

Topics Course and Seminars Offered by the Musicology Faculty

Spring Semester 2018
[current as of October 16, 2017]

16-MUHS-3001-001 (3U). **Introduction to Music of the World's Peoples** (Hajek, MWF 10:10–11:05). 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-3061 (3U). **Honors Seminar: Vienna as City of Music in the Long Nineteenth Century** (Floyd and Kregor, MWF 10:10–11:05). The Austrian capital of Vienna proudly touts itself today as "Musikstadt Wien," or "Vienna, City of Music." This claim largely hinges on the presence of Wolfgang Amadeus Mozart, Ludwig van Beethoven, Johannes Brahms, Gustav Mahler, Arnold Schoenberg, and dozens of other world-class musicians who called the city home between c. 1780 and 1913. This course examines these musicians—their compositions, writings, and other activities—against the changing artistic, social, and political climate of the "long" nineteenth century. Focus on primary sources, local institutions, and performances; knowledge of foreign language or music notation not necessary. This course concludes with a week-long tour of Vienna.

16-MUHS-3062 (3U). **Honors Seminar: Himalayan Music** (Fiol, TR 11:00–12:20). This Honors seminar will introduce students to the music and dance of the Himalayan region of Uttarakhand from practical and theoretical perspectives. Students will investigate how music inheres in relationships to landscape, ritual, national/regional sentiment, caste, gender and other facets of social identity. While much of the class will be oriented around reading, listening, and short writing assignments, students will simultaneously focus on performing a portion of the drumming and dance repertoires of the Uttarakhand Himalayas in North India. Much of the indigenous music in this region consists of interlocking rhythmic patterns played on several sets of percussion instruments. Students will learn these drumming patterns as well as a variety of other instruments including bagpipes, flute, harmonium, jaw harp, and a long S-shaped horn. The course will culminate in a ten-day study tour in the Uttarakhand region where students will have the opportunity to interact with and learn from renowned Himalayan scholars and performers, and where they will perform alongside Himalayan artists.

16-MUHS -5161 -6061-001 (3G). **Composer Topics Pre-1750: Monteverdi** (Joe, MWF 11:15–12:10). This course will examine general aspects of Monteverdi's music in conjunction with CCM's Monteverdi Festival in April 2018. The course is organized according to the following

three genres: opera, madrigal, and sacred music. Among the works we will examine in detail are *Orfeo*, *The Coronation of Poppea*, *1610 Vespers*, *Mass in illo tempore*, and selected pieces from his nine books of madrigals. In addition to learning the musical characteristics of Monteverdi's oeuvre, we will study socio-cultural aspects of his time and music, such as how the composer's relationship with his patrons influenced his music and how gender issues are implied in the Artusi-Monteverdi controversy regarding the *prima pratica* versus the *seconda pratica*.

16-MUHS -5162 -6062-001 (3G). **Genre Topics Pre-1750: Gregorian Chant** (Peattie, TR 9:30–10:50). This course will provide an introduction to the music, notation, sources, and performance of Gregorian chant. The establishment of the Gregorian (or Frankish–Roman) chant as the central Western liturgical repertory during the ninth and tenth centuries precipitated important changes in music culture including the development of musical notation and the resulting change from an aural to written musical tradition. Topics will include the study of medieval chant as an aural and written tradition, the early history of music writing, and the study of chant in manuscript sources. We will also consider the revival of the Gregorian repertory in the nineteenth and twentieth centuries, and an overview of chant performance traditions. Students will be required to work with square notation, to examine primary sources in facsimile, and to transcribe, write and sing from early neumatic notations.

16-MUHS -5163 -6063-001 (3U or 3G). **Music and the Print Culture in the Renaissance** (Schlagel, MWF 10:10–11:05). In this course we will examine the landscape of music printing and its impact on musical culture in the sixteenth century. We will explore topics such as printed repertories, privileges and competition, special editions, consumers and collectors, the concepts of musical ownership and the authority of print. We will also consider the impact of printed music in religious and political upheavals and the growth of music literacy.

16-MUHS 5164, -6064-001 (3U or 3G). **Composer Topics Post-1750: Mozart in Context** (Morrow, MWF 9:05–10:00). 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.

16-MUHS 5167, -6067-001 (3U or 3G). **Topics in Ethnomusicology: Sounds in Latin American and Caribbean Carnivals** (Hajek, TR 9:30–10:50). This course will approach the intersection of sound and place through the lens of music and dance at Latin American and Caribbean carnival celebrations. Through readings and class discussions, we will examine issues thematically, using the case studies of one or two cities per country, paying particular attention to recreational and other activities that influenced (and continue to influence) the lives of people in the Caribbean and Latin America—including New Orleans as “the northernmost Caribbean city.” This course will encourage students to examine the articulation of sound as music in a form of public spectacle as a place of cultural mixture and modernity that have brought about democratic possibilities and structural inequalities. Students will consider the dynamics between performers, outside actors, recording technology, listeners, and musical activity as the result of mutable systems of value in time and space. We will specifically focus on how various forms of carnival

celebrations fit within a broader social narrative, and in particular, how popular culture, music, and dance contribute to a multi-faceted and continuously evolving sense of local, national, and international identities and a sense of belonging.

16-MUHS-5183, -6083-001 (0–1U or 0–1G). **World Music Lab: Himalayan Music** (Fiol, TR 2:00–2:50). Students learn the dance and musical repertoire of the Uttarakhand region, located in the Himalayas of North India. This repertoire includes a number of dance-songs performed during festivals and weddings as well as interlocking rhythmic patterns performed during processions and sacred rituals. Students will become proficient in playing a variety of Himalayan percussion (dhol, damaun, hurka, thali, and binai) and melodic (muruli, ransingha) instruments.

16-MUHS-8041-001 (3G). **Medieval Advanced Topics: Music Notation in the Middle Ages** (Peattie, TR 12:30–1:50). This class will trace the history of Western musical notation from c. 850 to c. 1250. A significant portion of the class will focus on the nuance rich notations of the St. Gallen and Messine schools. Other topics will include the development of pitch specific neumatic notation, theorists' notations from *Musica Enchiriadis* to Guido of Arezzo, and the development of quadratic notation.

16-MUHS-8044-001 (3G). **Eighteenth-Century Advanced Topics: The Italian Century** (Morrow, MWF 11:15–12:10). *Description forthcoming.*

16-MUHS-8046-001 (3G). **Twentieth- and Twenty-First-Century Advanced Topics: Music and Fascism** (Meyer, MW 10:10–11:30). *Description forthcoming.*

16-MUHS-8048 (3G). **Music in Culture Advanced Topics: Wagner and Cinema** (Joe, TR 11:00–12:20). “If Wagner had lived a century later, his home would not have been Bayreuth but Beverly Hills,” declared Martin van Amerongen (*Wagner: A Case Study*, p. 44). This course explores Wagner’s influence on cinema, focusing on: 1) cinematic elements in Wagner’s aesthetics of music drama; 2) cinematic production of his music dramas; 3) Wagner’s music used on soundtrack, ranging from the *Lohengrin* Prelude in Charlie Chaplin’s *The Great Dictator* to various excerpts in Chuck Jones’s cartoon *What’s Opera, Doc?*. We will also examine Wagner’s resonance in such films as George Lucas’s *Star Wars* series—“space operas,” as the director himself has called them—and Peter Jackson’s *The Lord of the Rings* trilogy.

16-MUHS-9083 (3G). **Seminar in Musicology: The *L’homme armé* Mass Tradition** (Schlagel, M 2:30–5:20). The approximately 35 masses on the pithy tune *L’homme armé* form a complex web of related works. Composed ca.1450 to ca.1560 by some of the most prominent composers of the Renaissance, the nexus of masses is laden with questions of chronology, influence, and purpose. In our investigation of the *L’homme armé* mass tradition, we will become acquainted with broader aspects of Renaissance musical culture and compositional processes. The works raise important compositional issues, notably the concept of *imitatio*, the manipulation of the modal and mensural systems, and editorial practices. They also offer insights into the role of patronage and the musical activities at several major musical centers, such as the Burgundian Court, the French Court, Cambrai Cathedral, and the Papal Chapel.