

## Spring 2023 Music Support Course Descriptions

### 57258 20<sup>th</sup>-21<sup>st</sup> Century Techniques (6u) – Marthaler

This course is open to all music majors and required for sophomore composition majors. The most important techniques from Debussy to the present will be reviewed in terms of melody, harmony, and form. Tonality, serialism, and aleatoric devices will be studied. Compositional techniques of the 20th Century are put into perspective and compared with other developments in the arts. The class is conducted as an open forum in which discussions are encouraged.

### 57829 Contemporary Soundscapes (9u) – Woloshyn

In the late 1960s on Canada's West Coast, composer R. Murray Schafer started the "World Soundscape Project" (WSP). Originally conceived as an inquiry into the growing problem of noise pollution in Vancouver, the Project expanded to encompass the wider study of the relationship between sonic environments and human communities, both historical and present. From a small group of sound researchers making field recordings in natural landscapes and urban areas has grown the modern study of Acoustic Ecology on a global scale, and the creative practice of Soundscape Composition, in which recorded elements of sound environments are expressively explored through electronic music. Beginning with a history of the WSP, this course surveys aspects of the field of Acoustic Ecology as an aesthetic, political, and ethical phenomenon, with special attention to its relationship with the creative and sound practices of "Soundwalking," "Deep Listening," and Soundscape Composition. This course will also contextualize the WSP within a broader history of music and sound in the background, including Satie's Furniture Music, Muzak®, and coffee shop music. Throughout the course, students will participate in the activity and design of soundwalking, sonic field documentation / recording and sonic-environmental sampling, and the performance of background music. The course will culminate in a soundscape project entailing the composition of a Soundscape work, or the presentation of a creative mapping of aspects of their own sound environments; special guests will provide students with instruction in sound capture and manipulation.

### 57445/955 Counterpoint in 18<sup>th</sup> Century Composition (6u) – Whipple

In this course the student will study how to write two-part counterpoint within the harmonic framework of 18th-century instrumental music. The focus of study will be J.S. Bach's inventions, and writing will be directed towards composing several complete inventions in that style. Prerequisites: Harmony I and Harmony II or permission of the instructor. This course is designed for composers, theory minors, Bach lovers, keyboard majors, and anyone who wants to seriously sharpen their tonal writing skills.

### 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.

## 57476/776 How Music Works: An Affective History (6u) – Johnston

This is an historical survey of (A) aesthetic theories about music and human agency--music's affects and effects, thus its significance and even its very existence--and of (B) actual utilizations of music. Theories range from Aristotle's catharsis to trauma theory and neuromusicology in our time. The applications range from the biblical David's therapeutic harp playing in the court of King Saul (11th C. BCE) to U.S. interrogators in Iraq (21st C. CE); from Vodun and exorcisms in other cultures to MUZAK in our own. In short, it's a chronological survey of what peoples have believed about music's powers and, consequently, how music has been used and abused. The dialectic between theory and applications is reflected in the assignments. This seminar is heavily focused on reading, as well as written and verbal discussion. There is also a long-term field project.

## 57913 Key to Beethoven (6u) – Papadimitriou

Have you ever wondered whether Beethoven had a favorite key, or whether he was composing with certain keys in mind? Is there something unique about his A flat major compositions? Were there keys that he was intentionally avoiding? This course is designed to examine the majority of Beethoven's instrumental repertoire and identify tonal archetypes upon which he was composing, with the intention to develop a thorough understanding of the emotional content of each tonality in Beethoven's output. Repertoire covered: Piano Sonatas Piano Concertos Piano Trios Symphonies String Quartets Violin Sonatas Violin Concerto Cello Sonatas Triple Concerto

## 57559/959 Music and Triads: Before/Beyond Roman Numerals in Western Music (9u) – Pukinskis

In many western traditions, the triad is a foundational element for musical construction. Though the ingredient is consistent across many styles, how it is used changes according to time, place, and even for the individual piece. This course is a deep dive into the ways in which triads are used in a variety of western traditions. We will track common practices and notable manipulations across diatonic music, modal, non- and poly- and pan-tonal repertoires, and use different methods of notation, annotation, and engagement to better understand how the triad is used in music. Through listening, annotation, performance, and discussion, students will develop methods to identify triad and triad-expanding material, and to build usable analytical practices that are sensitive to the unique sonic footprints of specific musical styles. They will hone skills to communicate their findings and transfer their interpretation into performance and creative practice. Students will be assessed through regular listening, analytical, and creative assignments, as well as in-class discussion and a final project or paper. Prerequisite requires students to have passed Harmony II.

## 57811 Opera Production History (9u) – Prendergast

This course offers an interdisciplinary exploration of opera as theater, focusing on the historical development of production practices, staging interpretations, and artistic agency from the early modern period to the present. Topics include opera dramaturgy, historiography, archival research, opera and media, creative labor in opera production, opera production in the time of COVID-19, and social justice in opera production in the twenty-first century. Course assignments will culminate in a formal research paper and presentation whose topic will be decided in consultation with the instructor.

## 57409/909 Puccini's Operas (9u) – Sciannameo

Standing between the 19th and 20th Centuries, Puccini witnessed extraordinary socio-political and cultural shifts sweeping across Europe. His operas reflect such changes through their gradual stylistic adherence to modernity. From theatrical and literary plots to complex relationships with poets, publishers, impresarios, singers, conductors, and political censors, Puccini's operas offer excellent grounds for interdisciplinary dialogue and cultural analysis.

### 57455/954 Shaping Time in Performance (9u) – Ito

This course will look at basic questions that performers face: Which level of pulse do I want to feel as the main one? How can I shape a pulse expressively? Which measure in a phrase is felt as a main goal, especially when the phrase contains an unusual number of measures? How can multiple tempi be meaningfully related? Among many important formal arrival points, which are the most important? In addition to these questions, we will also look at recent work on ways in which 18th-century musicians may have understood meter very differently from most musicians today. These alternate perspectives open new possibilities for hearing and shaping the flow of musical time in baroque and classical music. These issues will be pursued from two directions. We will develop simple theoretical tools that can make score analysis a helpful input to the decisions that performers make about such questions. We will also examine audio and video recordings by famous artists to see both how they dealt with these issues and what new questions are raised. Week-to-week work will include reading, listening, and score analysis. Students will write term papers that either use one of the main perspectives developed in class (starting from scores or starting from recordings) or else combine the two. They will also give presentations about their projects to the class.

### 57404/904 String Quartet: A Social History (9u) – Sciannameo

The string quartet is at once a medium and a genre, even a form which for more than two hundred years has had a special, unparalleled place in Western music. This course examines the development of the string quartet - from its function as an intimate and conversational social setting for amateurs, to its role as a secret repository of composers' most daring thoughts. The string quartet repertoire under discussion spans the first attempts at string quartet writing in the 17th Century, to serialism and microtonal disintegration in the 1960's, to contemporary Pop-Rock fusion experiments. This course also deals with the social and personal histories of four individuals who freed themselves from hegemonic orchestral rules in favor of an instrumental democratic microcosm.

### 57946 Style Change Across the 18<sup>th</sup> Century (9u) – Ito

The eighteenth century saw radical changes in musical style that would not be matched until the early twentieth century. Although they are often masked by overarching terms such as "common-practice tonality," the differences between Corelli and early Beethoven in terms of basic compositional practice that is, in terms of harmony, meter, and form represent a fundamental change in musical language. In contrast, the differences between Mozart and Mahler simply represent different stages within a single evolutionary development. Guided by readings from music theory and historical musicology, as well as by our own analyses of scores, this course will attempt to chart these developments across three musical styles that overlap both in time and in substance: the baroque, the galant, and the classical. Focusing especially on composers from Bach to Mozart, the twin goals will be the ability to understand individual works in relation to their own style-historical moments, and an understanding of how musical style changed over the course of the century. This course presupposes a strong grounding in the basics of tonal harmony and form.

### 57478 Survey of Historical Recording (6u) – Johnston

The histories of music and technology have long been intertwined. Their symbiosis intensified with the harnessing of electricity in the third wave of the Industrial Revolution. This course will expose you to many of the best practitioners of music. But it will do so with an eye--an ear--towards the media by which we have known them. In short...The music. The personalities. The media. This seminar is heavy on listening (guided playlists online via Canvas). Writing includes reviews and a researched feature article.