

MUSC 950.001 Seminar in Musicology

Mozart's Operas, 1781–91

Prof. Tim Carter

Monday, 2:00-4:50

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, by way of a careful consideration of the relationship between music and text, and through close analytical reading of the score, might or might not turn all this scholarly (or not so scholarly) nonsense into some kind of sense.

MUSC 950.002 Seminar in Musicology

Italian Songs from the Time of Christopher Columbus

Prof. Anne MacNeil

Tuesday, 2:00-4:45pm

The *frottola* was the predominant type of Italian secular song during the late Middle Ages and Renaissance. The peak of activity in the composition of *frottole* was the period from around 1470 to 1530, and the person most often associated with their rise in popularity is Isabella d'Este. At the Gonzaga court, Isabella commissioned poems from her favorite authors - among them, Serafino Aquilano, Galeotto del Carretto, Baldassare Castiglione, and Pietro Bembo - which she then gave to composers for musical setting. These songs offer insight into human expression in an era of intense cultural change – a time of the Italian Wars, a time of scientific discovery and the exploration of the New World. Many *frottole* speak to these cultural anxieties, and the repertory as a whole represents a rejection of French domination over the Italian peninsula in favor of the Italian language, its ancient poetic forms, and traditional practices of singing and reciting to the lyre. These songs give expression to Italian humanism.

In this seminar, we will learn to recognize the standard forms of Italian songs and to read the notation in Ottaviano Petrucci's printed music books. Using Deanna Shemek's new publication of translations of Isabella d'Este's letters, we will explore the relationships Isabella had with poets, musicians, and musical

instrument makers. And reading Castiglione's *Book of the Courtier* and Matteo Bandello's novels, as well as scholarly literature on the topic, we will explore contexts for music performance at north Italian courts during the Italian Wars. This is a reading/analysis intensive seminar. Students will be assigned weekly to lead discussions and submit responses to the readings. Several directed research assignments will be written over the course of the semester in lieu of a final paper.

MUSC 970.001 Seminar in Ethnomusicology

Ethnography In/As Practice

Prof. Chérie Rivers Ndaliko

Thursday, 2:00-4:50

This seminar offers a theoretical and practical investigation of ethnography as a primary mode of research in humanities fields. We will engage ethnographic methods both as tools of scholarly inquiry and of activist praxis; we will also analyze the ethical implications of conducting ethnographic study. Each student will conduct a semester-long ethnographic project, in which they apply various modes of inquiry, observation, documentation, interpretation and translation, transcription, and (re)presentation. Student research projects will be linked to a developing oral history collection from the Democratic Republic of the Congo and its diapsoric communities in the United States, which will provide context for analyzing real-world application of ethnography as well as a forum in which to examine the practice of ethnography in contexts of conflict, war, and emergency. The objective of this seminar is to equip students to undertake ethnographic fieldwork with concrete and nuanced skills for navigating issues of power, representation, and cross-cultural collaboration.

In this seminar students will be expected to complete 4 projects, each of which will involve research, application, and 5-7 pages of writing.

MUSC 970.002 Seminar in Ethnomusicology

Prof. David Garcia

Wednesday, 2:00-4:50

Why do we think of music chronologically, geographically, and in binaries (e.g. mind/body, raced/un-raced)? Instead, could we theorize dance and music, for instance, one and the same sets of movement, intensity, or becoming? This seminar will explore the work of Gilles Deleuze on music for insights into addressing these and similar questions. Moreover, we will explore how music scholars have recently drawn from Deleuze to frame their work on subjects ranging from Chano Pozo and John Coltrane to Katherine Dunham and Mary Chapin Carpenter. We will focus our study on concepts such as affect, assemblage, becoming, de/reterritorialization, difference, intensity, repetition, and rhizome as presented in Deleuze's *Difference and Repetition* and Deleuze and Guattari's *A Thousand Plateaus*. Our

primary goal is for students to engage with and deploy these conceptual methodologies in their studies of music across repertoires, styles, and historical contingencies. This is a reading intensive seminar. Students will be assigned weekly to lead discussions and submit synopses on our readings. The final term assignment might take varying written forms.