

## PhD/DMA Programs in Music – Fall 2018 Course Descriptions

### **MUS 74500: Introduction to Schenkerian Analysis – Professor Poundie Burstein**

An introduction to the practice of Schenkerian analysis, including discussion of its notation, terminology, and techniques. Assignments will involve intensive analyses of works and excerpts of works from the tonal repertoire, along with some readings from the scholarly literature. Students entering the class should have a strong background in harmony and counterpoint.

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### **MUS 84000: Seminar in Music: Disability, Culture, and Society – Professor Joseph Straus**

Like the fictions of gender and race, disability is a cultural and social formation that sorts bodies and minds into desirable (normal) and undesirable (abnormal, sick) categories. Regimes of representation in literature, art, music, theater, film, and popular culture—the ways that bodies and minds constructed as disabled are depicted—both reflect and shape cultural understandings of nonconforming identities and extraordinary bodies, affecting the lived experience of people understood as disabled, often in negative ways. Drawing on examples from the arts and popular culture, this course will interrogate the many ways disability identity has been confined to rigid and unproductive social, political, and aesthetic categories. It will also explore a significant counter-tradition in which disability is seen as a significant artistic resource and a desirable way of being in the world. Topics will include: the medical and social models of disability; narratives of disability; disability and performance; disability writing (memoir and fiction); narratives of overcoming; the histories and cultures of autism, deafness, blindness, intellectual disability, and madness. We will pay particular attention to the intersection of disability with other more familiar tropes of human disqualification, including race, gender, and sexuality.

**Please note: This class will be team-taught by Prof. Straus and Prof. Julia Rodas (English Department, Bronx Community College)**

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### **MUS 88400: Seminar in Ethnomusicology: World Popular Music – Professor Peter Manuel**

This course combines conceptual and analytic approaches to the study of popular music with explorations of diverse selected genres, emphasizing music cultures outside the Euro-American mainstream and distinct from those (such as Hispanic Caribbean music) that are covered in other seminars. While not attempting to provide a comprehensive survey of world popular musics, the course also aims to generate some familiarity with a representative spectrum of non-Euro-American genres diverse in style, historical era, and locale. We are interested both in socio-musical aspects as well as formal analytical approaches to the music genres studied. Thematic focuses include: Frankfurt School critiques in global perspectives, gender issues, urbanization, music and socio-political movements, media studies perspectives (including developments in the digital era), globalization and diasporic dynamics, and the power dynamics of musical interactions between the West and “the rest,” as well as “south-south” interactions. Music cultures covered will include Africa, the Middle East, Greece, India, East and Southeast Asia, Mexico, and South America. A term paper and one or two short written assignments will be required.

Learning Objectives: Students completing this course should be able to:

- Pursue further focused studies in global popular music with a solid overall command of major case studies and relevant theory;
  - teach an undergraduate survey course, or section thereof, on world popular music;
  - prepare for the qualifying exam with “world popular music” as a primary or secondary specialization.
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### **MUS 88500: Composers' Seminar (Fall) – Professor Jason Eckardt**

Weekly seminars will focus on specific issues or problems related to compositional practice. Topics will include systemic approaches to composition, perceptual issues, process and transformation, notation, timbre, and objectification.

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### **MUS 71500: D.M.A Topics, Fall – Professor Scott Burnham**

D.M.A. Topics consists of two main areas: performance/analysis and an introduction to graduate studies aimed at D.M.A. students. The fall semester focuses primarily on analysis, looking forward to the D.M.A. First Exam given in the spring. The course will begin with a review of harmony and counterpoint and continue with form and phrase structure, harmonic rhythm, and some elements of set theory and serialism. We also examine some aspects of text/music relationships and elements of expression. Assignments will consist of analytical exercises and also analytical essays, which will help to focus on writing skills. (The second semester of the course will delve into research skills, leading to a mock dissertation proposal as a final project.)

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### **MUS 86500: Avant-Gardist Opera & Music Theatre since the 1920s – Professor David Savran (Cross-listed with THEA 81300)**

The past one hundred years has witnessed a flowering of many new genres and subgenres of music theatre, from twelve-tone works to Broadway opera, postmodernist music theatre to Chinese revolutionary operas. This course will study works of opera and music theatre that were deemed experimental in their day or that challenge generic boundaries, focusing on musical theatrical traditions in the United States, Germany, China, and Korea. The course is not designed as a survey but will offer a highly selective panorama of many different kinds and styles of music theatre, with critical analyses of mise en scène, music, text, vocalization, reception, and theories of the avant-garde. Because the course will emphasize stage productions, most pieces will be accessible through good quality videos, in addition to sound recordings, librettos, scores, and other materials. Works to be studied include landmarks such as *Wozzeck* (Berg), *The Rise and Fall of the City of Mahagonny* (Weill/Brecht), *Four Saints in Three Acts* (Thomson/Stein), *Porgy and Bess* (Gershwin/Heyward/Gershwin), *The Cradle Will Rock* (Blitzstein), *Die Soldaten* (Zimmermann), *Einstein on the Beach* (Glass/Wilson), *Nixon in China* (Adams/Goodman), *Sweeney Todd* (Sondheim/Weidman), *Le Grand Macabre* (Ligeti), *Floyd Collins* (Guettel) as well as Chinese operas, Korean *changgeuk*, and recent small-scale work by U.S. composers and librettists. Final grades will be determined by participation in seminar, two written reports, and a final paper.

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### **MUS 70000: Introduction to Musicology – Professor Karen Henson**

This course is intended to serve as an introduction to the discipline of musicology: its history, methodologies, resources, and debates. It is also intended to introduce the skills and habits of mind necessary for graduate work in musicology, including research and writing skills, the peer review process, and specific writing projects in our discipline, including reviews, abstracts, proposals, and thesis-driven essays. This course will also examine the changing place of technology in the field of musicology and consider ways in which technology affects the creation and dissemination of knowledge.

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**MUS 86300: Seminar in Musicology: Music in New York City: Between Wars (1918-1941) – Professor Jeffrey Taylor**

One of the benefits of studying at the CUNY Graduate Center is the ability to examine the rich cultural history of New York while being physically immersed in the city. This course investigates music in NYC from the end of WWI, through the “Roaring” 1920s, through the beginnings of the Depression, to the build up to war in Europe finally catalyzed by the bombing of Pearl Harbor. The course crosses boundaries of musical style and tradition, focusing on both “popular music” and “art music” traditions and the interactions between these traditions. Topics of race, class, gender, and sexuality will be frequent touchstones. Composers and musicians as diverse as Dane Rudhyar, Henry Cowell, George Gershwin, George Antheil, Edgard Varèse, Duke Ellington, Ruth Crawford Seeger, James P. Johnson, William Grant Still, Benny Goodman, Aaron Copland, Jerome Kern, and many others will be examined. The period’s obsession with technology (player pianos, radio, recording, film) will provide a central focus.

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**MUS 74100: Introduction to the Analysis of Post-Tonal Music – Professor David Schober**

Western concert music of the twentieth century (and beyond) represents a tremendous variety of approaches to harmony, rhythm, texture, and form. While it is not possible in one semester to study every important composer of the period, we will examine a broad selection of these compositional techniques. It is essential to understand post-tonal languages in relation to earlier music, not in isolation from it; some of these musical styles resemble their nineteenth-century “ancestors” more than others, but all of them are, in some sense, the colorful offspring of traditional tonality.

In addition to the standard topics of set-class theory and classical twelve-tone techniques, we will examine Impressionism, octatonicism, and self-contained “systems” developed by individual composers. A common theme throughout the term will be the pervasive role of *symmetry* in post-tonal musical structure.

Students will regularly produce short model compositions and perform them in collaboration with their colleagues in the class. The principal texts will be the scores themselves, supplemented by an assortment of analytical readings.

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**MUS 82502: History of Theory II: 1590 – 1950 – Professor William Rothstein**

This seminar covers roughly 350 years of music theory, from the pupils of Zarlino (d. 1590) to the middle of the twentieth century. Within this period, students will gain a broad knowledge of those disciplines that today are grouped together, somewhat arbitrarily, as “music theory.” They will read extensively in primary and secondary sources (all in English) and will consider these sources from both present-day and, so far as is possible, historically situated perspectives. Requirements include several short papers, a translation exercise, a final exam, and a term paper.

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**MUS 71200: Seminar in Ethnomusicology: Research Techniques – Professor Eliot Bates**

This course provides a historically informed introduction to ethnomusicological research through an examination of classic and contemporary writings in the field. Weekly readings trace the intellectual history of the field since the late 19th century, intermixed with weeks devoted to practical research techniques. Assignments will include weekly readings; weekly writeups, oral reports, or short research exercises; and a final paper that critically assesses research on music in one world area or related to one theoretical topic. This course is required of students concentrating in ethnomusicology, but students in other programs are welcome as well.

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## **MUS 86100: Seminar in Musicology: The Multimedia Songbook – Professor Anne Stone**

### The Multimedia Codex

The insight that medieval manuscripts are more than transparent conduits of textual information has informed a great deal of scholarship in recent decades. Manuscripts are “living entities” (Marisa Galvez), interaction with which is like a “conversation with a famous person” (Christopher De Hamel); or manuscripts are a “theater” (Pamela Sheingorn and Marilyn Desmond) whose juxtaposition of text and image has the power to control the reading experience; or they are a country (Justin Steinberg) with “its own economy, its own language or codes.” The fact that so many of the metaphors that we use to describe manuscripts invoke motion and animation when they are in fact solid, static artifacts attests to the power of the experience of encountering them.

Drawing on recent work in material philology, and aided by the explosion of availability of high-quality digital images of many late-medieval manuscripts, this seminar will survey a variety of manuscripts from the thirteenth through fifteenth centuries whose pages contain text, image, and music: Troubadour and trouvère manuscripts; Italian poetry and song manuscripts; French motet manuscripts; and manuscript transmissions of narrative dits. The goal is to get to know a select number of manuscripts very well, and to begin to have “intimate conversations” (De Hamel) with them. We will read and discuss recent studies that demonstrate the kinds of meanings that can be gleaned from detailed consideration of manuscript pages, including late medieval reading practices, authorial self-presentation, the development of innovative hybrid genres such as the prosimetrum, and the scribe and illuminator’s role in creating meaning.

Requirements: weekly reading and participation in the form of short presentations and/or reading responses. Music students are required to attend a third hour in which we learn to read the various musical notations we encounter in the sources; other students are welcome to attend this hour as well.

In the first half of the semester, each student will select a manuscript to study and present on, culminating in a short paper (5-7 pages). In the second half of the semester, students will work on a research project that has a close encounter with a manuscript as its basis, culminating in a 20-30-minute conference-paper length presentation.

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