts to answer the most basic and the most profound questions about human nature and the world around us regularly return to Shakespeare’s probing of these eternal quandaries, and artists have been inspired by his words and his dramatic characters to engage anew with these powerful works. This course will encourage students to think critically about numerous musical interpretations, adaptations, and translations of the same stories and the same characters, and to communicate persuasively the shared and different approaches of composers and performers over time.

MUS 648: Music History Pedagogy (3 credits)

Knyt

Mon/Wed, 5:30 – 6:45 p.m.

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

Course Description, Goals, and Objectives: 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 798B-02: Teaching Practicum (3 credits)

Ritchey

Days, times, and room TBA

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. Concurrent enrollment in MUSIC 648 is also possible.

MUSIC EDUCATION

Fall 2022

Music-Ed 606: Music Education in a Global Context (2 credits)

Lehmburg

Thur., 5:45 – 7:15 p.m., FAC 419

*This course may be taken by Music Ed. Masters and Ph.D. students as partial fulfillment of the “Focus Area-Specific Courses and Electives” requirement. Other graduate students may enroll with instructor permission. May count towards the Graduate academic “Common Core” Fourth Class.

This course offers insights into issues and perspectives in music education across national boundaries, and within various geopolitical and sociocultural contexts. Its goal is to help students develop a global perspective of music education practice, philosophy, and scholarship.

Music-Ed 608: Philosophy of Music and Teaching (2 credits)

TBD

Wed., 5:30 – 7:00 p.m., FAC 419

*This course may be taken by Music Ed. Masters and Ph.D. students as partial fulfillment of the “Focus Area-Specific Courses and Electives” requirement. Other graduate students may enroll with instructor permission. May count towards the Graduate academic “Common Core” Fourth Class.

The purpose of this course is to examine philosophical ideas, theories, and problems in music and music education. Students’ assumptions about music, teaching, and learning will be questioned in order to help them solidify and affirm their own personal philosophy of music and music education. In learning about the ideas and arguments of leading philosophers, students will also improve their ability to articulate original ideas in a scholarly way. Topics discussed in the class include historical perspectives on music education, democracy in the classroom, culturally responsive teaching, the role of the conductor/teacher, creativity and meaning in the music classroom, and arts advocacy.

Music-Ed 631: Seminar in Music Education Research (2 credits)

Lehmburg

Thur., 4:00 – 5:30 p.m., FAC 419

*Required for Music Ed. Master’s/Research Focus and Ph.D.

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 2023

MusEd 591FM: Feldenkrais for Musicians (2 credits)

Paparo

Thur., 5:45-7:15 p.m. FAC 419

*This course may be taken by Music Ed. Masters and Ph.D. students as partial fulfillment of the “Focus Area-Specific Courses and Electives” requirement. Other graduate students may enroll with instructor permission. May count towards the Graduate academic “Common Core” Fourth Class.

The purpose of this course is to help musicians develop embodied understanding of the learning process of musical performance through participation in the Feldenkrais Method of Somatic Education. In short, students will learn how to effectively translate musical intentions into actions that lead to more dynamic and expressive music making. In each class, students will participate in gentle, verbally-guided movement sequences of Awareness Through Movement lessons that are designed to improve body awareness and efficiency of movement. Students will learn how to apply Feldenkrais principles to enhance their own music practice as well as to their teaching. Students will be required to write weekly journals to document their experiences and emerging discoveries that they will also share with their studio teacher. Grading is based on attendance and satisfactory completion of assignments. Students should wear comfortable clothing to class and bring a thick blanket/mat for the floor as well as a towel or small pillow.

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

Albert

Thur., 4:00 – 5:30 p.m., FAC 419

*Required for Music Ed. Master’s/Research Focus and Ph.D.

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 2022

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

Piilonen

M/W/F, 8:00–8:50 a.m., FAC 421

Strongly recommended for incoming students who do not pass all sections of the Graduate Theory Diagnostic Exam. Credits below the 500-level may not be used toward a graduate degree. This course does not satisfy the graduate core theory requirement.

MUSIC 615: Pedagogy of Theory (3 credits)

Piilonen

Th., 2:30–5:00 p.m., FAC 421

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.

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

T, 2:30–5:00 p.m., FAC 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam. This course satisfies the graduate core theory requirement.

“We fill pre-existing forms and when we fill them, we change them and are changed,” writes Frank Bidart. This course explores the reciprocal relationship between form and content, process, and shape, in Western classical and popular musics by considering both historical and contemporary perspectives. We will learn, apply, and compare several approaches to musical form, including those emanating from Europe in the eighteenth and nineteenth centuries and the revival of these ideas in more recent scholarship, as well as recent approaches to form in post-tonal music and several genres of popular music that have been influenced by these ideas. Coursework will include lengthy readings each week, in-class student presentations and discussion, a few analysis assignments, and a final paper and presentation.

MUSIC 691K: Post Tonal Theory (3 credits)

White

F. 11:55-2:25, FAC 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam. This course is required for MM Theory students on the portfolio track. This course satisfies the graduate core theory requirement.

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

Prerequisites: Pass all sections of the Graduate Theory Diagnostic Exam and complete MUSIC 615 with a grade of 3.0 (B) or higher. Instructor permission is also required.

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

Spring 2023

MUSIC 691A: Music and Language (3 credits)

White

F., 11:55–2:25 p.m., FAC 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam. This course satisfies the graduate core theory requirement.

This course makes an empirical study of music’s language-like properties as well as ways music differs from spoken languages. We will study how contemporary linguists and music theorists tackle this issue with varying types of evidence, including neurological, psychological, theoretical, and computational approaches.

Music 691R Analysis of Rhythm and Meter (3 credits)

Auerbach

T., 2:30-5 Room 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam. This course satisfies the graduate core theory requirement.

This seminar will concentrate on the question of how time is organized in classical, post-tonal, and popular/world musics. We will consider the mechanics and effects of pulse, tempo, meter, and rhythm both at

the small and large scale.

The goal of this investigation is to facilitate analysis of musical works from a primarily rhythmic/metric angle. (Though importantly: such analysis can hardly ignore the interaction of rhythm and meter with the other domains of music such as pitch, harmony, and form!) Seminar members will learn about trends in theoretical thought regarding rhythm and meter and will construct their own comprehensive analyses that rely on concepts such as rhythmic reduction, hypermeter, phrase rhythm, rhythmic motives, rhythmic contour, and metric consonance/dissonance.

MUSIC 691S: Schenkerian Analysis (3 credits)

Hooper

TH, 2:30–5:00 p.m. Room 421

Prerequisite: Pass all sections of the Graduate Theory Diagnostic Exam. This course is required for MM Theory students on the portfolio track. This course satisfies the graduate core theory requirement.

During the first two-thirds of the semester, our work will focus on applying Schenkerian concepts of tonal embellishment through the analysis of Western classical music from ca. 1700–1900. During the last third of the semester, we will reflect on Schenkerian theory, its potential benefits, and its shortcomings; reconsider Schenker's legacy in contemporary contexts; and critically investigate some ways this analytical approach has been applied to music for which it was not originally intended, including folk music, musical theatre, jazz, pop and rock music, post-tonal music, and non-Western music. Coursework will include weekly in-class lectures and discussions, weekly take-home analysis assignments, a few lengthy reading assignments, and a final analysis project.

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

Auerbach

Prerequisites: Pass all sections of the Graduate Theory Diagnostic Exam (general version) and complete MUSIC 615 with a grade of 3.0 (B) or higher. Instructor permission is also required.

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

PERFORMANCE

Fall 2022 and Spring 2023

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

TBA

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

Time and Location TBA

Music 591EC: Early Music Consort

Time and Location TBA

Music 591EE: Early Music Ensemble

Time and Location TBA

Music 591ME: Medieval Ensemble

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 principal 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 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.

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 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 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.