

**Topics Course and Seminars Offered by the Musicology Faculty
2016–2017**

(Current as of June 20, 2016)

Fall Semester 2016

16-MUHS-3001 (3U). **Introduction to Music of the World's Peoples** (O'Toole, TR 11:00–12:20). What role does music play as a fundamental element of human culture and expression around the world? In this course, we will study a wide range of the world's music cultures and practices, critically thinking about the global diversity and commonality of musical experience. Through case studies and comparisons of music cultures around the world, we will focus on understanding and analyzing musical practices through a culture's own concepts and terminologies about music. We will also think critically about the social contexts of musical experience and the role of music in shaping religious expression, political practices, and collective identities. Through case studies including music in Latin America, the Middle East, South Asia, and West Africa, we will develop skills in listening to, talking about, and writing about music on a global scale.

16-MUHS -5162 -6062-001 (3G). **Genre Topics Pre-1750: Genres of Renaissance Music** (Schlagel, MWF 1:25–2:20). In this course we will focus on the primary genres of Renaissance music ca. 1400–1600: mass, motet, chanson, and madrigal. Using scores, recordings, scholarly articles, and primary sources, the course will trace how each genre developed over the fifteenth and sixteenth centuries. In the process, we will delve into modal theory, performance practice, music printing, and the social, political, and religious conditions that impacted musical production.

16-MUHS -5162 -6062-002 (3U or 3G). **Music in Culture Pre-1750: Divas, Divos, and Demographics of Opera in the Long Seventeenth and Early Eighteenth Centuries** (Swift, MWF 9:05–10:00). In this course we will study the creation of opera as a genre from approximately 1600 through 1750. From the beginnings of *intermedi*, *intermezzi*, and *dramas per musica* in private aristocratic courts to commercial ventures in public theaters, composers such as Francesca Caccini, George Frideric Handel, Johann Adolf Hasse, Henry Purcell, Claudio Monteverdi, Johann Christoph Pepusch, Jean-Philippe Rameau, and librettists such as John Gay, Pietro Metastasio, Abbé Pellegrin, Paolo Rolli, and Nahum Tate, and singers such as Francesco Bernardi (Senesino), Faustina Bordoni, Carlo Broschi (Farinelli), Francesca Cuzzoni, and Marie Fel constructed opera in Italy, France, Germany, and England. Our study of the intersection of these individuals, the impresarios who provided for them, and the patrons who supported their music will reveal the societal and cultural values of the people who created, performed, paid for, and consumed these works.

16-MUHS 5164, -6064 (3U or 3G). **Composer Topics Post-1750: Fanny Mendelssohn Hensel** (Smith, MWF 10:10–11:05). This course considers the life and compositions of Fanny Mendelssohn Hensel (1805–1847). An examination of the cultural norms and the family correspondence will shed light on the restrictions imposed on Hensel because of her gender. In addition to examining the composer's biography, we will analyze her compositions with regard to gender and the controversial debate concerning the question of suppression.

16-MUHS -5165 -6065 (3U or 3G). **Genre Topics Post-1750: 20th- and 21st-Century Opera** (Joe, MWF 11:15–12:10). This course will provide a general background of opera composition during the twentieth and the twenty-first centuries. Rather than “surveying” the operatic development during this time period, it is a focused study of selected pieces and their composers along with related compositional aesthetics, staging history, and broader cultural inquiries they address. The operas we will examine in this course include such unusual works as Philip Glass’s *Einstein on the Beach*, as an example of “theater of image,” John Cage’s *Europeras*, an opera without a composer, and Diamanda Galas’s *Plague Mass* in the context of “theater of blood.”

16-MUHS -5166 -6066-001 (3U or 3G). **Music in Culture Topics Post-1750: Music and National Identity** (Morrow, TR 9:30–10:50). Music nationalism is often described as the *result* of emerging national consciousness in the late nineteenth century, particularly on the periphery of Europe. Beginning in the eighteenth century, however, music played the more exciting role of helping to *define* national identity. This course will explore music’s role in the national histories of France, Italy, and the German-speaking regions of Europe, looking at musical styles, political rhetoric, and the support for composers and musical institutions.

16-MUHS -5166 -6066-002 (3U or 3G). **Music in Culture Topics Post-1750: The Harlem Renaissance** (Smith, MWF 12:20–1:15). The years between 1917 and 1935 form a boundary for what has been classified as the Harlem Renaissance or the “New Negro Arts Movement.” The creators and performing artists drew on the musical, literary, and visual arts of their ancestors in America and abroad to establish a movement that would cause the white Americans to respect the African American race for the values it possessed. We will explore this highly diverse movement in terms of race, gender, ethnicity, and socio-economic class as we examine the complex interaction between music, drama, literature, photography, and painting.

16-MUHS -5166 -6066-03 (3U or 3G). **Music in Culture Topics Post-1750: History of Recorded Sound** (Meyer, TR 9:30–10:50). This course will trace the development of recorded sound from its beginnings in the late nineteenth century up until the present day. After discussing the earliest efforts to capture sound, we will explore the first commercially viable media for the dissemination of recorded music: the wax cylinder and the early disk. We will discuss the “electrical revolution” of the late 1920s; the development of radio and of magnetic tape recordings. We will also concentrate on more recent development, especially the advent of digital media and the ubiquitous rise of the mp3 format. Our focus will be on the interaction between technological developments and changes in patterns of musical production and consumption.

16-MUHS -5167-001, -6067-001 (3U or 3G). **Topics in Ethnomusicology: Music and Diaspora** (O’Toole, MWF 9:05–10:00). The concept of diaspora refers to the movement of a group of people from its place of origin, as well as a form of community that develops among people who trace a common origin in a distant homeland. Diaspora has been used to refer to a variety of phenomena, from the involuntary settlement of African peoples in the New World during the Atlantic slave trade to contemporary processes of migration linking together communities in Latin America and the United States. In this course, we will consider the central role of music and musicians in shaping the cultural practices, historical memories, and representations of diasporic communities. We will study a variety of ways in which ethnomusicologists have analyzed the role of music in diasporas, drawing on case studies

including the music of Afro-Cuban religious devotion, South Asian popular music in the United Kingdom, and Irish traditional music in North America. Our goal will be to consider the important role that music plays in the formation and continuity of diasporic communities, and more broadly in histories of movement and migration.

16-MUHS -5167-002, -6067-002 (3U or 3G). **Topics in Ethnomusicology: Chinese Music** (Hung, TR 9:30–10:50). This course introduces students to a wide range of Chinese music that has been influenced by social and cultural factors. Historical aesthetics and philosophy as well as contemporary performance practice issues will be discussed while covering a variety of musical styles including opera, dance music, ensembles, regional music, and folk songs. Consideration will also be given to the music of Chinese overseas immigrants, including those living in Hong Kong, Taiwan, and Southeast Asian countries.

16-MUHS-8044 (3G). **Eighteenth-Century Advanced Topics: Joseph Haydn and the String Quartet in the Eighteenth Century** (Morrow, TR 2:00–3:20). This course will examine the string quartets of Haydn and his contemporaries from musical and cultural perspectives.

16-MUHS-8045 (3G). **Nineteenth-Century Advanced Topics: The Operas of Verdi** (Meyer, TR 12:30–1:50). From the 1840s through the 1880s, Verdi dominated Italian opera, and his works are still a fundamental part of the contemporary operatic repertoire. This course will be a chronological survey of Verdi's works, with special focus on selected works from the different stages of his career. We will pay special attention to the social and political contexts for Verdi's works, as well as to the development of vocal types and operatic forms.

16-MUHS-8045 (3G). **Twentieth- and Twenty-First-Century Advanced Topics: Minimalism** (Joe, TR 11:00–12:20). This course explores compositional aesthetics and techniques of minimalism represented by such composers as John Adams, Philip Glass, Meredith Monk, and Steve Reich. Among the issues to be explored are non-linear temporality in minimalist music, its engagement with popular culture as a crossover phenomenon, and the manifestation of minimalism in non-musical areas—visual arts, literature, and architecture, as well as music—to examine their shared aesthetics and techniques. In addition to artistic issues, this course also considers socio-cultural and ideological issues minimalism addresses: for instance, its relationship to the American mass media and advertising, as explored in Robert Fink's book, *Repeating Ourselves*.

16-MUHS-8048 (3G). **Music in Culture Advanced Topics: Demons, Devils, Death, and Opera** (Swift, MWF 10:10–11:05). In his *Minima Moralia: Reflections From a Damaged Life* (1951), Theodor Adorno observed: "Horror is beyond the reach of psychology." For centuries, creators of horror genre works in literature, and more recently in film, have demonstrated the power and lure of their art, which at its core evokes fear. As H. P. Lovecraft explained in "Supernatural Horror in Literature" (1927), "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is of the unknown." Beginning in the seventeenth century, opera composers of the horror genre have revealed their power to evoke and heighten this primal emotion by musically dramatizing the inexplicable: demons, devils, and death. In this course we will study the sources, including literary and visual arts, of select operas that feature macabre subjects and characters, examine how librettists, composers, and performers constructed

horror, and explore how historical and contemporary audiences have received these works; compositions that require extraordinary imagination and a detachment from everyday life to produce and appreciate.

16-MUHS-9083 (3G). **Seminar in Musicology: Pedagogy, Theory and Practice** (mcclung, W 2:30–5:20). Teaching and learning are among the most complex activities in which human beings engage, but neither is completely understood. In considering the scholarship of teaching and learning (SoTL), four broad topics will be covered. The first will be a review of various learning styles. The second will be a study of different pedagogical modalities. The third will be a survey of the best materials for different types of courses for both the major and non-major: period courses, sections of music appreciation, and surveys of American music, popular music, gender and music, world music, etc. The fourth will be a pedagogical and psychological self-study. Ancillary topics for discussion include gender bias in teaching and grading, social diversity in curriculum and classroom, teaching and learning assessment, teaching portfolios, ethics, and the place of teaching within higher education.

Spring Semester 2017

16-MUHS -5162, -6062-001 (3U or 3G). **Music in Culture Topics Pre-1750: Music in the Cultures of the Renaissance** (Schlagel, MWF 10:10–11:05). In this course we will place monuments of Renaissance music in the historical, political, cultural, and ideological contexts of the fifteenth and sixteenth centuries. Topics include music and patronage; music, medicine and magic; music and ceremony; music and the literary imagination; and music in the age of exploration. While the topics are organized in a roughly chronological sequence, the course does not attempt to trace the development of musical style over the course of the period. Rather, we will explore how music in its various guises was regarded, valued, and used. In other words, for each topic, the selected repertory opens a window into understanding aspects of Renaissance culture.

16-MUHS -5162 -6062-001 (3U or 3G) **Genre Topics Pre-1750: Eighteenth-Century Opera and Society** (Morrow, MWF, 10:10–11:05). During the eighteenth century, opera and society interacted with and mirrored each other in complicated and often contradictory ways. Serious opera recounted the noble deeds of heroes, while comic opera often mocked the social pretensions of minor nobility, who were usually bested by their own servants. Rulers used opera both to demonstrate their own magnificence and to keep their courtiers entertained and out of trouble. This course will seek to unwrap the layers of meaning that resulted from these interactions—mostly lost on modern audiences—through the study of librettos, DVDs and recordings, and accounts of eighteenth-century writers.

16-MUHS -5164 -6064-001 (3U or 3G). **Composer Topics Post-1750: Mendelssohn and Schumann** (Kregor, TR 9:30-10:50). This course examines the careers of Felix Mendelssohn and Robert Schumann, with particular attention given to their output in the 1830s and 1840s. Their innovations in the genres of symphony, oratorio, song, and characteristic piano music will be considered alongside issues of national styles, the professionalization of the music critic, the Beethovenian legacy, and competing “German” schools of music composition, as well as the political, aesthetic, and musical profiles of Berlin and Leipzig.

16-MUHS -5164 -6064-002 (3U or 3G). **Composer Topics Post-1750: Britten** (Joe, MWF 11:15–12:10). This course is a focused study of Benjamin Britten. We will examine Britten’s aesthetics of music and his compositions. In addition to general aspects of Britten’s music, the course will examine such specialized topics as the influence of Asian music on Britten, his musical heritage from earlier British composers, such as John Dowland, the comparison of his opera and its literary source, such as *Death in Venice*, and the musical representation of gender and sexuality.

16-MUHS -5066 -6066 (3U or 3G). **Music in Culture Post-1750: “Divas and Scholars”—Verdi and Nineteenth-Century Italian Opera** (Swift, MWF 9:05–10:00). “History and practice, in short, go hand in hand: they did so in the nineteenth century and they do so today,” wrote Philip Gossett in his award-winning book *Divas and Scholars: Performing Italian Opera* (2008). This course will historically contextualize Vincenzo Bellini, Gaetano Donizetti, Gioachino Rossini, and Giuseppe Verdi by identifying nineteenth-century Italian opera conventions such as *bel canto*, form, harmonic schemes, librettists and librettos, orchestration, *scena* construction, and treatment of the chorus. Participants will study issues surrounding Verdi’s death, the media, and national mourning; the “Verdi Renaissance”; Verdi

and the censors; Verdi's portrayal of women; Verdi, the *Risorgimento*, and art; Verdi and Richard Wagner; and Verdi *Rezeptionsgeschichte* (reception history). We will also consider performance practice by reading historic sources and by viewing historically based and modern recorded productions of excerpts from Verdi's operas including *Aida*, *Don Carlos*, *Falstaff*, *Il trovatore*, *La traviata*, *Nabucco*, *Otello*, and *Rigoletto*.

16-MUHS -5167, -6067 (3U or 3G). **Topics in Ethnomusicology: Scenes and Cities in Popular Music Studies** (O'Toole, TR 9:30–10:50). From Chicago's blues scene in the 1950s to Seattle's independent rock scene in the 1990s, cities play important roles in shaping local music scenes and the cultural, economic, and political conditions for musical creativity. In this course, we will explore the concept of a "music scene" and the significance of cities in popular music studies, exploring a wide variety of scholarly approaches to scenes and cities. We will consider topics such as the role of urban planners in developing music venues and entertainment districts, the relationship between music scenes and processes of gentrification, and the role of music scenes in the marketing of cities for tourism. We will also consider the limits of focusing on individual cities, considering how music scenes also develop in the context of regional, national, and global networks of musical creativity. In addition to a wide range of case studies, a major part of the course will be the ethnographic exploration of local popular music scenes in Cincinnati.

16-MUHS-8042 (3G) **Renaissance Advanced Topics: Translations and Transformations: The Art of Musical Transcriptions** (Schlagel, MWF 12:30–1:50). Throughout the history of music, composers and performers have transferred music originally conceived for one instrument or ensemble to a different instrument or ensemble. Though the most basic kind of transference involves a simple change in instrumentation, transcriptions often reinterpret the model, taking advantage of the properties of the new medium as well as changes in musical style and function. This course will explore the spectrum of transcription practices and the "added value" they bring to the original work, using examples from the Middle Ages to modern times. This course requires a 25-page term paper; students will be encouraged to explore topics pertaining to their particular instrument.

16-MUHS-8048-001 (3G). **Music in Culture Advanced Topics: Music in the Convents, ca. 1100–1700** (Smith, MWF 10:10–11:05). European nuns played a vital role in the historical, social, and musical life during the period from ca. 1100 to 1700. Although we will place primary emphasis on women of the seventeenth century, the first part of our study will focus on Hildegard of Bingen, one of the earliest important nuns/musicians. We will then move to the late sixteenth-century Ferrara and other Italian cities in the seventeenth-century. Given that these women published a significant amount of music, it is important to examine their work and its influence on the outside world. In addition to exploring their music, we will investigate their secular activities in the convents.

16-MUHS-8048-002 (3G). **Music in Culture Advanced Topics: Opera and Disability** (Swift, MWF 10:10–11:05). Scholars in the field of Disability Studies have shown that ability and disability function culturally from two perspectives: as musicians identity or are identified as disabled and as musical constructions of disability. Both reveal great differences in class, gender, race, and sexuality. In this course we will explore opera and disability in terms of disability as culture, models of disability, disability narratives, and disabled musicians. These

areas reveal the ways that disabled musicians such as Handel, Beethoven, and Britten and castrati Farinelli and Senesino, were received, and ways that medical physical, mental, or emotional dysfunction or the “differently abled” have been dramatized by composers and librettists in opera at particular historical moments from 1607 through 1991: *Orfeo*, *Alessandro*, *Orlando*, *Don Giovanni*, *Fidelio*, *La muette de Portici*, *La Traviata*, *Lucia di Lammermoor*, *Carmen*, *Rigoletto*, *La Bohème*, *Regina*, *The Medium*, *Parsifal*, *The Rake’s Progress*, *Lulu*, *Death in Venice*, and *The Death of Klinghoffer*.

16-MUHS-8065 (3G). **Nineteenth-Century Advanced Topics: Liszt** (Kregor, TR 11:00–12:20) This course examines Franz Liszt as a performer and composer, with special attention given to the musical and sociological context, his style in relation to conventional and emerging practices of the mid-nineteenth century, the intersection of composition and performance, and his compositional and pianistic legacy.

16-MUHS-8048 (3G). **Twentieth- and Twenty-First-Century Advanced Topics: Opera, Gender, and Sexuality** (Joe, TR 12:30–1:50) Gender studies have impacted opera studies more than any other areas of musicology. By examining major issues related to gender and sexuality in opera, explored by leading scholars in musicology and related disciplines, this course will critically assess both benefits and problems in applying gender-related theories to opera studies. The issues we will examine include castrato tradition, diva-worship, two dimensions of the operatic voice (i.e., geno-song vs. pheno-song), and the gendered meanings of scream and silence in opera.

16-MUHS-8049 (3G). **Advanced Topics in Ethnomusicology: Ethnomusicological Approaches to Improvisation** (O’Toole, TR 12:30–1:50). What is improvisation and how have ethnomusicologists developed approaches to the study of improvisation? In this course we will consider the concept of improvisation from a variety of critical perspectives, exploring definitions, practices, and understandings of improvisation in a wide range of musical contexts. In addition to case studies including jazz, Iranian classical music, and Arabic *maqam* traditions, students will be responsible for studying and presenting on an improvisational tradition of their choice. We will consider how ethnomusicologists have studied improvisation both as a musical process and as a form of social interaction. We will also consider improvisation as it relates to complementary concepts such as composition, mode, and musical spontaneity. Finally, we will explore the various ways in which both music scholars and musicians have conceptualized improvisation in relation to political concepts such as freedom, authority, and democracy.

16-MUHS 9082 (3G). **Seminar in Musicology: Historiography and Ideology** (Morrow, M 2:30–5:20). The construction of history has always been shaped by the agendas and ideology of its writers, who have selected their data and crafted their narratives to tell the story they wanted to tell. We will begin with a study of historiographical methods (reading essays by Leopold von Ranke, Hayden White, Lawrence Stone, Leo Treitler, Lydia Goehr, et al.), then will examine and critique historical accounts of eighteenth-century music. Using insights gained from these readings, we will discuss alternative ways of constructing narratives of music history. For their research papers, students may focus on a historical period or genre of their choice.

16-MUHS-9083 (3G). **Seminar in Musicology: Music and Medievalism** (Meyer, W 2:30–5:20) Medievalism might be defined as the retrospective immersion in the culture and ideologies

of the middle ages. It became especially important during the Romantic era, and it remains a vital part of our contemporary culture. This course will examine key examples of nineteenth-, twentieth, and twenty-first-century medievalism. In addition to examining selected works from a wide variety of different genres, we will also look at broader cultural phenomena such as the early music revival of the twentieth century and the rise of medieval fantasy during the post-war period.