

## Fall 2024 Music Support Course Descriptions

### 57257 Orchestration I (6u) – Marthaler

This is an introductory course for all majors and required for sophomore composition majors. The characteristics of each instrument of the orchestra are studied thoroughly. Orchestral textures from the classic to contemporary music are studied and analyzed.

### 57480/780 History of/Seminar in Black American Music (6u) – Keeling

Come and explore the rich musical heritage of Black America. This course will survey the music of Black America beginning with the African legacy and continuing through the music of the Twentieth Century. Class sessions will involve discussions, listening, viewing of films, and reports by students on topics of individual interest. Discussions will involve, historical, cultural and political perspective, as well as the music and composers themselves. Lecturing will be at a minimum. Innovative testing in quiz show format will be used. No prerequisites required. Open to upper-level undergraduate students.

### 57209 Beatles (6u) – Schultz

This course will focus on the phenomenon of the Beatles. Their songs will be studied, with analysis of the musical and lyrical content and structural elements. What music styles do the songs address? What were their musical influences? In what ways did their music change over the years? Also, the music's social context will be studied. Why were the Beatles so popular and influential? What exactly causes Beatlemania? How did the group form, grow, and end? The Beatles are the most famous rock group in history; the reasons for this are as much cultural as musical, and we'll study the two elements simultaneously.

### 57405/905 Concerto (9u) – Sciannameo

The Concerto, one of the most popular forms of music, is also a dramatic form, a drama of contrast between the strength of one body of sound and another (volume), between one type of sound and another (tonal distinction), between the individual and masses, and finally, between the "Solo" virtuoso and the less gifted "Tutti" players. The goal of this course is to examine the greatest concerti written for all instruments; from Vivaldi's "Concerto for Two Mandolins" to John Adams's "Grand Pianola Music," and much more, while dealing with the social and personal histories of unforgettable virtuosos and the concerti that became their "Battle Horses". The program analyzes great concerti performed by the world's greatest soloists and orchestra.

### 57427/927 Advanced Seminar in Film Musicology (9u) - Sciannameo

This course has been designed primarily for advanced students wishing to apply to film scores analytical methodologies pertaining to historical musicology, cultural studies, and genetic criticism. The films screened and the music analyzed in this course follow at first the historical development of cinema. Then, the syllabus focuses on the film music of Ennio Morricone in honor of his 90<sup>th</sup> birthday and on final presentations of film soundtracks selected by the students. Prerequisites include some knowledge of music history, theory, practice, or the instructor's permission.

### 57306/806 World Music (9u) – Woloshyn

A study of major musical traditions from around the world, including classical music from Asia (broadly defined) and the Middle East, as well as traditional music in Africa, Europe, and the Americas. This course will examine music in its socio-cultural context and will demonstrate how learning about music from diverse cultures increases cross-cultural understanding. This course will engage with readings, listening examples, multimedia presentations, in-class discussion, music-making activities, and special guests (virtual and in person)

### 57444/944 Principles of Counterpoint (9u) – Whipple

This course explores the development of Western music composed with multiple independent parts. The first half of the course traces the history of part-writing from medieval organum to the twenty-first century. Emphasis is given to study of pre-Baroque and twentieth-century music, and to the conceptual shifts that occurred moving in and out of the common-practice period. The second half of the course examines, across multiple musical styles, specific contrapuntal techniques such as imitation and ground bass form. Assignments include both writing exercises and analysis, culminating in a term project on a topic selected by the student.

57735 Chamber Music Literature I (6u) – Kim

This course offers a comprehensive survey of chamber music with piano literature and repertoire ranging from the late Baroque to the Romantic periods. It delves into the diverse genres of chamber music featuring piano, including trios, quartets, quintets, and beyond, tracing their evolution over time. Through an interdisciplinary approach, students will explore the historical, cultural, social, and musical contexts surrounding representative works from these periods. Emphasis will be placed on critical listening and discussion of selected pieces, supplemented by live performances whenever possible. Instrumentalists and pianists who are interested in learning and playing chamber music with piano will benefit from this class.

57740 Opera Literature (6u) – TBA

Since the beginning of the seventeenth century until now, the only genre of classical music that can claim an unbroken history is that of opera. Every important stylistic trend and nearly every major composer in the Western tradition intersect with the history of opera, and knowledge of its vast repertoire is essential to any serious classical musician. The aim of this course is not to explore the history of opera per se, but rather to familiarize the student with much of the standard operatic repertoire primarily through stylistic and contextual analysis. As an examination of every historical style and era of opera is impossible in this course, and emphasis will be made on those works that form the bedrock of the performance repertoire: primarily music of the eighteenth and nineteenth centuries from Mozart to Puccini.

57911 Music Since 1945 (9u) – Woloshyn

A survey of Western art music from WWII to the present, with a focus on compositional techniques, influential trends, and experimental approaches. This course will address total serialism, aleatory music, the rise of technology, minimalism, and soundscape composition, among others. Students will engage with primary sources, close listening, multimedia resources, and secondary sources, and demonstrate competency through varied assessment, including in-class performance activities.

57925 Symphonies of Mahler (6u) – Schultz

The eleven symphonic works of Mahler will be analyzed in relation to their form, melodic and harmonic content, counterpoint, orchestration, program, and emotional content. Further topics of discussion will be Mahler's use of beauty, sentimentality, banality, tragedy, irony, and humor to present the "Whole Truth" in his symphonic writing. The class will be very interactive with each student expected to make an oral presentation and write a research paper on a symphony of their choice. This course can count as music support for graduate students (and undergraduate students). Undergraduate students may register with instructor permission if space is available after graduate students have registered.