

# Music Support Course Descriptions

## **Undergraduate**

*The following courses will satisfy the music support requirement for undergraduate students. Any undergraduate may take a graduate level music support course to fulfill this requirement with the permission of the instructor.*

*Analysis courses*

*Other courses*

### **20TH-21ST CENTURY TECHNIQUES**

(57-258)

6 units

Reza Vali

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.

### **ADVANCED SEMINAR IN FILM MUSICOLOGY**

(57-427)

9 units

Franco 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 90th 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.

### **ANALYSIS OF 19<sup>th</sup> CENTURY MUSIC**

(57-441)

9 units

John Ito

This course will provide students with a variety of tools for the analysis of music from Schubert to Mahler and early Schoenberg. The primary emphases will be on small-scale (chord-to-chord) harmonic organization, on the larger-scale organization of tonal centers, and on form, but other issues will also be explored (e.g. rhythm and meter, text/music relations). The course will sample a wide range of repertoires, including solo piano music, orchestral music, and opera, and it will have a special emphasis on chamber music including the German Lied.

## **AURAL ANALYSIS AND BASIC IMPROVISATION**

(57-461)

9 units

John Ito

Where are we now? Musicians often face analytical questions in performing situations. What scale degree is the trumpet playing? What chord are we playing now? What countermelody are the altos singing? What is the form, and where are we in it? The purpose of this course is to enhance students' abilities to answer these kinds of questions in real-time, real-world performance situations, apart from the score. The primary skills developed in the course will be hearing melodic scale degrees, hearing harmonies, memorizing short melodic fragments, identifying short harmonic idioms by ear, hearing two-voice contrapuntal music, and improvising over repeated chord progressions. A variety of conventional and unconventional games and exercises will be employed, involving notating, singing, and using the students' main instruments. We will also put these skills to use in doing larger-scale analysis by ear of longer passages, focusing especially on form, including entire movements. Improvisation comes into the course because perception and production are deeply intertwined; fun improvisation exercises, mostly using the idioms of popular music, will strengthen aural abilities much more than passive identification and dictation exercises could alone.

## **THE BEATLES**

(57-209)

9 units

Stephen 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 musical 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 caused 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. Open to all undergraduate students.

## **CONCERTO: VIRTUOSITY AND CONTRAST**

(57-405)

9 units

Franco 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 the 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 orchestras.

## **COUNTERPOINT IN 18TH CENTURY COMPOSITION**

(57-445)

6 units

James 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.

## **HISTORY OF BLACK AMERICAN MUSIC**

(57-480)

6 units

Kenneth 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 all upper level undergraduate students. Graduate students can register for (57-780) Black American Music Seminar.

## **HISTORY OF THE SYMPHONY**

(57-485)

9 units

Alexa Woloshyn

This course is a study of major symphonic works from 1750 to the modern period. For reasons we will examine, symphonic literature, and the symphony in particular, has long been considered Western art music's greatest monument to its history. Composers have agonized over its composition, conductors have devoted careers to it, and audiences have deeply and zealously expressed their admiration for it. We want to understand why this music is so revered and long-lasting. And we want to understand how the aesthetics of these works have been shaped by their historical, socio-cultural contexts, and how their meaning and value continue to change. Over the course of the term, we will analyze some of the great examples of this genre. We will place them in their historical, socio-cultural contexts with primary sources and insightful academic scholarship. Your critical listening, reading, and thinking skills will be expanded as we delve into almost three centuries of music and writings.

## **HOW MUSIC WORKS: AN AFFECTIVE HISTORY**

(57-476)

6 units

Paul 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.

## **MUSIC OF THE SPIRIT**

(57-477)

6 units

Paul Johnston

This guided listening course is a musical exploration of spirituality, a musicological and ethnomusicological survey organized around comparative religions. While the majority of repertoire will be from the Western Classical tradition, musics of a variety of cultures will be included. The music will be organized by particular religious traditions and by universal themes, such as community, death/afterlife, birth/new birth, martyrs/heroes, transcendence/immanence, meditation/contemplation/trance, etc. Most course materials, including streaming audio, are online, with one meeting per week in the classroom. Will include participatory introductions to numerous forms of chant. Requires oral and written reports.

## **PRINCIPLES OF COUNTERPOINT**

(57-444)

9 units

James 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 forms. Assignments include both writing exercises and analysis, culminating in a term project on a topic selected by the student.

## **PUCCINI'S OPERAS**

(57-409)

9 units

Franco 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.

## **RENAISSANCE COUNTERPOINT**

(57-446)

6 units

James Whipple

In this course the student will study how to write vocal counterpoint using the classic "species" approach, based on the style of Renaissance masters Palestrina, Lassus, and Victoria. The latter part of the course will extend the study to instrumental music of the 16th century, and explore the development of chromaticism in avant-garde composers of the time. Reading about and listening to Renaissance music and composers will be included as background context for the theory work. Daily writing exercises in the first part of the course will lead to a term project producing a performable piece of music by the end of the semester. This course is designed for composers (both for writing technique and college teaching preparation), theory minors, early music lovers, choral singers and conductors, church musicians, and anyone who wants to sharpen their writing skills. Prerequisite: Harmony I or permission of the instructor (demonstrated competence in reading treble and bass clef, and intervals).

## **SCORE READING/KEYBOARD HARMONY**

(57-459)

6 units

Mark Carver

This course is a practical, hands-on learning experience. Students learn by doing and observing other students. All work is done at the keyboard. It is for graduate collaborative piano majors, junior and senior composition majors, and junior and senior conducting minors. Open to other music majors with good keyboard skills with instructor permission.

## **SHAPING TIME IN PERFORMANCE**

(57-455)

9 units

John 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.

### **STRING QUARTET: A SOCIAL HISTORY**

(57-404)

9 units

Franco 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.

### **SURVEY OF HISTORICAL RECORDING**

(57-478)

6 units

Paul 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.

### **WORLD MUSIC**

(57-306)

9 units

Alexa 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 musics 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, multi-media presentations, in-class discussions, music-making activities, and special guests (virtual and in person).

## **Graduate**

*The following courses fulfill the music support requirement for graduate students. Graduate students may not take an undergraduate music support course and have it count towards this requirement. However, they may take an undergraduate support course to count towards their elective requirement.*

*Analysis courses*

*History courses*

*Other courses*

### **ADVANCED SEMINAR IN FILM MUSICOLOGY**

(57-927)

9 units

Franco 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 90th 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.

### **BACH**

(57-846)

9 units

Stephen Schultz

This class will be a chronological retrospective of Bach's life and works, covering all major aspects of his instrumental and vocal music; part historical and part analytical. We will be discussing the principles of historically informed performance practice in relation to modern and period instrument performances of his music. We will show the musical influences that affected Bach's work as we work our way through the cantatas and Passions, instrumental music (solo, chamber, and orchestral), and finish up with the masterpieces of his final decade: B Minor Mass, Goldberg Variations, Musical Offering, and the Art of the Fugue. At the end of this course, students should be able to demonstrate familiarity with Bach's works and with an intimate knowledge of many of them and identify Bach's melodic, harmonic, contrapuntal, and structural vocabulary. The class is open to all graduate as well as undergraduate students, instrumentalists, vocalists, and composers.

### **BLACK AMERICAN MUSIC SEMINAR**

(57-780)

6 units

Kenneth 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. Undergraduate students can register for (57-480) History of Black American Music.

### **CHAMBER MUSIC LITERATURE I**

(57-735)

6 units

Sung-Im Kim

This class offers a survey of chamber music literature with piano from the Baroque through the Romantic periods (19th century). It will cover historical, cultural, social and musical contexts in chamber music. It will include listening to music, discussion, as well as live performances. This course offers to instrumentalists and pianists great opportunities to listen, learn and play great repertoire!

### **CHAMBER MUSIC LITERATURE II**

(57-736)

6 units

Sung-Im Kim

This class offers a survey of instrumental chamber music literature from Debussy/Ravel through contemporary works. These courses are based on the historical development of the different genres of chamber music with piano repertoire, listening, and study of representative works, class discussion, and live performances when possible. As a final project students will present to the class a lecture on previously selected repertoire. This course is mandatory for collaborative piano majors. It is primarily for graduate piano students and graduate instrumental students. Undergraduate pianists and instrumentalists may register for it with the approval of the instructor. It can count as music support for graduate students (and undergraduate students). Undergraduate students will need the instructor's permission to register for it. This class is mandatory for collaborative piano majors. It is primarily for graduate piano students and graduate instrumental students. Undergraduate pianists and instrumentalists may register for it with the approval of the instructor.

### **CONCERTO: VIRTUOSITY AND CONTRAST**

(57-905)

9 units

Franco 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 the 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 orchestras.



## CONTEMPORARY SOUNDSCAPES

(57-829)

9 units

Alexa 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 also 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.

## COUNTERPOINT IN 18TH CENTURY COMPOSITION

(57-955)

6 units

James 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.

## CREATIVE ORCHESTRATION

(57-872)

6 units

(Composition Majors Only)

TBA

In Creative Orchestration students orchestrate their own ideas thinking orchestrally and writing directly for the orchestra. Throughout the course the students have to write their exercises in a traditional music language and in a contemporary-avant-garde one. The goal is to make students technically versatile within the two extremes of the music spectrum. There is discussion of art and its parallels in compositional styles: impressionism, cubism, surrealism, abstract expressionism, collage, etc. Undergraduate composition majors can take this course after completing Orchestration II (in which the students orchestrate fragments of already existing compositions for piano, encompassing classical, romantic,

nationalist, impressionist, neoclassic, atonal and avant-garde-aleatoric styles) and 20th-21st Century Techniques. Registration for this course requires special permission. If you are interested in registering for it, please contact Sharon Johnston.

### **DEBUSSY ANALYSIS**

(57-945)

6 units

Mahmood-Reza Vali

In recent years Claude Debussy has come to be regarded as one of the most revolutionary composers of the 20th century. In this course, two orchestral works of Debussy, "Nocturnes" (1899), and "La Mer" (1905), will be thoroughly analyzed. All aspects of these compositions will be examined and discussed. Course requirements: This is an advanced graduate theory course. Debussy's music is quite complex and requires a certain degree of preparation. Students will need to have: -a strong background in harmony, chord progression, and voice leading. -a firm grasp of musical forms. Course Schedule: Debussy Analysis is a "studio" course. The class has been divided into small groups of two or three students per group. Each group will meet with the instructor individually for one hour per week. Debussy's "Nocturnes" and "La Mer" will be analyzed measure by measure. All aspects of these compositions (harmony, form, rhythm, thematic development, orchestration, phrasing, etc...) will be thoroughly discussed.

### **HOW MUSIC WORKS: AN AFFECTIVE HISTORY**

(57-776)

6 units

Paul 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.

### **KEY TO BEETHOVEN**

(57-913)

9 units

Dimitrios 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.

### **MUSIC SINCE 1945**

(57-911)

9 units

Alexa 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, multi-media resources, and secondary sources, and demonstrate competency through varied assessments, including in-class performance activities and presentations.

### **NORTH AMERICAN INDIGENOUS MUSIC SEMINAR**

(57-826)

9 units

Alexa Woloshyn

This course examines diverse Indigenous musical practices in North America, including powwow, round dance, intertribal flute music, and Inuit vocal games. We highlight the heterogeneity of Indigenous musical culture both within specific practices and through the frequent engagement with non-Indigenous musical genres, such as the symphony, ballet, string quartet, and dubstep. This course pursues the understanding of diverse Indigenous musical practices through the lens of historical, socio-cultural Indigenous issues, such as cultural genocide and residential schools, sovereignty, identity, and decolonization.

### **OPERA LITERATURE**

(57-740)

6 units

Christopher Lynch

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, an 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.

## **PRINCIPLES OF COUNTERPOINT**

(57-944)

9 units

James 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 forms. Assignments include both writing exercises and analysis, culminating in a term project on a topic selected by the student.

## **PUCCINI'S OPERAS**

(57-909)

9 units

Franco 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.

## **RENAISSANCE COUNTERPOINT**

(57-956)

6 units

James Whipple

In this course the student will study how to write vocal counterpoint using the classic "species" approach, based on the style of Renaissance masters Palestrina, Lassus, and Victoria. The latter part of the course will extend the study to instrumental music of the 16th century, and explore the development of chromaticism in avant-garde composers of the time. Reading about and listening to Renaissance music and composers will be included as background context for the theory work. Daily writing exercises in the first part of the course will lead to a term project producing a performable piece of music by the end of the semester. This course is designed for composers (both for writing technique and college teaching preparation), theory minors, early music lovers, choral singers and conductors, church musicians, and anyone who wants to sharpen their writing skills. Prerequisite: Harmony I or permission of the instructor (demonstrated competence in reading treble and bass clef, and intervals).

## **SCHENKER ANALYSIS**

(57-960)

9 units

Richard Randall

This seminar provides an introduction to the theories and analytical methods of Heinrich Schenker. Assignments will include readings from primary and secondary sources, weekly

analytic projects, student presentations, and a final paper which discusses an in-depth analysis of a short tonal piece from the common-practice repertoire. Students should have a solid background in tonal harmony and basic counterpoint. Pre-requisite: passing the graduate theory placement test.

### **SCORE READING/KEYBOARD HARMONY**

(57-969)

6 units

Mark Carver

This course is a practical, hands-on learning experience. Students learn by doing and observing other students. All work is done at the keyboard. It is for graduate collaborative piano majors, junior and senior composition majors, and junior and senior conducting minors. Other music majors with good keyboard skills can take this course with instructor permission.

### **SHAPING TIME IN PERFORMANCE**

(57-954)

9 units

John 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.

### **STRING QUARTET: A SOCIAL HISTORY**

(57-904)

9 units

Franco 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.

### **STYLE CHANGE ACROSS THE 18TH CENTURY**

(57-946)

9 units

John 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.

### **THE SYMPHONIES OF MAHLER**

(57-925)

9 units

Stephen 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.

### **WORLD MUSIC**

(57-806)

9 units

Alexa 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 musics 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, multi-media presentations, in-class discussions, music-making activities, and special guests (virtual and in person).