Topics Courses and Seminars Offered by the Musicology Faculty

Spring Semester 2016
(Current as of September 22, 2015)

16-MUHS-6062-001 (3 U or 3 G). **Genre Topics Pre-1750: Medieval and Renaissance Music in Primary Sources: Notation, Culture, and Performance** (Peattie, TR 11:00–12:20). This class will explore selected repertories of Medieval and Renaissance music through the lens of notation and primary source readings. Topics will include neumatic notation, medieval polyphonic music in theory and practice, medieval song, and sacred and secular music by Dufay, Josquin, and William Byrd.

16-MUHS-6062-002 (3 U or 3 G). **Genre Topics Pre-1750: Sixteenth-Century Secular Song** (Schlagel, MWF 10:10–11:05). In this course we will explore the vast repertory of sixteenth-century secular song. Unlike the fifteenth century, during which the “international” style of the *formes fixes* chansons dominated secular song composition, the sixteenth century witnessed the development of a multiplicity of regional secular genres in a variety of tongues. We will sample French, Italian, English, German, and Spanish songs of the sixteenth century with an aim toward identifying stylistic similarities and differences. We will also consider the cultivation of secular song in the context of contemporary literary trends, the rise of print culture, the political and religious climate, and the growing sense of national identity in early modern Europe.

16-MUHS-6062-03 or MUHS-6065 (3 U or 3 G). **Genre Topics Pre- or Post-1750: The Eighteenth-Century Symphony** (Morrow, TR 9:30–10:50). The eighteenth-century symphonic repertoire, with over thirteen thousand extant works, is one of the richest and most under-explored areas of music history. This performance-based course will examine this repertoire from a variety of perspectives. The first four weeks will be devoted to eighteenth-century symphonic practice in general. Each of the remaining weeks will be devoted to the study and performance of a symphony by relatively unknown symphonists (e.g., Briocchi, Harrer, Pichl, Rosetti). The concert master/mistress and the continuo player will lead the orchestra (the baton-wielding conductor being a nineteenth-century development). All performers, conductors, composers, and scholars are encouraged to enroll, and those who do not play an orchestral instrument will make up the all-important audience.

16-MUHS-6064-001 (3 U or 3 G). **Composer Topics Post-1750: Mozart in Context** (Morrow, TR 12:30–1:50). This course will begin with an exploration of the musical cultures of Salzburg and Vienna during the eighteenth century, focusing on the available genres and styles, the performance venues, and the musical conventions (in both composition and performance). We will then turn to an examination of Mozart as a performer and composer, with special attention paid to the musical and sociological context, his style in relation to conventional practices, and the intersection of composition and performance.
MUHS-6064-002 (3 U or 3 G). **Composer Topics Post-1750: Music of Beethoven** (Meyer, MWF 10:10–11:05). It would be difficult to overestimate Beethoven's impact on the history of musical style, for he fundamentally changed central genres such as the sonata, symphony and string quartet. But Beethoven also altered the relationship between the artist and society, and provided a model for later generations of a genius continually redefining and reconstructing his identity. In this class we will be concerned not only with Beethoven's place in the history of musical style, but also with the social function of his persona and his music from the early nineteenth century to the present day. We will be looking at Beethoven's output in a variety of genres, including the symphony, the piano sonata, the string quartet and his opera Fidelio, as well as a few pieces from some of Beethoven's contemporaries. Our goal will be to use these works as entry points into broader questions about the meaning of art, the role of the artist in society, and the role of classical music in contemporary culture.

16-MUHS-6064-003 (3 U or 3 G). **Composer Topics Post-1750: Stravinsky** (Joe, MWF: 11:15–12:10). This course examines Stravinsky's aesthetics of music and his compositions, arranged by the three stylistic periods—Russian, Neo-Classical, and Serial periods. Works to be analyzed will encompass a wide range of genres—stage, symphonic, and chamber works. Readings will be selected from both primary sources, such as his autobiography, *Poetics of Music*, and other writings in collaboration with Robert Craft, and various secondary sources. In addition to musical issues, we will also explore some extramusical topics, such as Stravinsky's concept of language, and his attitude toward technology and popular culture.

16-MUHS-6066-001 (3 G). **Music in Culture Topics Post 1750: Many Voices, One Nation: American Opera in the Twentieth and Twenty-first Centuries** (Swift, MWF 9:05–10:10). American operas have historically taken a backseat to European dramatic works in part because their diversity evades typical stylistic labels: buffa, comique, grand, lyric, and seria. In this course, American operas are defined as works in English created by composers and librettists who were born in or immigrated to the United States. Participants will consider the variety of compositional, dramaturgical, and literary methods that twentieth- and twenty-first-century American composers and librettists have employed: American Verism, blues, dodecaphony, electronic media and instruments, film, minimalism, and ragtime. Our study will reveal how composers and librettists have constructed American identity in operas by John Adams (*The Death of Klinghoffer*), Samuel Barber (*Vanessa*), Marc Blitzstein (*Regina*), Aaron Copland (*The Tender Land*), George Gershwin (*Porgy and Bess*), Philip Glass (*Einstein on the Beach*), Scott Joplin (*Treemonisha*), Libby Larsen (*A Wrinkle in Time*), Gian Carlo Menotti (*The Medium*), and Douglas Moore (*The Ballad of Baby Doe*).

MUHS-6066-002 (3 U or 3 G). **Music in Culture Topics Post-1750: Music and the Environment** (Meyer, MWF 12:20–1:15). The idea of nature has played a powerful role in music for thousands of years, and the relationship between music and the environment has taken many different forms. Some musicians have attempted to imitate natural sounds, while others have used sounds in the manner of "found objects" in order to create collage-like musical pieces. A long tradition of pictorial works—such as
Beethoven’s *Pastoral Symphony* and Ferde Grofé’s *Grand Canyon Suite*—has also been a central part of the concert music tradition, while in our own day music has become a powerful tool in the movement for ecological sustainability.

But the relationship between music and the environment has also taken more abstract or symbolic forms. Ancient Greek musicians understood music as a sounding paradigm of the entire cosmos, whose proportional systems were also reflected in the human body. In Central Asia, Tuvan throat singers understand their distinctive techniques as a vehicle for deep communion with the natural world. Twentieth-century composers such as John Cage and Murray Schafer challenged the boundaries between "music" and "noise" in order to enrich our acoustic engagement with the environments in which we live and work.

The relationship between music and the environment is fraught with powerful moral and political questions. Nineteenth-century composers could invoke nature as a transcendental critique of industrialization and commercialization, even as they became ever more deeply embedded in capitalist modes of production and consumption. In American popular music, ideas of “country” and “nature” float across political divides, as musicians articulate diverse ideological agendas. This course will be a wide-ranging exploration of these and other issues that surround the complex relationship between music and the environment.

16-MUHS-8041 (3 G). **Medieval Advanced Topics: The Dialects of Chant** (Peattie, TR 9:30–10:50). This course will examine the regional dialects of liturgical chant in the West that flourished before the adoption of the Frankish-Roman or Gregorian dialect as the central repertory. We will consider the music and liturgical sources of the Gregorian, Old Roman, and Beneventan chants. We will focus especially on the processes by which the Frankish-Roman repertory was established as the central dialect, and how certain regional dialects were partially preserved in the face of the Carolingian project of uniformity that standardized music and liturgy throughout the Holy Roman Empire. The course will consider what we can and cannot know about the regional repertories, and consider the problem of reconstructing and gaining access to lost traditions. This course will require students to work extensively with primary sources in facsimile and to read, sing, and transcribe a variety of neumatic notations.

16-MUHS 8042 (3 G). **Renaissance Advanced Topics: The Dawn of Music Printing** (Schlagel, MWF 12:20–1:15). The advent of music printing changed the path of European musical culture forever. In this course we will examine the “startup enterprise” of music printing in the first half of the sixteenth century. Beyond the physical printed books themselves, we will explore the impact of this new technology on the changing concept of musical authorship, the commodification of music, and the rise of music literacy. We will consider the role of printers as “ arbiters of taste,” the variety of functions of printed music books, the business of music printing, and the interaction print and manuscript cultures. Students will be guided through the process of developing a 20-25-page research paper on a topic concerning early music printing.
Music in Culture Advanced Topics: The Art of Silence Before and Beyond John Cage (Joe, TR 11:00–12:20). “Heard melodies are sweet, but those unheard Are sweeter; ...,” wrote John Keats in his poem “Ode on a Grecian Urn.” This course is designed to investigate the art of unheard melodies, that is, silence. We will examine the art of silence in various sources, ranging from Boethius’s musica mundane, early Western chant, and Haydn’s symphonies to the music of such twentieth-century composers as John Cage, Olivier Messiaen, Anton Webern, Toru Takemitsu, and Charles Ives. The meaning of “silence” in this course is not limited to the absence of physical sounds but it encompasses how certain composers expressed “silence” by means of “sounds” (e.g., Messiaen’s “Regard du silence” in his Vingt regards sur l’enfant-Jésus). In addition, we will explore the meanings and practices of silence in the broader intellectual, cultural, and socio-political context.

Music in Culture Advanced Topics: Opera and Politics (Swift, MWF 10:10–11:05). Historically, opera has projected and reflected myriad global political messages about class, cultural identity, economics, equality, freedom, gender, nationality, politics, race, religious expression, and war. Participants in this course will study representative seventeenth- through twenty-first-century operas by American, Russian, and Western-European composers, beginning with Francesca Caccini’s La liberazione di Ruggiero dall’isola d’Alcina (1625) and concluding with Victoria Bond’s Mrs. President (2001). We will examine political theory, diverse literary sources, and musical elements used by librettists and composers to dramatize politics and the reception history of the operas by audiences, critics, and performers.

Advanced Topics in Ethnomusicology: Buddhism in Music (Hung, TR 9:30–10:50). Students are introduced to a wide range of Buddhist music, chanting, and performance, with an emphasis on social and cultural contexts. The course emphasizes historical aesthetics and philosophy as well as contemporary performance practice issues. Consideration will be given to Buddhist music from South, East, and Southeast Asia as well as Western countries, and will include pre-modern as well as contemporary forms of performance. The course will discuss the traditional chanting practice in monasteries, dance and opera performances with Buddhist implications, Buddhist music in contemporary America and Africa, and the Buddhist influence on classical composers such as Richard Wagner and Phillip Glass.

Seminar in Musicology: Theory and Historiography in Ethnomusicology (Fiol, W 2:30–5:20). This course charts the genealogies of thought over the nineteenth and twentieth centuries that inform contemporary approaches to ethnomusicological research. Each week, we will examine specific themes and ethnomusicological writings from different periods. Emphasis will be placed on tracing the theoretical underpinnings of ethnomusicology, and on examining how theories and approaches developed in a variety of other disciplines (e.g., anthropology, sociology, linguistics, literary studies, philosophy) have been adopted and remodeled in ethnomusicology. Students will develop a research paper and/or ethnographic project over the course of the semester, and they will be asked to engage critically with the materials and maintain openness with respect to a plurality of methodological, epistemological, and cultural-philosophical perspectives.
Seminar in Musicology: “Music in Nineteenth-Century Cincinnati” (Kregor, M 2:30–5:20). The city of Cincinnati has long been an important hub of musical production. Using documentation primarily located at UC’s Archives and Rare Books Library, The Public Library of Cincinnati and Hamilton County, and the archives of the Cincinnati Enquirer, this course explores the institutions, people, and landmarks that gave Cincinnati its particular musical profile in the nineteenth century, including the May Festival and its earlier Sängerfeste, the Philharmonic Society and Music Hall, and the city’s various English- and German-language newspapers. The course will also consider Cincinnati’s relationship with New York and Boston, as well as its profile in the contemporary European press.

Labs

16-MUHS-6071 (1 U or 1G), Early Music Lab
Sec. 001 Adv. Violas de Gamba, TR 4:40-5:35 Pappano
Sec. 002 Vocal Collegium, MW 12:20-1:15 Peattie
Sec. 003 Voices/Lutes, MW 12:20-1:15 Stucky
Sec. 004 Beg. Violas de Gamba, TR 3:35-4:30 E5250 Pappano

16-MUHS-6081 (1 U or 1G), World Music Lab:
Sec. 001Zimbabwean Mbira WF 11:15-12:10 Fiol

16-MUHS-6082 (1 U or 1G), World Music Lab
Sec. 001 (Tabla I) W 6:00-7:50 Feist
Sec. 002 (Tabla III) W 8:00-9:50 Feist

16-MUHS-6071 (1 U or 1 G). Early Music Lab: Collegium Vocale/Early Notation (Peattie, MW 12:20–1:15). Early Music Lab is a music history elective that focuses on the intersection of scholarship and performance. The lab provides students with hands-on experience in early music performance practice, with a special emphasis on performance practice and early notation. In spring semester 2015, the Collegium vocale will focus on reading, singing, and playing from medieval and renaissance notation. It is open to singers and instrumentalists.

16-MUHS 6081 (1 U or 1 G) World Music Lab: Zimbabwean Mbira (Fiol, WF 11:15-12:10).
Students learn to perform on the mbira dzavadzimu, an instrument with rows of hand-forged, tuned metal keys bound to a wooden soundboard played among the Shona peoples of Zimbabwe. In this lab we learn singing as well as interlocking parts on the mbira, accompanied by gourd rattles (hosho). No experience necessary. Instruments will be provided and checked out to students for the semester.