

# Graduate Seminars in Musicology

*University of North Carolina at Chapel Hill  
Department of Music  
1999 – 2017*



## *Academic Year*

1999-00	2005-06	2011-12
2000-01	2006-07	2012-13
2001-02	2007-08	2013-14
2002-03	2008-09	2014-15
2003-04	2009-10	2015-16
2004-05	2010-11	2016-17

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*Fall 1999*

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**MUSC 243 -- Proseminar in Classical Music: "Beethoven's Later Symphonies"**

Mark Evan Bonds

Using the late symphonies of Haydn and Mozart, and Beethoven's own Second Symphony, as a benchmark, this seminar will focus on a handful of Beethoven's later works in this genre (Nos. 3, 5, 6, 7, and 9). We will consider questions of form, genre, genesis, and reception, with special attention to recent literature about Beethoven's symphonies. Students will be asked to make several brief, informal presentations over the course of the semester in addition to a formal essay to be submitted toward the end of the semester.

**MUSC 244 -- Proseminar in Romantic Music: "The Lieder of Franz Schubert"**

Jon Finson

We will study the creation of what Nägeli calls the "polyrhythmic Lied" at the beginning of the nineteenth century as exemplified in Schubert's songs. Topics will include the nature of reading circles in Vienna and the debate about the role of homosexuality in Schubert's circle of friends. Reading in Dürr's *Das deutsche Sololied im 19. Jahrhundert*, contemporary journals, Richard Kramer, and other secondary literature. Term paper, reports.

**MUSC 245 -- Proseminar in Modern Music**

Severine Neff

This course has a dual purpose. On the one hand, it will investigate the writings of composers about their own music. The essays and commentaries of Schoenberg, Scriabin, Roslavets, Varèse, Babbitt, and Schnittke will be considered. On the other hand, the course will investigate writings--mostly theoretical--about the same composers: Bernard and Babbitt on Varèse; Taruskin on Schnittke; Baker and Dernova on Scriabin; Lendvai and Babbitt on Bartók; Lobanov on Roslavets; Kandinsky, Dale, and Frisch on Schoenberg. Class discussions will focus on the following issues: Does the composer's voice have a place in theoretical study? Is the theoretical understanding of a work ever a later influence on a composer? What is compositional theory? Is compositional theory related to analysis? In studying their own work, do composers become theorists?

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*Fall 2000*

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**MUSC 241 -- Proseminar in Musicology: "Guillaume Du Fay and Song Traditions of the Fifteenth Century"**

John Nádas

Guillaume Du Fay (1397-1474) is a seminal figure in the development of secular music in the fifteenth century. His more than eighty songs, composed over a period of some thirty years, reflect and contribute to the broad stylistic changes that occurred in song writing during his lifetime. We shall begin by examining musical styles in Italy and France in the works of composers active during the decades immediately following the death of Francesco Landini (1397), with an emphasis on primary sources, repertoires, and analytical issues. Much of the term will be taken up with close consideration of issues raised in recent publications concerning the songs of Du Fay and his contemporaries. Topics to be discussed include the problem of defining Du Fay's "late" style, and the significance of his songs for the important compositional developments of the 1450s and 1460s. The basic text, David Fallows' *Dufay* (2nd ed., 1987), will be augmented with further readings and analyses. Class projects and individual presentations.

**MUSC 245 -- Proseminar: "Issues of Authenticity in Country Music"**

Jocelyn Neal

Throughout this century, country music has claimed authenticity as a central feature of its identity. This perception, however, calls into question the cyclic nature of country music's stylistic evolution, the transformations in its commercial climates and marketing innovations, and the ongoing ingenuity of its artists. On the one hand, issues of authenticity offer interpretations that bear limiting viewpoints based on historical assimilation and stylistic pedigree. On the other hand, such concerns arguably have become an ascribed narrative worthy of investigation within the country music community. This course will analyze country songs in light of these varying, if not conflicting, ideas of authentic practice. Readings will include Curtis Ellison, Joli Jensen, George Lewis, Richard Peterson, and Charles Wolfe. Further bibliography will focus on essays in popular music analysis. Students will prepare readings for class discussion, complete short writings, transcriptions, and analyses, and produce a final research project.

**MUSC 249 -- "Witnessing Sound: Readings in Ethnomusicology"**

Sarah Weiss

Ethnomusicology occupies the intellectual space between anthropology and music history. Ethnomusicologists draw on methodologies and paradigms from each of these fields in their research and writing traditions. Originally a product of colonialism, ethnomusicology is now one ancestor, among many, to world tourism, globalization, and the discourses on postmodernity and postcoloniality. Using ethnography as our primary resource, in this course we will adopt a

contextual and historiographic approach to understanding the major trends in the development of the field.

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*Spring 2001*

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**MUSC 244 -- Proseminar in Music Theory: "The Nineteenth-Century Tone Poem"**

Jon Finson

We will study the tone poem through selected instances of the genre throughout the nineteenth century, beginning with Mendelssohn's concert overtures, extending through Liszt, Franck, and Saint-Saens to Strauss and Mahler. We will use these pieces to examine the aesthetics of orchestral music from early nineteenth-century idealism to the rift between "absolute" and "program" music after mid century. Reading (a limited amount in German and French), class projects, discussion, term paper.

**Music 248 -- Proseminar in Music Theory: "Music and Secular Spirituality"**

John Covach

This seminar explores music's role in expressing, representing, or otherwise prompting spiritual concerns. Each student will choose a repertory to study within the following constraints: 1) the music considered should not be liturgical; 2) the repertory should be within the western tradition, but could be drawn from popular styles; 3) and the music can be shown to be influenced or motivated by some (at least somewhat) systematic approach to spiritual issues. The central questions will involve: 1) how music engages spiritual questions in a context that remains, strictly speaking, outside of the institutional framework of the Christian Church (though world faiths such as Christianity, Islam, Judaism, Buddhism, Hinduism, or Confucianism may well prove very influential or foundational to the music); and 2) how musical analysis can detect such engagement. In the first half of the course I will lecture on the topics I have explored in my own work, including the music of Berg, Webern, Schoenberg, Hauer, Stravinsky, Messaien, and various styles of rock music (Yes, Genesis, Jethro Tull, Led Zeppelin, Who, Beatles). The second half of the semester will be given over to the exploration and discussion of the music chosen by the seminar students. The course will require a 15-20 page paper and in-class presentations.

**MUSC 337 -- Seminar in Musicology: "Fourteenth-century Italy"**

John Nádas

The repertoires and styles of fourteenth-century Italy, beginning with music at the courts of Milan, Verona and Padova in the first half of the century, and continuing with the works of famous Trecento composers, in particular, Landini, Ciconia and Zachara. Topics to be covered include the Rossi, Squarcialupi and San Lorenzo manuscripts, Italian and French notational systems, performance practices, and the exciting musical language of fin-de-siecle lyric form, motets and Mass movements within the historical context of the Great Schism. Class presentations and a research paper.

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*Fall 2001*

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### **MUSC 249 -- Proseminar in Musicology: "The Fugal Finale"**

Mark Evan Bonds

The fugal finale is a movement type that transcends both historical periods and genres, both vocal and instrumental. This seminar will reconstruct the history of this tradition and consider both its technical and aesthetic dimensions, including issues of intertextuality, hybridity (e.g., the integration of fugue and sonata form, as in Mozart's K. 387 and 551), and cyclical coherence. Representative works to be considered include string quartets by Haydn (opp. 20/2, 20/4, 20/5, 50/4), Mozart (K. 168, 173, 387), Beethoven (opp. 59/3, 130), and Verdi; a quintet by Brahms (op. 88); symphonies by Haydn (nos. 3,40,70), Mozart (K. 551), and Bruckner (no. 5); sonatas by Beethoven (opp. 102/2, 106, 110); a set of variations by Brahms (op. 24); and a variety of choral works, including Mass (e.g. Bach's Mass in B minor), oratorio (e. g. Handel's Messiah), and opera (Verdi's Falstaff).

### **MUSC 337 -- Seminar in Musicology: "Music at the Paris Exposition of 1889"**

Annegret Fauser

Debussy's visit to the 1889 Exposition Universelle has become famous as an inspirational turning-point in the history of French, if not Western, 'modern' music. But the 1889 exhibition had wider ramifications for music in France that is generally acknowledged. Musical performances and political aspirations at this World Fair contributed to the patriotic and colonialist projects of a nation which was at the point of breaking out of its international isolation to join new European political alliances while reviving its economy after two decades of decline. The 1889 Exposition Universelle was, more than any other French World fair, defined through its political context, given the fact that it celebrated the centenary of the French Revolution. It aimed to be--in the words of the 1889 Guide bleu--a 'gigantic encyclopaedia, in which nothing was forgotten.' Furthermore, the fair created a microcosm within the macrocosm of Paris, a city which at that time truly justified Walter Benjamin's designation of 'Capital of the Nineteenth Century'. The Exposition Universelle thus offers a fascinating case-study not only for the study of music and its consumption within a specific cultural environment, but also for the assessment

of recent methodologies as tools for musicological study, including micro-history, cultural studies, gender studies, urban anthropology and colonial studies.

### **MUSC 337 -- Seminar in Musicology: "Permeable Boundaries"**

Sarah Weiss

Why do we value purity above hybridity? When confronted with an obvious hybrid - musical, culinary, vegetable, human - why do we feel compelled to identify the various constituent elements? Why do we feel it is important to preserve the traditional (read pure) in the context of the "modern" (read hybrid)?

While reading some of the critical discourse on hybridity and difference, in this course we will explore the musical results of cultural interactions in several locations and periods. Some of these may include: European fascination with / fear of Asia during the colonial period and orientalism; touristic performance cultures in Asia; the nexus between African popular musics, postcoloniality, and global world beat; the codification of musical systems in India and Java during the colonial period. Themes of appropriation, representation and identity will be explored. Students will write research papers on topics relevant to their own interests in which one or more of the seminar themes can be addressed.

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*Spring 2002*

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### **MUSC 248 -- Analysis of Popular Music**

John Covach

This seminar will consist of two areas of focus: 1) a survey of the recent music-analytical writing on popular music (Everett, Covach, Moore, Headlam, Forte, and others), as well as the methodological debates surrounding such work; and 2) analysis of a wide-ranging selection of popular music, including rock, blues, jazz, and Tin Pan Alley. Each student will select a repertory and methodological approach to write a 15-20 pp. paper.

### **MUSC 337.001 -- "Monteverdi's 'Operas'"**

Tim Carter

Everyone knows that Monteverdi wrote the first 'great' operas: his *Orfeo* (1607) supposedly established opera as a genre for courtly entertainment, while with *Il ritorno d'Ulisse in patria* (1640) and *L'incoronazione di Poppea* (1643) he participated in no less significant a theatrical revolution, the rise of 'public' opera in Venice. But locating Monteverdi's operas at the beginnings of a genre of profound significance for the Western art tradition has blinded scholars to many more immediate issues in the composer's work for the theatre. On the one hand, we ignore Monteverdi's other theatrical output - not least his intermedi, balli and dramatic cantatas -

because it is viewed as somehow less significant historically and in terms of genre. On the other, we downplay the work of his predecessors and contemporaries, and even the influence of contemporary political, social and cultural contexts. More to the point, we also lose sight of the fact that Monteverdi was working on the stage and therefore had to solve the innumerable practical problems involved in bringing a theatrical work to life. I have no wish to downplay the significance of recent work on the composer, ranging from source studies to feminist criticism. However, I do also want to explore the musical and other sources for these operas and related works in new, more practical ways. That should allow us to say new things about Monteverdi. It will also enable us to think more broadly about how we might best approach opera studies today.

## **MUSC 337.002. "Music and Politics in the Commedia dell'Arte"**

Anne MacNeil

In the wake of the 11 September terrorist attacks on the US, I believe it is important, now more than ever, to make ourselves aware of the interaction between art and politics. With this in mind, I have organized a seminar to study the relationships among music, theater and the state-not of our own time, but of an era five centuries past. In so doing, I seek to provide the groundwork for an understanding of the power of musical-theatrical performance to affect and influence political events.

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The Milanese printer Pandolfo Malatesta ascribes the genesis of the *commedia dell'arte* to an era of peace in Italy when thoughts of survival gave way to dreams of life and humanity. His dedication to Alessandro Striggio of Giovan Battista Andreini's comedy *Lo schiavetto* in 1612 associates the new practice with the political calm granted by the Treaty of Cateau-Cambrèsis, signed by Henri II of France and Philip II of Spain in 1559.

From those years, when beautiful Italy began to enjoy a tranquil peace, almost as a restorative to the hardship of such continuous wars, the most valiant persons began to rediscover the ancient forgotten practice of performing comedies.

The terminus of the era he sets at the death in 1612 of Duke Vincenzo Gonzaga of Mantua, whom he commemorates.

As important as his dating of events, Malatesta associates the performance of comedies to politics, characterizing the art form as a reprise from, and even an antidote to war. Numerous documents confirm this relationship, from the declaration by the historian Pietro Mattei that Isabella Andreini's performances are commonly used by princes to exorcize the turbulent moods of the French populace, to the Count of Fuentes' request in 1601 that Vincenzo Gonzaga send his comedians to Milan to perform for the conclave of the papal legate Cardinal Pietro Aldobrandini and the Duke of Savoy. Bound to politics and civic life by Aristotelian philosophies of art in the service of the state, *commedia dell'arte* performances thus mirror the societies for which they are created in a manner that is both profound and perverse. Humor, with all its distortions, lies at the core, but as an adjective, modifying the critiques, commentaries and satires comedians make of the world around them.



It is the dramatist Angelo Ingegneri who, in 1598, first characterizes the commedia dell'arte by its imitation of ancient Greek and Roman ideals and the introduction of 'virgins and honest women' to the stage. While at first the appearance of women on stage might seem to invoke a simple sense of realism in an otherwise fantastical art form, it shines a powerful spotlight on the boundaries between expressions of individual excess and their subsequent regulation to social and political norms based on Classical models. The ubiquitous staging of contests between actresses rests on ideas of enacting transcendence from discord to concord, and the performance of music, especially singing, is often given as proof of a performer's attainment of celestial virtue and divine harmony.

Contributing to both Ingegneri's and Malatesta's formulations of this first flowering of the commedia dell'arte are the fortunes of the noble houses that patronize comedians and their troupes. Foremost among them stand the Medici and, in particular, the generation comprising Eleonora, Ferdinando and Maria. Medici patronage, by definition, has a strong French cast due to the long history of interwoven relations between the two courts (not for nothing does the Medici coat-of-arms bear the fleur de lis), and this intertwining of French and Tuscan affairs is further strengthened by the weddings of Ferdinando de' Medici to Christine of Lorraine in 1589 and of Maria de' Medici to Henri IV in 1600. Many commedia dell'arte performances during this period thus enunciate a dialogue between Italian and French politics, French and Italian styles. Medici influence radiates also to Mantua with the wedding of Eleonora de' Medici to Vincenzo Gonzaga in 1584, and the Mantuan court gains prominence thereafter as a center of commedia dell'arte production, as it rises to political prominence as well.

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In this seminar, we will begin by examining the techniques of commedia dell'arte production, including its masks and invocations of social and regional difference. We will then study several prominent feste that incorporate commedia dell'arte performances into the enunciation of a comprehensive political agenda, beginning with the Medici wedding festivities of 1589. Students' projects should center around some aspect of the relationship between commedia dell'arte production and politics. These may include, but are certainly not limited to, a close reading of a commedia dell'arte play or performance to show its imaging of contemporary political currents; an investigation into a festival not studied in class; an analysis of musical repertoires associated with the theater in order to demonstrate their reflection of socio-political attitudes; a study of the representation of regionalism and/or nationalism in a commedia dell'arte production; an analysis of political biases in descriptions of musical/theatrical performances; an exploration into the uses of musical-theatrical styles as commentary on regional and/or political difference. ---

### **MUSC 337.003 -- "Schumann and the Ballad"**

Jon Finson

We will study the ballads of Robert Schumann in the context of the German ballad during the first half of the nineteenth century. Examination of texts as well as music, autograph manuscripts, and possibly sketches. Some background in German required for secondary reading as well as study of primary sources and poetry. Reports and term papers.

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*Fall 2002*

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**MUSC 110 -- "Analysis of 18th/19th Century Music"**

Jocelyn Neal

This course offers an intensive study of musical form and analysis, using a broad range of methodologies and across a variety of musical genres. Repertoire from the period 1685 – 1900 will be examined. Emphasis on twentieth-century theoretical methods and schools of thought will accompany practical analytic exercises. Several short, analytic projects, as well as contribution to class discussion and analyses are expected.

**MUSC 248 -- Proseminar in Music Theory**

Severine Neff and Thomas Warburton

The seminar will focus on four twentieth-century works: Arnold Schoenberg's String Quartet No. 2, in F Sharp Minor, Op. 10, Charles Ives's Concord Sonata, Elliott Carter's String Quartet No. 2, and George Rochberg's String Quartet No. 4. We will study these works by engaging classic structural aspects, their theoretical and analytic reception, the abandonment of or return to tonality, pre-compositional activity and notation of sketch materials. Next, we will read literature about these works situated in other venues: literary criticism, visual art, composer biography, gender studies, and cultural history. Discussion will center on the comparison of the diverse kinds of commentaries and their value for understanding the works at hand.

**MUSC 250 -- Proseminar in Ethnomusicology: "Critical Theory/Critical Thinking"**

Sarah Weiss

Marx, Williams, Derrida, Foucault, Bourdieu, de Certeau, Levi-Strauss, Ricoeur, Spivak, these are just a few of the many thinkers, theorists, and philosophers whose names we throw around with a certain abandon as we endeavor to embed our own arguments in contemporary critical theory and intellectual debate. We do this occasionally without an understanding of what is actually meant by terms such as hegemony, practice, habitus, discourse, deconstruction, poststructuralism, postcoloniality, feminist theory etc., let alone how they might be related to or used in studies of music and music cultures. Often our knowledge is based on secondary interpretations of ideas rather than through our own reading of the original texts. In this course we will read the thinkers themselves and then read a variety of musicological and ethnomusicological works that have been inspired by these ideas directly and/or indirectly. Students should expect discussion, debate, disagreement, confusion, sudden bursts of clarity, etc., as normal events in class. As it will be a proseminar, no final paper will be required of students, although weekly preparation of readings, contribution to class discussion, and occasional written assignments will be expected.

## **MUSC 337 -- Seminar in Musicology**

Joshua Rifkin (Visiting Professor)

The seminar topic will be Petrucci's second book of Josquin Masses. Students interested should already begin to familiarize themselves with the pieces (six of them), their sources, and the Josquin literature in general.

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*Spring 2003*

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## **MUSC 248 -- "The Alt Country/Commercial Country Relationship"**

Jocelyn Neal

Alternative Country has established its identity specifically through its opposition to and distance from Commercial Country, which, in turn, has institutionally dismissed the artistic value of Alt Country, thereby claiming stylistic autonomy. Yet the two genres exist in a symbiotic relationship that manifests itself in marketing strategies, in performance rhetoric, and in the musical creations that comprise both repertoires. In this course we will examine the two genres' identities as constructed and publicly projected over the last two decades, then consider individual case studies that employ stylistic appropriations from the "other" genre. The primary goal of this course will be an understanding of the musical borderland between the two genres, how the two co-exist in a commercially successful musical marketplace, and how the two are mutually dependent on each other for progressive growth and musical development. Audience reception and fan identity will be considered in these respects. Readings will be drawn principally from journal articles, interviews, and popular press. Assignments will include regular short essays plus a final paper.

## **MUSC 337.001 -- "The French Lyric Tradition from the Troubadours to Guillaume de Machaut"**

John Nádas

## **MUSC 337.002 -- "Dancing in the Paris Opéra"**

Annegret Fauser

We will examine ballet in the Paris Opéra from the July Monarchy to the Third Republic (ca 1830 to 1890). We will study both ballet and opera productions, including those in which ballets were added to already existing operas for performance on the stage of the Opéra to suit the convention of the theater (as was the case with Wagner's Tannhauser and Bizet's Carmen). Angles of study will include the political, economic and social context of the institution itself, theatrical and musical genres and conventions, specific case studies (reaching from Meyerbeer's

Robert le Diable and Adam's Giselle to Massenet's Thais), and evaluations of historical and analytical approaches to this repertoire.

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*Fall 2003*

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**MUSC 248 -- "The Contrapuntal Idioms of J.S. Bach"**

Thomas Warburton

The course will begin with a quick study of basic contrapuntal forms: the invention and the three-voice fugue, including some composition based on Bach as model. Then the semester will confront The Musical Offering from the analytical as well as the historical/interpretive point of view. After the middle of the semester each person will study a work by Bach with regard to issues established during the earlier part of the semester. Class projects will involve oral and written presentations as well as some composition of contrapuntal pieces.

**MUSC 249.001 -- Music in American Film**

Jon Finson

We will study the basic techniques and repertory of music in classic American documentary and feature films (excepting musicals) from the inception of sound to the present day. Our explorations will unfold in a "reading" format using a basic text and examining various cases of both "score" (background) and "source" (in-frame) music. Two shorter papers, reports, viewing.

**MUSC 249.002 -- "Periodization and the Renaissance Canon"**

Anne MacNeil

The new edition of Source Readings in Music History, first compiled in 1950 by Oliver Strunk and recently revised and enlarged by Leo Treitler with the assistance of seven period editors, marks a major turning point in the history of the field. Strunk, through translations of sources, established a canon, his stated purpose "to make conveniently accessible to the teacher or student of the history of music those things which he must eventually read."

Gary Tomlinson's definition of the Renaissance (volume 3 of Treitler's revised series) avoids this type of canonicity entirely. His statement that "the Renaissance, we might say, forms a coherent historical epoch mainly through its sense of a breakdown of coherence," reconfirms a general unease among music historians about periodization, stylistic analysis and the canon that now courses through the field.

In this seminar, we will assess the central musicological texts on periodization of the Renaissance (Pirrota, Brown, Palisca, Tomlinson, et. al.) and conduct our own analyses of musical style and the Renaissance canon. Thematic issues to be studied include the secularization of religious

authority as seen in motets and masses by composers like Josquin, Palestrina and Lasso; the developments of new musical genres (madrigal, chanson, villançico); the advent of music-print culture; and the rise of Renaissance Neo-Classicism.

A typical week's assignment would be no more than 100 pages of reading, together with a stylistic analysis of one or two compositions (say, two madrigals, or a single motet).

## **Music 337 -- "What's in a key? Modal types and tonal practices in music of the Classic era"**

Tim Carter

Within an equal-tempered system, any given scale is transpositionally equivalent to any other: thus, C major should "sound" the same as D major, and G minor the same as A minor. Yet we all know this not to be the case, and can reasonably hear the difference when Mozart writes in B flat major and in A major. In part this is to do with how instruments sound in different keys: clarinets in E flat major, violins in G major, and horns and trumpets in D major are all very characteristic. It is also to do with a given composer's mannerisms: Beethoven's C minor is entirely different from his D minor. But this is neither a sufficient nor a complete explanation for a complex set of phenomena.

Specific key characteristics are acknowledged by eighteenth-century music theorists (as Rita Steblein has demonstrated), and have their roots in Baroque Affektenlehre on the one hand, and the legacy of Renaissance modal practices on the other, where specific "major" and "minor" scales take on the identities of specific modes. This becomes particularly clear in opera, where links between keys and emotional affects can usually be demonstrated quite clearly (and equally clearly, such links become transferred to seemingly "abstract" instrumental music). There are also structural issues in play: one can demonstrate, for example, that some middleground and other prolongational strategies are key-specific, whereas others are not. But while there is some discussion of this in the musicological and theoretical literature, we lack a comprehensive dataset to provide a basis for comparison. Also, we need to develop the tools to create typologies of Classic tonal practices so as to identify key-"families" and their subdivisions within repertoires partitioned by genre and medium, on the one hand, and by (groups of) composers on the other. In our seminar, we shall grapple with precisely these issues, grounding our work in eighteenth-century texts and in the secondary literature to date, but also engaging in various historical and analytical ways with a wide range of music to see just what the problems are and how they might be dealt with. On that basis, we will then proceed to a series of case-studies that will themselves establish a basis for various potential larger-scale research projects to come.

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*Spring 2004*

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## **MUSC 248 -- "Groups for Contemporary Art Music—Readings in Twentieth-Century Aesthetics, Performance Theory, and Analysis"**

Severine Neff

The seminar will engage the role of artists' and composers' societies and the small cabaret as well in promoting the performance and understanding of twentieth-century art music. Readings will focus on the history of each group, their aesthetic and performance values, and, most crucially, their preferred repertory and theoretical and/or analytic writings. Several groups will be considered: Schoenberg's "Society for Musical Performance," Kandinsky's "Blue Rider," Tzara's Café Voltaire; Russolo's-Marinetti's Futurists; New York's League of Composers/ISCM; Wuorinen-Sollberger's Group for Contemporary Music, and Paik's FLUXUS.

Requirements: Two papers (one historic, one analytic), one formal presentation, and participation in informal class discussions.

## **MUSC 250 -- Current Issues in the Ethnography of Music**

Philip Vandermeer

This class will introduce some of the major issues current to the study of ethnomusicology by focusing on specific examples of musical ethnography from around the world. The bulk of the class will involve the analysis of various ethnographic research projects to demonstrate issues within a variety of world musical cultures by scholars using diverse theoretical stances and methodological approaches. In addition, we will: (1) read and discuss shorter articles that help provide a context for the larger studies; (2) view documentaries that provide other types of perspective; and, (3) listen to a wide variety of examples. By the end of the semester, we should have covered many of the current issues relevant to the social scientific study of music. We will also discuss the potential applications of methodologies, analytical practices, and concepts that could inform musical scholarship as a whole, and explain musical systems in the context of globalization and the world system.

## **MUSC 337 -- "The Aesthetics of Absolute Music"**

Mark Evan Bonds

The idea of an autonomous music, freed from all strictures of representation or meaning, has played a central role in musical aesthetics ever since the end of the late eighteenth century. Critical accounts about what eventually came to be called "absolute" music have much to tell us about changing perceptions of instrumental music, music in general, and the wider place of music within the arts. In this seminar, we will discuss both primary and secondary sources that can help illuminate the aesthetics of absolute music, with particular emphasis on the period between 1790 (Kant's Critique of Judgment) and 1870 (Wagner's essay on Beethoven). Primary sources to be considered will include writings by Kant, Wackenroder, Tieck, E.T.A. Hoffmann, A.B. Marx, Hanslick, Liszt, and Wagner. Secondary literature will include writings by Dahlhaus, Neubauer, Lawrence Kramer, Goehr, Bonds, Chua, and Hoeckner.

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*Fall 2004*

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**MUSC 249.001 -- "The Italian Ars Nova and Ars Subtilior"**

John Nádas

The repertoires and styles of fourteenth- and early fifteenth-century Italy, beginning with music at the courts of Milan, Verona, and Padova in the first half of the period, and concluding with the works of late Trecento composers -- in particular, Landini, Paolo, Ciconia, and Zacara. Topics to be covered include the Rossi, Squarcialupi, and San Lorenzo manuscript anthologies, Italian and French notational systems, and issues surrounding performance practices. Course projects will focus on the musical language of fin-de-siècle Italian lyric forms, motets, and Mass movements within the historical context of the Great Schism. Class presentations and a research paper.

**MUSC 249.002 -- "Nineteenth-Century American Popular Song"**

Jon Finson

We will survey the beginnings of the popular song industry in the United States during the nineteenth-century, exploring its various genres from the gentility of parlor songs to the raucous populism of blackface minstrelsy. Class papers will focus on "binder" volumes from the period in the Music Library, and our peregrinations will take us into correlative areas of American social and political history of the period.

**MUSC 337.001 -- "Wagner and Wagnerism: Critical and Compositional Reception"**

Annegret Fauser

In this seminar, we will be examining the critical and compositional reception of Richard Wagner's works and writings. The first part of the semester will be dedicated to the critical reception of Wagner's works and ideas in the nineteenth and early twentieth centuries. The second part of the semester will focus on the compositional reception of Wagner in works (among others) by Ernest Chausson, Claude Debussy, Jules Massenet, Giacomo Puccini, Camille Saint-Saëns, and Richard Strauss.

**MUSC 337.002 -- "How Music Unfolds in Time"**

Jocelyn Neal

Musical rhythm and meter have been considered by music theorists at various times as concepts that are complimentary, opposing, interdependent, and nearly synonymous. Within the domain of western tonal music, these concepts function within hierarchical frameworks that extend from

the immediate level of musical articulations to the pacing of the musical phrases and sections over the span of an entire composition. Within the domain of contemporary popular music, these concepts become critical in exploring the appeal of both individual songs and distinct styles and genres. As analytical tools, theories of rhythm and meter offer explanations of how a piece connects text, music, and performance practice to reach an audience.

In this seminar, we will examine twentieth-century music-theoretic writings on rhythm, meter, and time in music, including Cooper and Meyer, Kramer, Rothstein, and Hasty, then extend those theories into the domain of popular music. Questions regarding rhythm and meter in approaches to setting text, in relation to the natural rhythms of the human body, and in reference to limits of cognition and perception will be explored through contemporary music-theoretic articles. Extensions and applications of those theories will combine notions of articulation, rhythm, meter, phrase, and form in analysis of different popular styles including electronic dance music, country, hip-hop, and pop. Individual research projects will allow students to apply theories on rhythm and meter to analyses of musical styles of their choice.

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*Spring 2005*

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### **MUSC 248.002 -- "Schenker, the Graphs and Analysis"**

Allen Anderson

It has been 100 years since the publication of Heinrich Schenker's first book, *Ein Beitrag zur Ornamentik*, 70 years since the appearance of his last, *Der Freie Satz*. In the subsequent years, his theoretical and analytic ideas have been ceaselessly debated, explicated and expanded; his graphing methods have been wholly or partially appropriated by a host of theorists and commentators; his ideas have come to permeate contemporary theory textbooks; and his work has proved the jumping off point for investigations into topics Schenker himself barely considered, if at all. In this class, we will establish literacy in key Schenkerian concepts while developing a fluency in graphing technique. We will read a cross-section of conceptual and analytic writings from Schenker and several generations of his followers in order to develop a sense of the dynamic and descriptive potential of the ideas, along with a taste for the range of their application.

### **MUSC 250.001 -- "Analyzing and Theorizing Music of the African Diaspora"**

David Garcia

We will explore the ideas of race and the African Diaspora and the ramifications of these ideas on approaches to analyzing black music making and musical history of Africa and the Americas. In addition to the theoretical literature on the African Diaspora, we will examine and compare the methodologies employed in works on Nigerian juju, Mande (West African) traditional and modern music, nineteenth-century African American popular music, jazz, Afro-Cuban music,



Afro-Colombian music, and other musical repertoires. Class presentations and one term paper will be required.

## **MUSC 337.001 -- "From Renaissance to Baroque: Issues in Style and Expression"**

Tim Carter

The rise of opera and the so-called "new music" in Italy c.1600 raised profound problems in terms of musical style (the abandoning of "classical" polyphony) and also of expression. Changing notions of musical rhetoric (what was the intended effect of music and how might it best be achieved?) combined with new ways of thinking about structure in terms of formal paradigms and tonal argument. The new approaches to all these issues on the one hand remained constant throughout the Baroque period, but on the other, themselves were altered as the contradictions inherent in the early Baroque aesthetic came increasingly to the fore.

We shall explore these matters by looking in particular at late sixteenth- and early seventeenth-century Italian secular music (madrigal, monody, opera), and in particular, the music of Monteverdi, although we shall also ask ourselves whether sacred genres can feasibly be removed from the reckoning.

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*Fall 2005*

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## **Music 248.001 -- "Fifty Years of American Music Theory"**

Severine Neff

The first half of this seminar will offer readings in classic texts of American music theory: Babbitt on the theory of music theory, Babbitt, Martino, and Winham on twelve-tone theory; Weisse, Sessions, Katz, Forte, and Schachter on Schenkerian analysis; Kramer and Rowell on theories of musical time; Lewin and Clifton on theory and phenomenology; and Maus and Guck on musical analysis, metaphor, and narrative. The second will focus on recent critical evaluation of these classic texts: McClary and Hisama on Schenker and feminist theory; Uno and Johnson on the analysis of non-canonic repertory in art music; Schmalfeldt and Caplin on form theory and Schenker; Krims and Schmidt on close analysis; Cohn on Neo-Riemannian theory. The seminar will comment on the current state of the field as well as give shape the historiography of music-theoretical thought in America .

## **MUSC 249.001 -- The American Symphony in the Nineteenth Century**

Mark Evan Bonds

The American symphony in the nineteenth century is a rich yet virtually unexplored repertory. In the United States as in Europe, the symphony was the instrumental genre most likely to incorporate nationalistic elements. But because the genre was so thoroughly dominated by German-speaking composers (Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Brahms),

American symphonists faced special challenges in creating a national tradition. In this seminar, we will examine representative symphonies by such composers as Anthony Philip Heinrich (*Columbiad: Grand American National Chivalrous Symphony*, 1837; *Manitou Mysteries, or The Voice of the Great Spirit: Gran sinfonia misteriosa-indiana*, 1845), Louis Moreau Gottschalk (*La Nuit des tropiques: Symphony No. 1*, 1859; *À Montevideo: Symphonie romantique pour grand orchestre*, 1868), George Frederick Bristow (six symphonies, 1848-93, including one entitled *Niagara*), John Knowles Paine (two symphonies, 1875-79), George Whitefield Chadwick (three symphonies, 1882-1894), Amy Beach (“Gaelic” Symphony, 1896), and Charles Ives (five symphonies and fragments of a sixth, 1898-1916). In addition to analyzing these works (and, as necessary, preparing editions), we will consider the social, political, aesthetic, and cultural implications of this repertory and its place in the history of American music in the nineteenth century.

### **Music 337.001 -- “Laments.”**

Anne MacNeil

Musical settings of laments in the early-modern era form a ritualized expression of sorrow and pain that focuses attention on the confrontation of personal emotion and its contextualization within society and history. In this seminar, we will study musical expressions of emotion—and especially painful emotion—in the sixteenth and seventeenth centuries in order to develop an understanding of music’s ritual functions and of the individual’s capacity to express personal anguish and loss within the socialized frameworks of early-modern Europe. Related areas of study that will be touched on in the course of the semester include Aristotelian and Cartesian philosophies of representation, music and the body, metamorphosis, and the ritualization of violence and desire.

Students will be expected to participate in class discussion, to make presentations in class on assigned repertory, and to submit a final paper of approx. 20-30 pages on a topic of their choice within the theme of the seminar.

### **MUSC 338.001 -- "Ethnomusicology and Popular Music"**

David Garcia

Much of ethnomusicology before the 1970s dealt with the music and culture of “folk” or small and relatively isolated societies. In fact American and ethnic studies scholars were responsible for producing some of ethnomusicology’s seminal studies on popular music. By the early 1980s interest in theorizing popular culture and music spread among scholars in cultural studies, media studies, and other related disciplines. Soon after, ethnomusicologists began in earnest to study the popular music not only of non-Western cultures but of urban areas in the West. In this seminar we will explore some of the more important theoretical perspectives on popular music and culture, including those of the Frankfurt and Birmingham Schools. In addition we will study the analytical, interpretive, and methodological approaches employed by Charles Keil, Manuel Peña, Peter Manuel, Christopher Waterman, Lise Waxer, and others in their work on the popular music of African Americans in Chicago, Tejanos, North Indians, Nigerians, and Colombians.

Students will be expected to assess and critique the perspectives, approaches, and methods of these popular music/culture theorists and ethnomusicologists on the basis of his/her own analysis of primary sources, namely, commercial recordings and oral histories that form part of the Southern Folklife Collection at Wilson Library.

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*Spring 2006*

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**Music 249.001 -- "Narrative Structures in Nineteenth-Century Music"**

Jon Finson

We will examine the theory and practice surrounding nineteenth-century music that critics and scholars have regarded as falling into the diegetic (or narrative) poetic mode. As background for the theory of diegesis we will explore two classic treatises: Emil Staiger's *Basic Concepts of Poetics* and David Carr's *Time, Narrative, and History*. Readings about narrative theory and practice in music will include Carolyn Abbate, Karol Berger, Anthony Newcomb, James Hepokowski, and Alfred Dürr. For musical examples we will focus initially on literary narratives set to music (ballads by Schubert, Loewe and Schumann in the realm of the *Lied*, by Meyerbeer, Marschner, and Wagner in the realm of opera). Our attention will turn later to narrative analogues in instrumental music by Chopin, Schumann, Brahms, Strauss, and Dukas. Group and individual class presentations will guide our examinations; individual papers on apposite music of the students' choosing will conclude the course.

**MUSC 249.002 -- "The Mozart/Da Ponte Operas"**

Tim Carter

Over the past decade, *Le nozze di Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790) have become sites of critical inquiries questioning some basic musicological premises. How might we best study opera and the interdisciplinary and performative matters that it raises? Is *opera buffa* primarily a musical genre or do other issues come more into play? Should we accept or overturn the once-common notion that operas in the Classical style (whatever that might mean) are simply symphonies or sonatas with words attached? And how does the reception-history of these works reveal the ways in which we have constructed our pasts within our presents? So, not only will we study three comic masterpieces (yes, even I can succumb to the rhetoric...): we shall also explore issues fundamental to our discipline.

**MUSC 337.001 -- "Guillaume Du Fay in Italy"**

John Nádas

A study of the secular and sacred works of Du Fay (1397-1474) as representative of the central musical language of Western Europe in the fifteenth century, concentrating on his formative cultural and professional ties to Italian patrons and institutions. We shall begin by examining musical styles in Italy and France in the works of composers active during the decades immediately following the death of Francesco Landini (1397), with an emphasis on primary sources, repertoires, and analytical issues. Most of the term will be taken up with careful consideration of issues raised in recent publications concerning songs composed in Italy (or for Italy) by Du Fay and his contemporaries. The work of David Fallows, Alejandro Planchart, Margaret Bent, and Graeme Boone will serve as a starting point, to be augmented with further readings and analyses. Class projects, individual presentations, and seminar paper.

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*Fall 2006*

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**MUSC 830 -- Proseminar in Music Theory: "History of Music Theory between 1600 and 1935"**

Felix Wörner

This course focuses on major theorists and important issues within the history of music theory between 1600 and 1935. The basis for our discussion of each topic will be the close reading of selected parts of theoretical texts. We will reconstruct the key arguments, and enrich our understanding by situating the topics in question within their cultural and philosophical frameworks. Therefore, our approach is not restricted to technical issues of music theory and composition, but also includes issues of aesthetics and of historical and other environments. Coursework: Weekly close reading of selected texts; several short presentations in class as basis for further discussion; one written paper.

**MUSC 850 -- Proseminar in Music History: "Music, Gender, Sexuality"**

Annegret Fauser

In this proseminar we will explore literature addressing the by now ubiquitous topics of gender and sexuality in music. It will be a reading-intensive course in which you will familiarize yourselves with the theories and discourses of women's studies, feminist literature, gender and queer studies, and theories of performativity, including—in the field of musicology—the writings of Philip Brett, Marcia Citron, Suzanne Cusick, Bruce Holsinger, Susan McClary, Mitchell Morris, Martha Mockus, and Ruth Solie. The readings will offer a historical perspective on the discussions while incorporating current literature on these topics.

**MUSC 930 -- Seminar in Music Theory: "Form, Structure, and Meaning in Contemporary Songwriting"**

Jocelyn Neal

From the 1960s to the present, teams of professional songwriters have worked in the core of the popular music industry in a tradition of composition and craftsmanship that balances adherence to formulaic structures with innovation. From the Brill Building in the 1960s to Music Row in the 1990s, these musicians have written songs that simultaneously define distinct musical styles and provide threads of formal continuity across those diverse styles, all while working within formal constraints determined implicitly by fans' reception. We will begin by examining the music industry's business relationships and production models that support this craft. Through critical examination of the trade literature on songwriting (including authors Perricone, Webb, Leikin, Blume, Braheny, and Citron) combined with musical, and cultural analysis of key songwriters' output (borrowing from methodologies of Berry, Everett, Moore, Burns, Rogers, and Middleton), we will explore formal and structural models of song structure and those models' connections to perceived cultural meaning in those songs. The course will require weekly assignments and in-class presentations plus one analytic research paper.

### **MUSC 950 -- Seminar in Music History: "The Politics of Musical Aesthetics"**

Mark Evan Bonds

The controversies that raged in mid-nineteenth-century Germany over the nature of music and musical beauty were routinely described at the time in political terms, with Wagner leading the musical "left" and Hanslick the "right." As these labels suggest, the origins and implications of this debate go beyond purely musical issues. This seminar will examine the source texts of this confrontation, giving special attention to the deeper connections (and frictions) between art and society, between aesthetics and political ideologies. We will focus primarily on such mid-century figures as Schumann, Wagner, Liszt, Brendel, Hanslick, and A. B. Marx but will also review the work of more recent scholars, including Dahlhaus, Goehr, Bowie, Chua, and Hoeckner. In their individual projects, students will have the option of examining issues from other times and places as well, e.g., attitudes toward formalism during the Cold War, the aesthetics of socialist realism, the politics of twelve-tone composition.

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*Spring 2007*

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### **MUSC 950 -- Seminar in Music History: "Systems of Musical Patronage in Late Medieval and Early Modern Europe"**

John Nádas

The seminar will investigate and contextualize types and functions of musical patronage that developed during the period 1400-1600, focusing on the major kinds of institutions in France, Burgundy, the Hapsburg Empire, and Italian city states that supported high art music: city, church, and court. A comparative approach will inspire going beyond the mere study of a string of individual chapels or specific works, highlighting instead constants and variables across institutional barriers that should allow for broader traditional and innovative patterns to emerge.

Recent writings from a range of historical disciplines on courtly, civic, and ecclesiastical cultures will function as points of departure from which to study such patterns. Group projects and individual presentations and papers will be directed toward critical assessments of why and how these institutions and their musical repertoires contributed to shaping and promoting specific – and frequently overlapping – identities for churchmen, princes, and city governments. In so doing, musical patronage will be seen to have played a significant role in defining the cultural paradigms of the era.

### **MUSC 850 -- Proseminar in Music History: "Opera and the Ancient World"**

Anne MacNeil

Many operas, over the history of the genre, set epic tales of ancient Greece and Rome. In this seminar, we will examine the durability of these narratives and the musical forms, genres, and styles that support them. Readings will include Classical authors such as Ovid, Virgil, and Homer, as well as current scholarship on narrativity and multimedia analysis. Each student should select an opera to be the focus of his or her work over the course of the semester—weekly discussions will center on a conceptual issue and its varying applications in the chosen operas. Students should expect to lead seminar discussions and to write one analytical paper.

When selecting an opera, consider settings of the stories of Orpheus, Eurydice, Ulysses/Odysseus, Penelope, Dido, Aeneas, Paris, Helen, Achilles, Medea, Jason, Acis, Galatea, Hercules, Elektra, Orestes, Clytemnestra, Agammemnon, and the Trojan Wars. Whether you choose Monteverdi or Offenbach, Handel or Berlioz, Cavalli or Strauss, historical era is not an issue: expand your mind by selecting an opera from a music-historical period you don't know very well, or deepen your understanding of the genre by choosing an opera that seems to embody critical compositional ideals.

### **MUSC 870 -- Proseminar in Ethnomusicology: "Music, Technology, and Culture"**

Mark Katz

This seminar will investigate the profound influence of sound recording on the musical life of the world since the early 1900s. After an introductory unit in which we will develop a framework for understanding technological influence, the course will proceed through a series of case studies that focus on particular styles or genres, regions, and technologies. In the final unit, the students will preside, presenting their research on the intersections of music, technology, and culture.

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*Fall 2007*

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## **MUSC 850 -- Proseminar in Music History: "The Secessionist Music of Gustav Mahler in the Political Milieu of *fin-de-siècle* Vienna"**

Jon Finson

Perhaps no locale provides such a good case study for the confluence of politics, art, and culture as Vienna at the end of the nineteenth century. We will study the decline of liberalism and the ascendancy of radicalism as they affected the compositions of Gustav Mahler (and to a lesser extent Brahms) amid the increasing disunity of the Hapsburg empire. Readings in McGrath, Schorske, Notley, Hefling, and others will help us focus on the politics, art, and music of the period. Class reports; term paper.

## **MUSC 870 -- Proseminar in Ethnomusicology: "Ethnomusicology, Its Methods and Theoretical Perspectives"**

David F. Garcia

Since its "official" establishment in the 1950s ethnomusicology in the United States has broadened its scope of research and methods. Once having circumscribed their scope to the folk, traditional, and art music of the non-Western world, ethnomusicologists today continue to adopt and adapt methods and theoretical perspectives from semiotics, critical theory, race theory, postcolonial theory, psychoanalytic criticism, hermeneutics, and gender studies to study an ever-expanding repertory of music.

After an introduction into ethnomusicology's origins in comparative musicology of the late 19<sup>th</sup> century, students will focus on the central issues, methods, and works that shaped ethnomusicology in the U.S. from the 1950s through the 1970s. The second-half of the semester will be devoted to ethnomusicological work since the 1980s. In addition to obtaining critical knowledge of ethnomusicology's most significant works and theoretical approaches, students will gain insight into the advantages and limitations in the field's key methodological activities, including transcription, fieldwork, and ethnography.

## **MUSC 930 -- Seminar in Music Theory: "Schoenberg as Theorist"**

Severine Neff

The most crucial fact about Schoenberg as theorist is his own statement: "I am still more of a composer than a theorist." He is always conscious of the limitations of theory, including his own. Despite a lifelong preoccupation with music theory, virtually all his theoretical works after the *Harmonielehre* remain torsos, though generations of students and disciples have taken up Schoenberg's ideas and tried with varying degrees of success to make them whole. This seminar will explore Schoenberg theoretical/analytic writing in three ways. First we will discuss his basic writings on theory, the musical work, and tonality and form. We will analytically focus on two works: the first movement of Schoenberg's Second String Quartet and the third movement of Brahms's Fourth Symphony. Next we will take advantage of the manuscripts available on the website of the Arnold Schönberg Center—the largest digital archive devoted to any composer. We will direct our attention to the copious sketches and drafts for the Scherzo movement of the Second String Quartet and the incomplete oratorio *Die Jakobsleiter*. Finally we will discuss

Schoenberg's theoretical writings on counterpoint, directing our analytic attention to the fugues in the Suite for String Orchestra and Genesis Prelude, Op. 44.

## **MUSC 950 -- Seminar in Music History: "Music in Twelfth-Century Paris"**

Hana Vlhova-Wörner

The twelfth century brought significant changes to both monophonic and polyphonic music. This seminar will follow the development of the new musical language in Paris, the most important cultural center of the time. We will examine these changes as part of broader historical developments: the establishment of the urban society, the foundation of the university studies, the rise of the new intellectual stratum (Abelard); the concept of the Gothic cathedral and its role as a liturgical place (Notre Dame); the changes in Latin poetry and its influence on music; and the phenomenon of the "Renaissance of the 12th century" as whole. Readings will include Wright (on Notre Dame), Fassler (on St Victor), Busse Berger (on orality), Leech-Wilkinson (on the "discovery" of the Notre Dame school by modern scholars) and Swanson (on the Renaissance of the 12th century). We will also compare different transcriptions and interpretations, and we will work with the microfilms of the Paris manuscripts in the Music Library.

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*Spring 2008*

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## **MUSC 850 -- Proseminar in Music History: "Sonata forms?"**

Tim Carter

Sonata "form" has become something of a *cause célèbre* in recent musicological discourse. Originally, it was considered a neat formal template by which composers, and analysts, might mold individual musical movements; apparent exceptions where the template did not fit would be explained away as composerly license, or even as a sign of genius. Schenker gave this model an additional twist by trying to decipher the musical processes underpinning, and animating, the template. However, as more and more exceptions emerged—and fewer and fewer movements were seen to fit the template—a looser approach was needed. As Charles Rosen famously advocated, sonata form was not a "form" at all, but rather, a principle, or even a style. Thus it became a matter of musical syntax. But syntax implies rhetoric, and rhetoric implies meaning. Thus James Hepokoski and Warren Darcy now speak of "sonata theory" as a question of genre on the one hand, and semiotics on the other, yet they also return to some kind of notion of form.

We shall examine sonata forms in orchestral, chamber, and operatic music of the late eighteenth and early nineteenth centuries to see just how they "work"—if they do—and how they have been construed in the literature. But several more fundamental issues will also emerge. Should we view this music according to the models of its time, or through modernist rose-tinted spectacles? And either way, do we think we are somehow getting into the mind of the composer or not?



## **MUSC 930 -- Seminar in Music Theory: "Theodor W. Adorno"**

Felix Wörner

Over the last two decades or so, the writings of the German philosopher Theodor W. Adorno (1903-1969) have received increasing attention in Anglo-American musicological discourse. Although far from universally approved, his critical writings on music and modern society, on music and technology, on music and mass culture, and on compositions, composers, works, and on music aesthetics of the Western Art Music remain thought-provoking and relevant for our thinking about music and culture even today, nearly 40 years after his death. Through close reading of selected texts, selected mainly, but not exclusively, from his musical writings, the seminar will introduce participants to Adorno's main ideas. Readings will be chosen from *Essays on Music. Theodor W. Adorno*, selected, with introduction, commentary, and notes by Richard Leppert (Berkeley: University of California Press, 2002); *Philosophy of Modern Music*, translated by Anne G. Mitchell and Wesley V. Blomster (New York: Continuum, 1949); *Beethoven: The Philosophy of Music*, edited by Rolf Tiedemann and translated by Edmund Jephcoll (Stanford: Stanford University Press, 1998); *Towards a Theory of Musical Reproduction: Notes, a Draft, and Two Schemata*, edited by Henri Lonitz and translated by Wieland Hoban (Cambridge: Polity, 2006). Further reading, some inevitably in German, will be assigned to participants during the semester. The Adorno biography by Stefan Müller-Doohm (translated by Rodney Livingstone) is highly recommended as a general introduction. Participation includes regular informal presentations in class and a research-based paper to be formally presented to the class.

## **MUSC 950 -- Seminar in Music History: "Classical Music during World War II"**

Annegret Fauser

Intentionally transnational in its perspective, this seminar explores the intersections between music, politics, and society during World War II (1939-45), focusing on classical music composed, performed, published, and recorded during war years. In using "classical" music, I distinguish the repertoire studied in this seminar from jazz, popular song, and folk music. However, the boundaries between genres were fluid, especially when it came to film music.

We will examine war music in (among others) Britain, France, Germany, Italy, the Soviet Union, and the United States of America. Other issues include music's use for propaganda and the roles of music in exile, in internment camps, and in concentration camps. In addition to war-time concert life, opera performances, and music-making in other venues (including military bases), we will consider the role of broad-casting, recording and publication of music as well as musicological and critical discourse during the war years. Participants are expected to give short presentations on weekly reading (or research) assignments and to prepare a substantial research-based paper.

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Fall 2008

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**MUSC 850: Proseminar in Music History: “*Truly, I live in dark times*” Hanns Eisler’s Aesthetics of Resistance**

Stefan Litwin

As one of the most provocative figures of 20th century music, Hanns Eisler made it his mission to combat ignorance and social injustice through his work. A student of Arnold Schoenberg, he employed a wide gamut of musical styles and compositional methods while judging their relevance from a distinctly political perspective. Probably best known for his collaboration with poet Bertolt Brecht, Eisler produced a large and diverse oeuvre encompassing almost every musical genre. Wishing to activate the listener’s capacity to reason, Eisler avoided exaggerated emotionalism and instead wrote music of astounding clarity, wit, and technical mastery. During the course of the semester, we will analyze some of his most representative works and trace his musical development. We will also discuss pertinent biographical material and the ever-changing socio-geographic context Eisler was forced to live in during times of tremendous social upheaval.

**MUSC 850 -- Proseminar in Music History: "Foreigners and Their Music in 15th-Century Italy"**

John Nádas

A study of secular and sacred polyphonic repertoires introduced into Italy by singers and composers from France, the Low Countries, and England, representing central features of the musical language of Western Europe in the Quattrocento. The seminar will focus on formative cultural and professional ties to Italian patrons and institutions, covering musical styles in the works of composers active from the decades of the Great Schism to the competitive pomp and ceremony of later institutions in Ferrara, Milan, Florence, and Rome. Most of the seminar’s work will be taken up with careful consideration of issues of cultural interactions raised in recent publications -- with an emphasis on primary sources, genres, and analytical issues -- concerning selected songs, motets, and masses composed in Italy (or brought to Italy) by Du Fay and his French and English contemporaries. The work of David Fallows, Alejandro Planchart, Bonnie Blackburn, Andrew Kirkman, Rob Wegman, Margaret Bent, and Lewis Lockwood will serve as a starting point, to be augmented with further readings and analyses. Class projects, individual presentations, and a seminar paper.

**MUSC 950 -- Seminar in Music History: "Beethoven's Ninth Symphony"**

Mark Evan Bonds

No other work in the orchestral repertory has elicited more commentary and debate than the Ninth Symphony. This seminar will examine the Ninth from a variety of perspectives, with particular attention to changing patterns of criticism, analysis, and historical scholarship over the

past 185 years. In addition to analyzing the work in some detail, we will consider its genesis, sources and editions, performance and reception histories, influence, and appropriations.

## **MUSC 970 -- Seminar in Ethnomusicology: "Mountain Musics: Performance, Place, and Identity in the Southern Appalachians"**

Philip Vandermeer

The sociologist Wilma Dunaway writes that “Outsiders have had a long-running love affair with Southern Appalachia.” This is particularly true of musicians and musical scholars who have yearned to discover, document, and learn historically “authentic” types of performance. Within the context of this seminar we will examine various communities and their performance traditions, interrogating the mythologies about authenticity and identity that have accrued through previous writing and scholarship, and analyzing the social, cultural, and musical constructions that have evolved over the history of this geographic location and cultural designation. Along the way we will be engaging with other fields of study that may fruitfully intersect with traditional music studies: ethnography of performance, cultural geography, ecocriticism, and socio-cultural anthropology. We will be making good use of local information resources, most especially the Southern Folklife Collection. Students in the seminar are meant to be full participants, and will be evaluated on weekly preparation. A final research paper will be required.

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*Spring 2009*

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## **MUSC 850.001-2 -- Proseminar in Music History: “Under the Covers: Identity and Interpretation in Popular Music”**

Mark Katz and Jocelyn Neal

“Covering” someone else’s song is a longstanding, sometimes revered, and sometimes ridiculed tradition in popular music. By their very nature, cover songs invite comparative study. What makes a cover different from its model, and how do these changes in sound generate differences in meaning? How do covers cross—and therefore highlight the boundaries between—genres, styles, eras, and performance traditions? How do covers stake claims of cultural ownership and reinforce, resist, or complicate existing power relationships? Cover songs moreover raise questions about authenticity, originality, and ontology; influence and lineage; music industry practices and audience reception. The purpose of this course is to grapple with these and the many other questions that covers provoke us to ask.

We will begin this course by examining the contradictory definitions and taxonomies of covers in the literature. The bulk of the semester will be given over to a series of case studies in which cover songs traverse different boundaries, including gender, sexuality, genre, style, political affiliation, race, geography, and various combinations thereof. These case studies will illuminate the ways in which contemporary popular music relies on its past to construct its present while simultaneously rewriting its own its history, all through the act of interpreting old songs anew.

Throughout this course we will draw upon tools from ethnomusicology, historical musicology, and music theory, as well as from a variety of disciplines outside music, including cultural theory, history, philosophy, and sociology.

### **MUSC 930: Seminar in Music Theory: "Contemporary Music Groups in Early Twentieth-Century Europe and America"**

Severine Neff

The seminar will consider the history, aesthetics, and interaction of contemporary music groups and organizations in early twentieth-century Europe and America. Special emphasis will be given to close analytic readings of musical works highly valued by each community or organization. The seminar will progress chronologically, beginning with Schoenberg's Society for Private Musical Performance in Vienna and Prague (emphasis of works by Busoni and Debussy). It will continue with groups of composers or performers fostering the cult of noise in Europe and America (works by Russolo, Antheil, and Varèse). It will conclude with a comparison of the composers and the aesthetics promoted by organizations in New York and Los Angeles in the 1920s and 1930s: the International Composer's Guild (Rudhyar and Casella), the League of Composers (Cowell and Ornstein), Pro Musica (Bauer), and "Evenings on the Roof" (Cowell, Strang, and Cage).

### **MUSC 950: Seminar in Music History: "Cultural Theory and Music of the Recent Past"**

Brigid Cohen

Musicological work on late 20<sup>th</sup>- and 21<sup>st</sup>-century musics has increasingly staked its claims in terms of a range of cultural theories. This course provides a critical introduction to this scholarship and the charged contemporary debates about music, society, and cultural difference it engages. Particular attention will be paid to literatures on modernism, postmodernism, post-war cultural politics, globalization, postcolonial studies, popular/elite hierarchies, and gender, sexuality, and other differences. Theorists and musical thinkers discussed may include Abbate, Adorno, Attinello, Babbitt, Beal, Benjamin, Bhabha, Brody, Cage, Fink, Goehr, Jameson, Jones, Kotz, McClary, Monson, Scherzinger, Shreffler, Slobin, Taruskin, and Willson. We will examine this literature in tandem with an exploration of specific post-war musical cultures as represented in archival sources, interviews, and other primary documents.

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*Fall 2009*

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### **MUSC 850 -- Proseminar in Music History: Renaissance Mantua**

Anne MacNeil

Renaissance Mantua is an introductory, interdisciplinary seminar on the material culture of the Gonzaga court from the marriage of Gian Francesco II and Isabella d'Este (1490) through the reign of Vincenzo I and Eleonora de' Medici (1612). This was an extraordinarily rich era in the history of Mantua and of northern Italy. It encompasses the first patronage of Italian music and musicians at court; the construction of the Palazzo Tè; the organization of performing forces for the newly-built basilica of Santa Barbara and the Teatro all'antico; the composition of Monteverdi's first opera Orfeo and his Vespers of 1610; and the first performance of Battista Guarini's tragicomedy *Il pastor fido*.

In studying the Gonzaga court, we will focus on working with primary sources—learning to transcribe, translate, and analyze letters, payment records, music, and festival descriptions from photographs of original documents; and learning how to read music from original notation. Write large, we will seek to understand how the manifestation of durable goods informs our understanding of Renaissance Mantuan music and culture. Topics of discussion will include current scholarship on the Mantuan court; the organization of the court and its workforce; interactions among music, spectacle, literature, architecture, and engineering; the production of wedding festivities and carnival celebrations; the role of women in the creation of culture; Mantuan printers and paper manufacturing; and the representation of Mantuan culture to the outside world.

### **Music 850 -- Proseminar in Music History: Music and Poetry in the Middle Ages** Hana Vlohá-Wörner

In the course of the Middle Ages, Latin authors enlarged the liturgical repertory by composing additional chants such as tropes, sequences, versus, rhymed offices among others. Texts of these new chants often reflected ongoing theological discussions as well as changes in the liturgy; their melodies show an extreme variety of styles representing different regions (South and North France, Italy, Central Europe) or, even, schools (St Gallen), and, from the 12th century on, many of them include elements of early polyphonic compositions.

In the seminar, we will focus on 'case studies' representing primarily (but not exclusively) 11th and 12th century–Aquitainian repertory. Analysis of chants as for their musical style and changes during their transmission will be a topic as well as their relationship to the liturgical, theological and historical context.

### **MUSC 950 -- Seminar in Music History: Compositional Process in the Sketches and Scores of Robert Schumann**

Jon Finson

As the bicentenary of Robert Schumann's birth approaches in 2010, musicological conferences across the world are preparing to celebrate his life and music. In preparation for these events we will study how Schumann created his works by examining his compositional process in his symphonies, songs, and chamber music. We will read some of the classic literature on the composer by authors such as Hallmark, Newcomb, Hoeckner, and many others. We will also explore and transcribe the composer's autograph scores and sketches in facsimiles and microfilms held in the Music Library's and my private collections. Classroom reports and

projects will give practice in preparing a term paper that students may use for scholarly presentations and publications.

## **Music 970 -- Seminar in Ethnomusicology: Ethnomusicology and the African Diaspora**

David García

African cultures and music formed an integral part in the emergence of musical cultures in the Americas. The music of the Americas has similarly shaped much of African music since the nineteenth century. These musical traditions and ongoing exchanges throughout Africa and the Americas articulate in many ways a complex reality that populations have shared based on experiences of racial discrimination and empowerment. These historical, social, political, and cultural processes constitute the African diaspora.

This seminar will examine the African diaspora as it pertains to its varied music traditions and its musicological and ethnomusicological scholarship. The class will study early and contemporary theoretical literature of the African diaspora written by W.E.B. DuBois, Erich M. von Hornbostel, Melville Herskovits, Fernando Ortiz, Richard Waterman, Frantz Fanon, Amiri Baraka, Paul Gilroy, Kofi Agawu, and Samuel Floyd. We will also examine representative case studies by Eric Lott, Guthrie Ramsey, Veit Erlmann, Gage Averill, Robin Moore, Peter Wade, Ronald Radano, Ingrid Monson, Katherine Hagedorn, Eric Porter, John Gennari, David Garcia, and Heidi Feldman. In addition we will study the relevant work of Jean-Paul Sartre, Homi Bhabha, Michel Foucault, Pierre Bourdieu, Henry Louis Gates, Jr. and others to inform our critique of the readings above. (Please note that some of these readings may change.)

Term projects might range from original research papers on relevant musical repertoires to detailed intellectual histories of important theoretical paradigms and methods of study.

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*Spring 2010*

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## **MUSC 850 --Proseminar in Music History: "Fourteenth-Century Italy"**

John Nádas

The repertoires and styles of the Italian *Ars Nova*, beginning with music at the courts of Milan, Verona, and Padova in the first half of the century, continuing with the works of the most famous late Trecento composers, in particular Landini, Ciconia, and Zachara. Topics to be covered include the Italian and French notational systems, the Rossi, Squarcialupi, and San Lorenzo manuscript collections, performance practices, and the exciting musical language of fin-de-siècle Italian lyric forms, motets and Mass movements within the context of the Great Schism. Students will read widely and seek to rethink issues raised in recent publications, with an emphasis on a

better understanding of primary sources, poetic and musical styles, and modern analytical concerns. Class presentations and a research paper.

### **MUSC 930 --Seminar in Music Theory: "Form in Music"**

Felix Wörner

The investigation of form in music has a long-standing tradition in musicological research. In the seminar, we will explore issues of musical form from several perspectives. First, we will look at how this study is approached in most recent contributions to formal theory (e.g., William Caplin; James Hepokoski, and Warren Darcy). Secondly, we will explore the development of concepts of form in German music theory from 1850 to 1950. Theoretical writings by Adolph Bernhard Marx, Hugo Riemann, Ernst Kurth, Arnold Schoenberg, and others will serve as a starting point of our investigations. Over the course of the seminar, we will try to understand how form was conceptualized, and how these ideas might relate to broader cultural, philosophical, scientific, and possible compositional developments between the mid nineteenth century and twentieth-century modernism.

### **MUSC 970 -- Seminar in Ethnomusicology: "Music and Religion"**

Marzanna Poplawska

This seminar explores manifold relations between music and religion, offering a variety of perspectives from the point of view of ethnomusicology, anthropology, and religious studies. In the course of the semester we will investigate the nature, role and power of music in various religious rituals and traditions of Hinduism, Buddhism, Judaism, Christianity, Islam, as well as indigenous religions in a variety of cultural settings worldwide. The issues discussed will also include trance and sacred dance, relations between religion and film, religious minorities, identity construction, and intersections of religion and politics, with emphasis on music and its place in the collective and individual agendas. Some other relevant expressive forms such as images and objects of worship may also be a subject of discussion. Several guest speakers from various fields will contribute to this course, sharing their work and expertise.

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*Fall 2010*

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### **MUSC 850 -- Proseminar in Music History: Music in American Film**

Jon Finson

We will study the basic techniques and repertory of music in classic American feature films from the inception of synchronized cinematic sound (very briefly) to the present day. Our explorations will focus on a select number of films as case studies, using various articles in journals and volumes of collected essay to inform detailed examination of both the score (so-called “diegetic”) and source (“non-diegetic”) music in those films. The students will form study

groups to explore films examined in class and will present information about them in the form of cue sheets to accompany viewing. Students will write a term paper on a film of their choosing (in consultation with the instructor).

### **MUSC 870.001 -- Proseminar in Ethnomusicology: Music, Technology, and Culture**

Mark Katz

For millennia, technology—from the earliest instruments to the latest digital means of manipulating and disseminating sound—has had a profound influence on the development of music. Combining historical and ethnographic approaches, this course will investigate the impact of variety of technologies on music culture, with particular emphasis on the mechanical and electronic sound reproducing technologies of the past century. Readings will be drawn from a variety of fields, including ethnomusicology, film studies, history, media studies, and science and technology studies.

### **MUSC 870.002 -- Proseminar in Ethnomusicology: The Anthropology of Music**

Phil Vandermeer

An exploration of theories and methods in anthropology that have influenced the cross-cultural study of music, dance, and ritual performance. The bulk of the class will involve the examination and analysis of various ethnographic research projects by scholars using diverse theoretical stances and methodological approaches, and that represent a variety of world musical traditions. Additionally, seminar participants will: (1) read and discuss shorter articles that help provide a context for the larger studies; (2) view documentaries that provide other types of perspective; and, (3) listen to a wide variety of musical examples. By the end of the semester, the participants should have covered many of the current issues relevant to the anthropological study of music. We will also discuss the potential applications of these methodologies, analytical practices, and concepts to the wider world of music scholarship. Regular readings, seminar reports, and a final paper are required

### **MUSC 950 -- Seminar in Music History: Foreigners in Paris: Issues of Musical Identity**

Annegret Fauser

Since at least the Renaissance, musical life in Paris was infused with the musical and social presence of foreign musicians. Some had moved to the French capital because of the career opportunities; others were there in exile. This seminar will focus on the long nineteenth century and approach the topic in a threefold strategy: 1. the establishment of a methodological framework drawing, among others, on theories of cultural transfer, cosmopolitanism, exile, and nationalism; 2. selected case studies relating to foreign musicians in Paris from Cherubini to Stravinsky; 3. the Parisian reception of and response to musical Others, including the 1861 *Tannhäuser* scandal and the reaction to Javanese and African music at the 1889 World's Fair.



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Spring 2011

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**MUSC 830 -- Seminar in Music Theory: American Music Theory and Analysis (1950-2010)**

Severine Neff

This seminar will focus on classic American writings in theory and analysis over the last fifty year. In the first three weeks, emphasis will be given to the culture of the theorist-composer in 1950s American composition—a culture that was seminal in the creation of the field of American theory as a whole. We will consider the writing of Babbitt concerning the structure and function of music theory and the recommended analytical methods associated with his beliefs: set theory, 12-tone theory, and Schenkerian theory (as explicated in texts of Dubiel, Dunsby/Whittle, Forte, Mead, Komar, and Wintle). The remainder of the class will consider late twentieth-century and twenty-first-century responses (both negative and positive) to the basic tenets fostered by Babbitt and his school. Readers here will include those of Burnahm, Cone, Cook, Lerdahl, Guck, Hisama, Maus, McClary, Renwick, Schachter, and Taruskin.

**MUSC 950 -- Seminar in Music History: Willaert and 16th-Century Venice**

Anne MacNeil

This seminar focuses on mid-16th-century Venice, and especially on the great teacher Adrian Willaert. Proclaimed by Giulio Cesare Monteverdi to be the quintessence of the *prima pratica*, Willaert is known for the transmission of Franco-Netherlandish polyphony to Renaissance Italy. Educated in Paris by Jean Mouton, Willaert wrote finely crafted music, with gracefully spun melodies and clear, crystalline text declamation. He taught Zarlino, Rore, and Andrea Gabrieli, among others, and served as the *maestro di cappella* at St. Mark's in Venice for 35 years.

We'll start the semester with each participant selecting a member of Willaert's circle as a point of focus (these include composers Jean Mouton, Andrea Gabrieli, and Cipriano da Rore; music theorists Gioseffe Zarlino, Nicola Vicentino, and Gaspar Stocker; organists Girolamo Parabosco and Annibale Padovano; the Venetian singer Polissena Pecorina; and music printer Antonio Barrè). From there, we'll go where our collective interests take us, to Venetian madrigals, sacred music, early music theory, Venetian music printing, performance practices, etc. Over the course of the semester, participants will research and write an original research paper of approx. 25-30 pages, which will be shared and discussed with the group.

**MUSC 950 -- Seminar in Music History: Claudio Monteverdi: From Renaissance to Baroque**

Tim Carter

The rise of opera and the so-called “new music” in Italy around 1600 raised profound problems in terms of musical function, structure, style, expression, and performance. The development of new formal paradigms and tonal systems, the apparent abandoning of “classical” polyphony in

favor of music for solo voice(s) and basso continuo, the debates over the intended effects of music and how they might best be achieved, and the new demands placed upon singers (male and now female) and instrumentalists make this an exciting period of experimentation, but also one full of inherent contradictions. We shall explore these matters by looking both historically and analytically at Monteverdi's early, middle, and late works for the theater (opera and *ballo*), chamber (madrigal, monody), and chapel (music for the Mass, for Vespers, and the motet) in the context of new readings of his biography, and also of new ways of thinking about how his music might have conveyed both emotion and meaning.

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*Fall 2011*

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### **MUSC 850 -- Proseminar in Musicology: Readings in Aesthetics**

Felix Wörner

This proseminar serves as an introduction into key concepts of musical aesthetics, with a focus on the development between the mid-eighteenth century and the twentieth century. Throughout the semester, we will study influential positions in close readings of texts by authors such as Kant, Hegel, Schopenhauer, Hanslick, Wagner, Nietzsche, Heidegger, Benjamin, Adorno, and Gadamer. In addition to understanding their philosophical arguments, we will investigate their impact on the relevant concepts of music, and will trace how their ideas were modified by later philosophers.

As introduction to more recent debates in the philosophy of music we will also read Peter Kivy, *Introduction to a Philosophy of Music*, New York and Oxford: Clarendon 2002. Writings by, among others, Carl Dahlhaus, Karol Berger, Roger Scruton, and Lydia Goehr will enrich our discussion.

A detailed list of readings will be available in June. Participants will contribute through informal presentations throughout the semester, an individual research paper, and its discussion in class.

### **MUSC 870 -- Proseminar in Ethnomusicology: Interdisciplinary Perspectives in Black Popular Musics and Cultures**

David Garcia

The recent emergence of Afro-Latin studies and the growing scholarship on black popular musics of Latin America and the Caribbean have greatly expanded our understanding of the Afro-Atlantic. Ethnomusicologists and sociologists among others have brought to bear key theoretical perspectives (informed primarily by cultural theorists) to explain how African descended peoples across the Americas engage in music making as a mode of expressive empowerment in the face of economic and political disenfranchisement and racism. This seminar will focus on the questions, theoretical perspectives, and methods of research that these scholars

have pursued in the last twenty years. Examples of musical repertoires we will study include Latin jazz, mambo, salsa, hip hop, and reggaeton.

**MUSC 950.001: Seminar in Music History: Haydn's Late Instrumental Music**  
Mark Evan Bonds

This seminar will focus on Haydn's instrumental music written after 1790, particularly the Piano Sonatas Hob. XVI: 50-52, Piano Trios Hob. XV: 27-31, String Quartets Opus 76, and Symphonies 98-104. This repertory will also provide an entry point into issues of the style, aesthetics, and historiography of instrumental music in the Classical Era.

**MUSC 950.002 -- Seminar in Musicology: Music, Musicology, and Cross-Cultural Encounter**  
Brigid Cohen

Since the 1980's, questions of cross-cultural encounter in historical musicology have often been framed by notions of exoticism. These frameworks have been valuable, especially insofar as they draw attention to power imbalances that shape dynamics of cultural appropriation. Yet they also have their limitations. Can cross-cultural musical appropriations within concert-hall canons produce *more* than "surface-level" effects of timbre and ornamentation? In an era of mass migration, how does one interpret processes of cultural exchange linked with experiences of displacement? What are we to make of "non-Western" appropriations of "Western" musics? How does our understanding of cross-cultural exchange alter when "cultures" themselves are conceived as fundamentally fluid in their constitution? This seminar explores a range of historiographical and theoretical models that address this family of questions. We will focus on literatures inside and outside of musicology that mobilize the following key terms: colonialism/postcolonialism, Orientalism, travel, diaspora, migration, cosmopolitanism, cultural translation, and globalization. These concepts serve as entry points into ongoing debates about cross-cultural encounter. A range of scenes will set the stage for our discussion, ranging from Early Modern colonialism to fin-de-siècle French exoticism to the Harlem Renaissance and Négritude movement to contemporary avant-gardes and experimental jazz.

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*Spring 2012*

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**MUSC 850.001 -- Pro-Seminar in Musicology: Foreigners and Their Music in 15th-Century Italy**  
John Nádas

A study of secular and sacred polyphonic repertoires originating in, or introduced into, Italy during the Quattrocento by singers and composers from France, the Low Countries, and England, representing central features of the musical language of Western Europe. The seminar will

investigate formative cultural and professional ties of these musicians to Italian patrons and institutions, covering musical styles in works of composers active from the last years of the Great Schism to the competitive pomp and ceremony of later institutions in Ferrara, Milan, Rome, and Florence, focusing especially on the latter. Most of the seminar's work will be taken up with careful consideration of issues of cultural interactions raised in recent publications by Fallows, Planchart, Blackburn, Kirkman, Merkley, Atlas, Wegman, Bent, Edwards, Strohm, Wilson, Zanovello, and Lockwood; these studies will serve as starting points, to be augmented with further readings and analyses. Class projects, individual presentations, and a seminar paper.

### **MUSC 850.002 -- Proseminar in Musicology: The 'Secret' of Form in Richard Wagner**

Jon Finson

By using the title of Alfred Lorenz's study on diagrammatic structure in Wagner ironically as our point of departure, we will embark on an exploration that moves far beyond the search for simple patterns of repetition (melodic or otherwise) in his operas and "dramas of words and music." We will examine briefly the origins in Italian opera, in the *opéra comique*, in German Romantic opera, and in German symphonic literature of Wagner's thinking about structure at all levels of musical theater. We will then sample some of the composer's pieces through the lens of his guiding premise that a dramatic concept should govern works for the musical stage, from which concept the unique structure of both libretto and score should proceed.

Our reading in this proseminar will be in English, reaching back to the only available complete translation of the composer's own *Oper und Drama* by Ashton Ellis, to Carl Dahlhaus's classic *Richard Wagner's Music Dramas* (required text), and then to a host of articles by the likes of Robert Bailey, Anthony Newcomb, Thomas Grey, and Lydia Goehr, among others. Most scores are available online, and articles appear on JSTOR. Aside from classroom participation, students will write two shorter papers (ca. 10 pages) on excerpts from or issues in Wagner's operas we do not cover in class.

### **MUSIC 950.001 -- Aaron Copland: A Composer in Context**

Annegret Fauser

A central figure in American musical life of the twentieth and twenty-first centuries, Copland embodies U.S. "art" music to the highest degree, from his shaping of the "American" sound to his various roles as composer, teacher, critic, performer, and cultural ambassador. His career will form the center of the seminar and act as a prism to understand twentieth-century music from a number of perspectives: education, formation of identities (sexual, religious, national), musical life, national and international politics, compositional style, performance, and aesthetics.

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Fall 2012

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**MUSC 850.001 -- Proseminar in Musicology: Renaissance Mantua**

Anne MacNeil

Renaissance Mantua is an introductory, interdisciplinary seminar on the material culture of the Gonzaga court from the marriage of Gian Francesco II and Isabella d'Este (1490) through the reign of Guglielmo Gonzaga (1587). This was an extraordinarily rich era in the history of Mantua and of northern Italy. It encompasses the first patronage of Italian music and musicians at court; the construction of the Palazzo Tè; the organization of performing forces for the newly-built basilica of Santa Barbara and the Teatro all'antico.

In studying the Gonzaga court, we will focus on working with primary sources—learning to transcribe, translate, and analyze letters, payment records, music, and festival descriptions from photographs of original documents. Writ large, we will seek to understand how the manifestation of durable goods informs our understanding of Renaissance Mantuan music and culture. Topics of discussion will include current scholarship on the Mantuan court; the organization of the court and its workforce; interactions among music, spectacle, literature, architecture, and engineering; the production of festivals and carnival celebrations; the role of women in the creation of culture; and the representation of Mantuan culture to the outside world.

**MUSC 850.002 -- Proseminar in Musicology: Soundtracks of the Black Atlantic**

Chérie Rivers Ndaliko

From the freedom songs of plantation slaves to the a cappella anthems of the South African liberation movement, to the current global hip-hop revolution, music has been a vehicle of social coding that shapes lived experience throughout Africa and its diaspora. Starting with the release of *The Jazz Singer* in 1927, African and diasporic musical genres also began to occupy an increasingly important role in the burgeoning film industry. Indeed, in the current 'global' moment, Black music films are among the highest grossing films worldwide and often emerge as 'source material' for understanding critical issues of African and diasporic culture and identity. Yet, despite their global popularity, the musical content and significance of these films often receives less critical attention than the corresponding narrative and visual structures.

In this course we will examine the musical practices and the related socio-cultural and political function of Black musical genres in African and diasporic film from 1927 to the present. We will pay specific attention to the significance of music in the formation of 'Black' identity and the ways in which audio representations of ethnicity, race, and gender are enhanced and/or complicated by their interaction with visual images and cinematic narrative. Students will be introduced to the relevant historical and theoretical issues through the disciplines of ethnomusicology and cultural theory. Following this introductory module, we will examine critical writings, films, and recordings drawn from Africa, the Americas, and the Caribbean (film genres include ethnographic, documentary, and fiction film).

## **MUSC 850.003 -- Proseminar in Musicology: Music, Technology, and Culture** Mark Katz

From the earliest instruments to the latest electronic means of manipulating and disseminating sound, the tools and systems of human creation have had a profound influence on the development of music. Music scholarship, however, tends to treat sound technologies as invisible, mere mediators through which music passes from creator to listener. Yet technology not only mediates, but shapes music and influences music makers. In this course we will investigate the impact of technology on the musical life of the world. After an introductory unit in which we will explore relevant theoretical issues, we will proceed to case studies on instruments, printing, automata, recording, and digital technologies; the structure of the course will reflect the structure of the instructor's book in progress, *Music and Technology: A Very Short Introduction*. In the final unit, the students will preside, presenting their research on the intersections of music, technology, and culture.

## **MUSC 950.001 -- Mozart's Operas, 1781–91** Tim Carter

Mozart's stage works from *Idomeneo* to *Die Zauberflöte* are generally regarded as iconic examples of the chief worlds of late eighteenth-century opera, whether *opera seria* (*Idomeneo*, *La clemenza di Tito*), *opera buffa* (*Le nozze di Figaro* and its predecessors, *Don Giovanni*, *Così fan tutte*), or *Singspiel* (*Die Entführung aus dem Serail*, *Der Schauspieldirektor*, *Die Zauberflöte*); they loom large in the repertory, and also in the literature. But a great deal of nonsense has been written about how they revolutionized their respective genres in theatrical and musical terms. And still more nonsensical ink has been spilt on the composer's remarkable musical penetration into the psychology of his characters. My aim is not so much to take an opposite, iconoclastic view—however useful that might be—but, rather, to explore how different readings of these works in their various political, social, and economic contexts, in terms of late eighteenth-century performance practices, and by way of a careful consideration of the relationship between music and text, might or might not turn all this scholarly (or not so scholarly) nonsense into some kind of sense.

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*Spring 2013*

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## **MUSC 870 -- Proseminar in Ethnomusicology: Music, Language, and Cognition: Cross-Cultural Perspectives** Philip Vandermeer

Does music have meaning? What is its relationship to language? How and what does it communicate? How does music elicit emotion? What is particularly human about making and

perceiving music? These are questions that have engaged and perplexed music scholars of all stripes, and they are questions (among many others) that we will grapple with in this seminar.

Starting with the similarities and differences between music and language systems, we will read and discuss anthropological and ethnomusicological research dealing such topics as transmission, semiotics, the evolutionary origins of music and language, learning and competency, communication theory, cognition, and consciousness. This will be a reading intensive course: authors include Agawu, Becker, Blacking, Brinner, Danielson, Feld, Fox, Keil, Kleeman, Koen, Monson, Mithen, Robertson, Titon, and Turino, among others. Seminar participants will: (1) read and discuss both extended studies as well as shorter articles that help provide a context for the larger studies; (2) view documentaries as a way to develop the observational skills needed to analyze performance; and, (3) listen to a variety of musical examples. By the end of the semester, participants should have covered a number of issues relevant to the linguistic and cognitive study of world musics, so that we can think about applying these methodologies, analytical practices, and concepts to the wider world of music scholarship. Three or four short papers and an oral presentation will also be required.

### **MUSC 930 -- Seminar in Music Theory: The Path Back to Tonality: Arnold Schoenberg, George Rochberg, and John Adams** Severine Neff

This seminar will explore a watershed event in twentieth-century music history—the global return to composing tonal art music in the 1970s. The seminar will have three units. The first will focus on the term associated with “the return of the triad”—“postmodernism.” Here Richard Taruskin’s Oxford History of Western Music, Vol. 6, Jonathan Kramer’s articles on music in the 1970s, and musicologist Kenneth Gloag’s new book *Postmodernism in Music* will come to the fore. We will especially engage Gloag’s chapters on the history of term “postmodernism” and its use in understanding George Rochberg’s music and thought. Secondly, we will look back to Schoenberg’s own returns to tonality in the second edition of his *Theory of Harmony* and in certain of his early and late tonal works influencing “postmodern” composers. The second movement of his *Second String Quartet*, Op. 10, and his *Organ Variations*, Op. 41, clearly have aesthetic and structural influence on Rochberg’s *String Quartet No. 4*. Schoenberg’s concepts in the *Theory of Harmony* illuminate John Adams’s *Harmonielehre*, the work named after the treatise and initiating Adam’s turn away from twelve-tone modernism toward his mature “postmodern” sound. In the third unit we will ask questions about the path back to tonality. For example, how valuable are the terms “modernist” and “postmodernist” in discussing 1970s music history? How do these works change a historiography of the twentieth-first century? We will relate such queries to students’ final projects on the compositions and thought of European and American composers writing tonal music after 1970.

### **MUSC 950 -- Seminar in Musicology: Program Music** Mark Evan Bonds & Stefan Litwin

Program music poses a number of challenges to historians and performers alike. Its history has never been adequately documented, and the relationship of extra-musical ideas to that which is audible has long been a point of contention. This seminar will explore the aesthetics and

repertory of program music from the early decades of the eighteenth century down to the present, focusing on the multiple ways in which music has been associated—explicitly or implicitly—with concepts beyond what can be heard in performance.

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*Fall 2013*

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**MUSC 930 -- Twang: American Country Music and the Construction of Genre**  
Jocelyn Neal

This seminar will approach the analysis of popular music from questions of genre identity. Using songs as the main medium of exploration, we will ask: how is the commercial genre of country music configured today, what are its historical roots, and what can we discern about the relationship between acts of musical creation and the process of reception in the genre? Our primary source materials will be the performances and recordings of commercial country music, including music videos. We will employ formal analysis to explore the substance and musical language of country, its evolution over time, and its role in defining genre. We will consider the life cycle of a song, from its conception through performance and reception, within the business model of country music. Finally, we will map out major ideological issues that manifest in the songs themselves and that collectively differentiate commercial genres. Assignments will involve summarizing and critiquing weekly readings, analytic transcription and formal analysis of songs and videos, short interpretive essays on archival materials from the Southern Folklife Collection and elsewhere, and a final research paper (circa 12-15 pages) presented in the format of a conference paper with supplemental materials including abstract, a formal analytic component, and manipulated AV examples. Collaborative projects with students enrolled in Prof. Garcia's MUSC 970 seminar "Researching Local Popular Music Scenes" are also encouraged.

**MUSC 950.001 -- Musical Paris in the 1920s**  
Annegret Fauser

This research seminar focuses on musical cultures in Paris in the 1920s. While centered predominantly on so-called classical music, the seminar will also include musicians in more popular genres, from jazz to folk music. Paris will be explored as both the center of French music life and a focal point of transatlantic musical exchange. The seminar will be structured in three sections: the first month is dedicated to gaining an overview over the current state of research and will be demanding significant amounts of reading; the next month focuses on four case studies explored by the seminar participants as a group, relying on both secondary and primary resources; the final part of the seminar encompasses the presentation of individual research in AMS-style papers and discussion.



## **MUSC 950.002 -- Cold War Music?: Political Action and Musical Life in East Central Europe**

Andrea F. Bohlman

Almost twenty-five years after the fall of the Berlin Wall, scholars are still analyzing and responding to the ramifications of Cold War geopolitics upon musical life and the writing of music history. This seminar takes the example of postwar East Central Europe as its focus in order to rethink the cultural binary presupposed by the division of the world into US and Soviet spheres. Attending to the musical landscape behind the Iron Curtain, we consider recent debates about music and politics in order to examine and question Cold War's impact upon musical communities and its continued influence upon music historiography. We begin by broadly considering the stakes of studying the political through music and music through the lens of the political, engaging writings by political activists and cultural theorists on topics such as cultural dissent, the "underground," socialist rhetoric, and theaters of protest. Diverse geographical and chronological case studies—from music pedagogy in Budapest during the 1950s to punk in Ljubljana in the 1980s—draw out intersections of musical ambition and political action, aiding us in developing a discourse that complicates presumptive dichotomies of control and subjugation under state socialism. The generic diversity of our case studies prepares students for final research papers outside the geographic purview of our seminar that complement the seminar's discussion focus.

## **MUSC 970 – Researching Local Popular Music Scenes**

David Garcia

Current studies in popular music pursue a wide range of topics and draw from a broad menu of methodologies. This seminar will focus on ethnomusicological approaches to the study of local popular music scenes with an emphasis on problematizing what we mean by "local" and "popular." Such music scenes present unique and complex perspectives into the lives of musicians, music connoisseurs, and audiences; musical and aesthetic links to spaces conceived of geographically, virtually, and/or historically; and, especially, the identity formations distinguishing one group from another whether in terms of ethnicity, class, sexuality, legal status, etc. Focusing on researching selected past and current popular music scenes of Chapel Hill/Carrboro and the greater Triangle area, we will adopt and adapt the methods of ethnography, interviews, and archival research in order to construct methodologically and theoretically nuanced studies of these scenes and their significances. Group research projects will be encouraged, but not required. And the results of these projects may include term papers (at least the length of a conference paper), websites or other social media-based products, CD compilations with extensive liner notes, or any other format ideal for wide and easy dissemination among the scene participants whom we research. Collaborative projects with students enrolled in Prof. Neal's MUSC 930 seminar "Twang: American Country Music and the Construction of Genre" are also encouraged. Weekly meetings will include student-led reports on assigned readings as well as project updates.

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Spring 2014

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### **MUSC 950.001 -- Musical Biography and Hermeneutics**

Mark Evan Bonds

In his entry on “Biography” in the *New Grove*, Maynard Solomon concludes that “in the end, the primary area of dispute about the value of biography appears to center on the vexed question of how—or whether—the pathways between life and art can be mapped.” This seminar will examine this “vexed question” by considering the role biography has played—and might play—in musical hermeneutics. We will devote the first half the semester to the case of Beethoven; in their individual projects, students will have the option to pursue either Beethoven or a different composer from any period in the history of music in an extended research paper.

### **MUSC 950.002 -- Renaissance Mantua**

Anne MacNeil

Renaissance Mantua is an introductory, interdisciplinary seminar on the material culture of the Gonzaga court from the marriage of Gian Francesco II and Isabella d’Este (1490) through the reign of Vincenzo I and Eleonora de’ Medici (1612). This was an extraordinarily rich era in the history of Mantua and of northern Italy. It encompasses the first patronage of Italian music and musicians at court; the construction of the Palazzo Tè; the organization of performing forces for the newly-built basilica of Santa Barbara and the *Teatro all’antico*; the composition of Monteverdi’s first opera *Orfeo* and his *Vespers of 1610*; and the first performance of Battista Guarini’s tragicomedy *Il pastor fido*.

In studying the Gonzaga court, we will focus on working with primary sources—learning to transcribe, translate, and analyze letters, payment records, music, and festival descriptions from photographs of original documents; and learning how to read music from original notation. Write large, we will seek to understand how the manifestation of durable goods informs our understanding of Renaissance Mantuan music and culture. Topics of discussion will include current scholarship on the Mantuan court; the organization of the court and its workforce; interactions among music, spectacle, literature, architecture, and engineering; the production of wedding festivities and carnival celebrations; the role of women in the creation of culture; Mantuan printers and paper manufacturing; and the representation of Mantuan culture to the outside world.

### **MUSC 950.003 -- Claudio Monteverdi: From Renaissance to Baroque**

Tim Carter

The rise of opera and the so-called “new music” in Italy around 1600 raised profound problems in terms of musical function, structure, style, expression, and performance. The development of new formal paradigms and tonal systems, the apparent abandoning of “classical” polyphony in favor of music for solo voice(s) and basso continuo, the debates over the intended effects of

music and how they might best be achieved, and the new demands placed upon singers (male and now female) and instrumentalists make this an exciting period of experimentation, but also one full of inherent contradictions. We shall explore these matters by looking both historically and analytically at Claudio Monteverdi's early, middle, and late works for the theater (opera and *ballo*), chamber (madrigal, monody), and chapel (music for the Mass, for Vespers, and the motet) in the context of new readings of his biography, and also of new ways of thinking about how his music might have conveyed both emotion and meaning.

In addition to weekly reading assignments and similar preparatory work, students will each be asked to present two 30-minute papers in class, one in the first half of the semester and one in the second. These papers will then be expanded in written form (to about 5,000 words each, including footnotes and bibliography), the assessment of which will contribute to determining the final grade.

### **MUSC 970.001 -- Music, Film, and Aid in Contemporary Africa**

Chérie Rivers Ndaliko

This seminar explores how music serves issues of social justice in contemporary Africa. The power of expressive culture in Africa is often identified as a central force in regimes of domination and movements of revolution and has sparked a growing fascination with the notion of art for social change among scholars, artists, and, more recently, Non-Governmental Organizations (NGOs). The result is, on the one hand, a flurry of musical and cinematic projects designed to raise awareness about social ills and advocate change; however, on the other hand, there is increasingly volatile criticism of the aid industry for its cultural interventions. The objective of this seminar is to develop critical understanding of the context, the impacts (local and global), and the ethical implications of aesthetic choices behind humanitarian cultural projects. The first portion of the course will offer historical context about practices of revolution and domination embedded in African musical and cinematic traditions; thereafter we will focus on case studies of humanitarian-sponsored songs, albums, and films and their local counterparts. Student evaluation will be based on a series of ethnographic exercises, in-class presentations, short papers, and an annotated bibliography.

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*Fall 2014*

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### **MUSC 930 – Schoenberg as a Thinker in Music, Painting, and Words**

Severine Neff

This seminar approaches Schoenberg as a thinker in three related but often contradictory senses. We will explore Schoenberg's texted works from various periods of his career—in particular, his oratorio *Die Jakobsleiter* and the Second String Quartet, Op. 10. We will question the relation of these works to biography, to his deep ambivalence about programmatic music, and to his theoretical writings about form and conscious compositional strategy. Secondly, we will study his paintings as a visual diary, relating them to compositions such as the Little Piano Piece, Op.

19, No. 6, confronting life events. Finally we will consider certain works from Schoenberg's American period including his arrangement of the Appalachian folksong, "My Horses Ain't Hungry," his Second Chamber Symphony, Op. 38, and his pedagogical work, the Suite in G for String Orchestra (in Olden Style). Do these works, written or finished in New York, Boston, and Los Angeles, present a new approach to composition or the longing of an exile for a remembered musical life in Europe?

### **MUSC 950 – Opera in fin-de-siècle Paris: Institution, Genre, and Convention** Annegret Fauser

This seminar investigates opera in Paris in the late nineteenth and early twentieth centuries from a number of perspectives, including institutions, genre, performance, audiences, and criticism. Some of the topics will cover the role of translation and adaptation, as well as such issues as nationalism, exoticism, and genre theory. The seminar will start with a range of intensive readings; seminar projects consist of an AMS-style paper presentation, to be written up as a research paper.

### **MUSC 950 – Seminar in Musicology: Music in 15th-Century Florence** John Nádas

The seminar will investigate the professional ties of musicians — native and foreign — in the hybrid civic-ecclesiastical cultural climate of fifteenth-century Republican Florence, examining institutions that supported them and their varied musical styles, from the last years of the Great Schism — including works of composers such as Landini, Ciconia, and Zacara — to the competitive pomp and ceremony displayed later in the period of Lorenzo de' Medici and associated composer Heinrich Isaac. Most of the seminar's work will be taken up with careful consideration of issues of repertoires and cultural interactions raised in recent publications by D'Accone, Fallows, Planchart, Blackburn, Bent, Edwards, Strohm, Wilson, Zanovello, and me. These studies will serve as starting points, to be augmented with further readings and analyses, with an emphasis on a better understanding of primary sources, poetic and musical styles, and modern analytical concerns. Class projects, individual presentations, and a seminar paper.

### **MUSC 970 – Seminar in Ethnomusicology: Music, Culture, and Ecology** Philip Vandermeer

Musicology has demonstrated a growing engagement with other disciplinary areas in the humanities (literary theory, cultural studies), social sciences (anthropology, sociology), and natural sciences (biology, evolutionary theory, neuroscience). While space, place, and geography have been powerful points of analysis in both historical musicology and ethnomusicology, a newly emerging mode of discourse, called by some "ecomusicology," has recently provided ways to conceptualize scholarly issues at the intersection of music, culture, and ecology, creating an intellectual space where historical musicologists, music theorists, and ethnomusicologists meet and in this meeting engage with literary ecocritics, environmental historians, bioacousticians, and soundscape ecologists.

This seminar will be divided into three parts: Part I will concern itself with theories and methods covering concepts such as the soundscape, phenomenology and embodied perception, the epistemology of sound, and soundscape ecology. Part II will examine ethnographic research on specific acoustic ecologies covering work by Anthony Seeger, Marina Roseman, Stephen Feld, Benjamin Koen, Travis Stimeling, Nancy Guy, and Theodore Levin. Part III will look at the political dimensions of soundscapes dealing with such issues as sonic warfare, music in environmental activism, and sustainability in the pop music industry. The class is reading and listening intensive and we will work together as a community to achieve our goals. A research paper will be required. And since we have only twelve class periods together, we will get started on day one; over the summer please read through R. Murray Schafer's classic book *The Soundscape: Our Sonic Environment and the Tuning of the World* (Rochester, VT: Destiny Books, 1994).

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*Spring 2015*

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## **MUSC 950 – Interpreting Medieval Manuscripts: New Approaches to Old Sources**

Lauren Jennings

As musicians and scholars in the 21<sup>st</sup> century, our most frequent interaction with music from all ages is through modern editions. If we wish to perform or analyze a *ballade* by Machaut, for example, today our point of departure would most likely be *Polyphonic Music of the Fourteenth Century*, a multi-volume anthology that collects a vast repertoire of sacred and secular mensural music transcribed into modern notation. Readers in Machaut's day, however, would have experienced his works in a very different material setting. The manuscripts the poet-composer himself had a hand in compiling are not only different from modern editions in their rhythmic notation, they collect and organize all of Machaut's artistic work, literary and musical. Songs stand not on their own but are set within narrative contexts, juxtaposed with un-notated, un-sung texts, and illustrated with elegant illuminations. To the medieval reader, then, a song's meaning was determined as much by its placement within the manuscript as it was by textual and musical features internal to the song itself.

This class thus aims to tell the history of medieval music through manuscript sources, exploring how our understanding of this repertoire changes when we experience music and poetry in its original material contexts. Our goals will be two-fold. First, this course will introduce students to many of the most significant manuscript sources and manuscript traditions of medieval Europe through facsimiles and digital reproductions—from early chant books associated with St. Gall, to the famous sources of Notre Dame polyphony, to troubadour *chansonniers*, Italian songbooks from the 14<sup>th</sup> century, and luxurious collections of 15<sup>th</sup>-century secular polyphony. Secondly, students will acquire a variety of practical and critical skills for interpreting primary sources. Assigned readings and class discussions will introduce important concepts and trends in the

fields of philology, codicology, paleography, book history and medieval studies, which students will apply first hand through interaction with medieval manuscripts in UNC's Special Collections. Focusing on the books as material objects, not just on the repertoire contained within their pages, we will have the opportunity to look beyond composers and individual works to scribes, readers, and cultural context. As we work through each manuscript, the kinds of questions we will ask include: How was the book made? By whom, and for what purpose? How is the book organized? Who were the intended readers and how were they intended to interact with the book? How can we establish dating and provenance through physical evidence? What can we learn about the cultural value of a repertoire from the material form of the manuscripts in which it was transmitted? How does the study of manuscripts allow us to extrapolate about the broader cultural context in which music was both composed and received? How does studying a certain piece or a certain repertoire through manuscripts change our impression of musical meaning?

### **MUSC 950 – Sound Studies' Music History**

Andrea Bohlman

With the recent publication of two major edited volumes that claim to handily introduce the field (Sterne 2012, Pinch and Bijsterveld 2011), sound studies exists somewhere between and emerging and emerged interdiscipline. One of its appeals has been as a meeting place for scholars across the arts *and* sciences who are invested in studying knowledge production and power with aurality as a focus. Notable has been the dismissal by many of musicology (not necessarily musicologists). This seminar provides an introduction to sound studies as it has marked its territory and tried to bridge disciplines with studies of disability, technology, and phenomenology. However, our main task is to ask hard questions about the place of music and its histories for this new conversation. Our meetings take the pulse of the discourse: our focus is a collection of monographs from 2012-14 that challenge the geographical and chronological biases of sound studies and probe the importance of music for studies of aurality. To what extent is sound studies itself not just a product but a celebration of the modernities it claims to critique?

Rather than a traditional research paper, students will be asked to collaborate on a series of projects that foreground the experiential (a performance piece), the curatorial (an exhibition), and the virtual (an online publication).

### **MUSC 970 – Music and Poetry**

Michael Figueroa

In this seminar, we will examine the conceptual and practical relations between music and poetry in several cultural contexts, covering repertoires from the Americas, Central and Eastern Europe, the Mediterranean, and Western and Southern Asia. We will survey a number of methodologies that have been used to study these phenomena within musicology and related disciplines; some of these include aesthetics, ethnography, formal analysis, hermeneutics, and performance studies. Together, we will formulate a comparative, critically informed approach to studying how people imagine and contest notions of community by conceptualizing, framing, and performing poetry as music in the world at large.

MUSC 970 – American Musical Diplomacy  
Mark Katz

This seminar explores the U.S. government's use of music as a form of public (or people-to-people) diplomacy, the interaction of citizens of different countries meant to establish dialogue, shape public opinion, and influence policy. Focusing on the period following the end of World War II to the present, the course will consider the use of three different repertoires as tools for public diplomacy: classical music, jazz, and hip-hop. Classical music and jazz will be examined as historical case studies, with particular attention to the travels of Louis Armstrong, Aaron Copland, Dizzy Gillespie, and Benny Goodman. The case study on hip-hop will follow Prof. Katz's work as director of Next Level, a State Department-funded hip-hop diplomacy program that will be visiting Senegal and Zimbabwe during the semester.

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*Fall 2015*

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**MUSC 930 – The Psychology of Musical Narrative**  
Cora S. Palfy

This course is an exploration of the underlying psychological premises that ground many narrative approaches to music theoretical analysis. Meaning-making through musical narratives and narrative strategies are commonplace in analytical renderings of works, and assist in the understanding of many aspects of music such as form, harmony, aesthetics, and emotion. By pairing fundamental readings in musical narratives, such as Kofi Agawu's work on topics or Byron Almen's archetypal methodology, with primary sources from psychology, such as research in associative and cultural memory or Jungian psychotherapy respectively, students will engage with the nuanced interpretive meanings these narrative strategies can provide for an understanding of musical meaning.

This course is designed to ground musicians in the literature and ideas necessary for interpretive reasoning. The course aims to encourage active score-study and musical listening, and students will be asked to apply methodologies presented in readings to musical works. The students will also engage with critical thinking through writing assignments, structured in-class debates, and discussion. Students will particularly focus on analytical writing skills through journal responses, reaction statements, and midterm and final papers.

**MUSC 970 – Latin Music and Dance in the United States: Literature, Sources, Methodologies**  
David Garcia

Latin Music and Dance in the United States will be a critical reading-intensive seminar. We will focus our reading in three areas: current literature, primary source materials, and methodologies (primarily, cultural studies and critical theory). The literature on Latin music and dance as produced by ethnomusicologists, musicologists, dance scholars, Latin@ studies scholars, and

others explores many repertoires including Mexican and Caribbean regional styles as these have emerged in communities in the U.S. and addresses issues concerning identity, immigration, empowerment (in sound and movement), and transnational networking. We will also develop proficiency in the utilization of theoretical methodologies from cultural studies and critical theory in order to understand, for example, how these modes of expression both re-inscribe and make amok systems of power (race, class, gender, sexuality, citizenship, nationality, history, and so on). Finally, we will take our knowledge of the literature and methodologies to analyze and interpret primary sources (e.g. articles, ads, sheet music, audio recordings, and films) of Latin music dating from prior and up to the 20<sup>th</sup> century. Weekly readings will amount up to an entire monograph plus additional articles and/or book chapters. Students will also lead significant portions of seminar discussions, providing supplementary materials (print, video, audio, etc.) for the seminar. Grading will be based on presentations, participation in discussion, along with three critical reports (at least 2500 words each) written and submitted at assigned times of the semester.

### **MUSC 970 – Culture and Activism in Congo: Ethics and Methods**

Chérie Ndaliko

With its distinct combination of cultural wealth, political collapse, and humanitarian crisis, the Democratic Republic of the Congo provides a striking context in which to explore both the ethics and practices of cultural activism. *Culture and Activism in Congo: Ethics and Methods* is an interdisciplinary project-based seminar in which students will investigate theories and practices of social engagement through research and participation in arts initiatives that intervene in Congo's socio-political landscape. The course is structured around (1) key figures—primarily musicians and artist-activists—whose artistic work has impacted Congo's past and present, and (2) projects—historic and ongoing—that integrate creativity with claims of social justice. To complement the project component of the course, students will also interrogate the ways in which theoretical models advanced by post-colonial studies intersect with the emerging methodologies and practices associated with “socially engaged scholarship.” Students will be expected to engage actively in a number of ways including leading class discussions; participating in project-related research activities such as ethnographic and archival investigation, transcription, and translation; as well as to complete a micro research project. Grading will be based on the successful completion of research projects, two short papers (4-6 pages each), and in-class presentations.

### **MUSC 950 – Representing Musical Appalachia**

Phil Vandermeer

The southern highlands encompass a geographical region rife with mythologies because, as sociologist Wilma Dunaway writes, “outsiders have had a long-running love affair with Southern Appalachia.” This has led to uncounted social and cultural constructions by all nature of Americans especially relating to music. Musicians and musical scholars who have yearned to discover, document, and learn historically “authentic” types of performance, composers who have appropriated the images and sounds of “Appalachia” into their compositions, filmmakers who have incorporated “authentic” Appalachian music into their soundtracks, and entrepreneurs



who have marketed the performances of traditional sounds to the wider world have all “represented” Appalachia, and in doing so, helped to define Appalachian music.

Within the context of this seminar we will examine various types of representations, both scholarly and creative, examining how the participatory is related to the presentational, interrogating the mythologies about authenticity and identity that have accrued through writing and scholarship, and analyzing the social, cultural, and musical constructions that have evolved over the history of this geographic location and cultural designation. We will examine works of scholarship; musical compositions (including works by composers as diverse as Carlisle Floyd, Julia Wolfe, George Crumb, Mark O’Connor, Edgar Meyer, and Ben Johnston among others); films, including the products of marketing and entrepreneurship; issues of material culture; and the different ways in which those spheres of activity appropriate and represent the southern highlands. Throughout, we will interrogate issues of tradition, authenticity, the folk and the idea of tradition-bearers, canon-making, and music and tourism, as well as examining how new genres arise. Regular engagement with readings and media, oral reports, and a final research paper will be required. (Please read chapters 1-4 of Thomas Turino’s *Music as Social Life* [University of Chicago Press, 2010] prior to the first day of class.)

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*Spring 2016*

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### **MUSC 930 – Encounters with Music Analysis**

Allen Anderson

This seminar will focus on the analytic essay, that summary and encapsulation in words of an experience of a musical work, in order to sharpen our own musicality and analytic skills. As a readings course in music analysis that leads to a paper on a work of the student’s choice, we will consider a range of music – classical and popular and multimedia – from a host of scholars – theorists, musicologists, composers – and learn from the multiplicity of ways in which they engage with specific compositions as music. This process will entail our own encounters with the materiality of the music in question, the formation our own understanding of that material, and the delight (or perhaps dismay) in being escorted through the work by the author’s reading. Our study will include analyses by David Lewin, Martin Boykan, Walter Everett, Ellie Hisama, Scott Burnham, Lori Burns and Heinrich Schenker, among others.

### **MUSC 950 – Hanns Eisler: Towards an Aesthetic of Resistance**

Stefan Litwin

As a political activist Hanns Eisler made it his mission to combat ignorance and social injustice through music. Having studied with Arnold Schoenberg he employed a wide gamut of styles and compositional methods while judging their relevance from a distinctly political perspective.

Probably best known for his collaboration with poet Bertolt Brecht, Eisler produced a large and diverse oeuvre encompassing almost every musical genre. Wishing to activate the listener's capacity to reason, he avoided exaggerated emotionalism and instead wrote music of astounding clarity and wit.

During the course of the semester we will analyze some of Eisler's most representative works and trace his musical development. With Eisler scholarship having expanded and accelerated in recent years, we will be able to reflect on a number of recent publications.

In addition to offering this seminar the Music Department will be hosting an international Eisler conference March 3-5. This should be an excellent opportunity for seminar students to meet with leading Eisler scholars in a separate session and to join in the conference with presentations and responses.

### **MUSC 970 – Music and Historiography in Israel/Palestine**

Michael Figueroa

In this seminar, we will examine the role of music and music scholarship in the protracted human conflict in Israel/Palestine. Readings will be primarily drawn from musicological monographs focused on the region and supplemented by broader literature that provides a general historical and methodological context. Among our main questions will be: How have notions of music history informed nationalist politics in the region? What links exist between music, narrative/memory, and space/territory in public discourse? How do musicologists write within or against musical ontologies that serve regimes of power? In addition to reading across discrete social categories such as Israeli/Palestinian and Jewish/Muslim/Christian, we will consider musical phenomena across the art-pop-folk spectrum and related fields of cultural production such as poetry and film.

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*Fall 2016*

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### **MUSC 930 – Form Matters: Analysis of Popular Music**

Jocelyn Neal

How do we understand form in popular music? Conventional formal analysis addresses segmentation of a work according to melodic and harmonic structure, and yet contemporary approaches to understanding form engage with other musical elements, including but not limited to texture, timbre, and lyrics, all within the context of genre-specific practices. We start on the foundational understandings that songwriters' and musicians' treatment of form changes over time, that form is a significant contributor to audiences' perceptual and cognitive relationships with popular music, and that musical meaning derives in part from form. This seminar will approach the study of form primarily through analysis of large bodies of repertory drawn from

the twentieth and twenty-first centuries across a range of genres including but not limited to rock, pop, country, and hip-hop. The main focus of our work each week will be the hands-on analysis of recordings and performances. Our primary source materials will be sound rather than notated scores. We will combine these empirical explorations with reading recently published work that engages with form from Mark Spicer, Walt Everett, Jay Summach, Nicole Biamonte, and many others. Students will have weekly reading and analysis assignments. The seminar will culminate with final research papers and accompanying oral presentations.

## **MUSC 950 – Public Scholarship & Music of the Italian Renaissance**

Anne MacNeil

In this seminar, we will partner with the North Carolina Museum of Art on their late winter 2017 exhibit (topic under wraps until the museum's press release). We will explore and learn about music of the Italian Renaissance, ca 1450-1550, and develop concepts for creating materials about Renaissance music and art for the general public. Possibilities for public engagement include working with digital humanities, creating an interactive public workshop, a day-long symposium on Renaissance music and art, or multi-media experiences that museum-goers can explore while they are in the museum. Toward these ends, we will be conducting our own empirical experiments with music: listening to and evaluating a wide variety of recordings, reading and discussing secondary literature, conducting comparative analyses of music manuscripts and prints, researching Renaissance musical culture, and figuring out how we as music historians can best engage the public in the interests of our field. The seminar includes meetings with the curators at NCMA. Grades will be based on active participation in the development of concepts and materials for the NCMA partnership and approximately 15-20 pages of written work.

Don't sit in a seminar room every week! Come explore the world and develop your talents for public education and engagement.

## **MUSC 950 – Emotion and Meaning in the Musical Baroque**

Tim Carter

It is widely accepted that the “invention” of opera and solo song in Italy around 1600 prompted some fundamental stylistic changes within the Western art tradition; and that these changes responded to precise political, social, economic, and cultural circumstances (not least the Protestant and Catholic Reformations). Baroque repertoires have also been key to the development over the past century and more of so-called Historically Informed Performance. However, HIP has not always translated into Historically Informed Listening—should any such thing exist—and some crucial questions remain about how this music conveyed meaning (if it did) and provoked emotional arousal (if ditto) within its various soundscapes. We will explore the problems posed by signifiers and signifieds in representative vocal and instrumental works from Monteverdi to Handel, taking in the French (Lully, Couperin), Germans (Schütz, Bach) and English (Purcell) along the way.

## **MUSC 970 – Seminar in Ethnomusicology**

Chérie Rivers Ndaliko

This seminar examines emerging trends toward social justice and social engagement within the field of ethnomusicology. Drawing on diverse case studies from the African continent, we will explore the complex intersections of music with global politics in regions of conflict and emergency. Sites of conflict and emergency are typically characterized by the presence of military forces and/or humanitarian NGOs, as well as by overt and veiled negotiations of power between diverse social groups (ethnic, economic, religious, gendered, etc.), both of which factors directly shape culture production. Using analytical frameworks from ethnomusicology and (visual) anthropology, we will study songs, music videos, and short films produced in conflict regions with critical attention to (1) the social and cultural politics of their production; (2) their “inherent” and “relative” aesthetic qualities; and (3) the spectrum of cultural values associated with such works. In addition to the analytical components on this seminar, students will also study methods including ethnography, community-based participatory research, and other methodologies of socially engaged scholarship.

Students will be expected to complete two methodological exercises (e.g. interviews, research journals, etc.); one short paper (3-5 pages); and one seminar paper (15-18 pages). Further, students will have the opportunity to develop additional professional skills through participating in the academic conference on this topic that will be held at UNC in October 2016.

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*Spring 2017*

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## **MUSC 930 – The Musical Voice**

Marcy Pierson

Voice is so ubiquitous in musical discourse that it can be difficult to tell where one ends and the other begins. This course will explore these tensions, intersections, and discontinuities in both discourse and the music itself. In the 1960s, Lacan and Derrida put forth two theories at voice that seem fundamentally at odds: Lacan theorized the voice as objet a, as compelling as it is fundamentally mysterious and unobtainable, while Derrida sought to demystify the voice, to reveal that it is the product of technē, which he sometimes calls writing. We will use these theories as touchstones as we explore how the voice manifests in different musical modalities. I will curate readings from a number of important texts on the voice, and students will bring these texts to bear on musical repertoires that they choose. Course work will include a presentation on voice in a particular repertory as well as a related end-of-term paper.

## **MUSC 970.001 – Multidisciplinary Perspectives on Music and Race in the Americas**

David Garcia

This seminar will explore and assess current approaches to the study of music and race. Our readings will focus on the following five monographs: Cristina D. Abreu's *Rhythms of Race: Cuban Musicians and the Making of Latino New York City and Miami, 1940-1960* (University of North Carolina Press, 2015), David Garcia's *Listening for Africa: Freedom, Modernity, and the Logic of Black Music's African Origins* (Duke University Press, forthcoming, 2017), Karl Hagstrom Miller's *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow* (Duke University Press, 2010), Ana María Ochoa Guatier's *Aurality: Listening and Knowledge in Nineteenth-Century Colombia* (Duke University Press, 2014), and Petra R. Rivera-Rideau's *Remixing Reggaetón: The Cultural Politics of Race in Puerto Rico* (Duke University Press, 2015). These works are written from varying disciplinary and area studies perspectives—history, Latin American studies, historical ethnomusicology, African/black diaspora studies, musicology, American studies, sound studies, postcolonial studies, and Latino studies—yet they draw from similar theoretical assumptions about race and its intersections with music and dance. For each meeting, participants will give critical assessments of that week's reading supplemented with other materials to include related readings, recordings, videos, and original research. In lieu of a term paper, seminar participants will prepare one book review essay covering all five books following standard academic journal formats.

## **MUSC 970.002 – The Anthropology of Music**

Phil Vandermeer

Anthropology has had, over the years, a major impact on the discipline of ethnomusicology. This seminar will explore how anthropology, in all its four traditional fields (socio-cultural, linguistic, archeological, and biological) has influenced the cross-cultural study of music, dance, and ritual performance. Using Alan Merriam's classic 1964 text *The Anthropology of Music* as a benchmark, the bulk of the seminar will involve the examination and analysis of various monographs by scholars using diverse theoretical stances and methodological approaches representing a variety of world musical traditions. Additionally, seminar participants will: (1) read and discuss shorter articles that help provide a context for the larger studies; (2) view documentaries that provide other types of perspective; and, (3) listen to a variety of musical examples. By the end of the semester, the participants should have covered a number of broad issues relevant to the anthropological study of music. We will also discuss the potential applications of these methodologies, analytical practices, and concepts to the wider world of music scholarship. Although there will not be a final research paper, this is an intensive reading course with four or so short writing assignments, and in-class presentations. Please read the bulk of the Merriam book prior to the first class meeting.