

## MUS-M 501 Proseminar in Music History and Literature – Spring 2025

MUS-M 501: Proseminar in Music History and Literature is intended for students who have not passed the Graduate Entrance Examination in Music History and Literature.

M501 introduces the graduate-level study of music history and literature. It is taught in small groups rather than large lectures.

Each section features three five-week units, with at least one on a repertory of music from before 1800, one on a later repertory, and a third chosen to complement the other two. Each section of M501 emphasizes historical approaches, analysis, knowledge of the repertory, and primary and secondary literature, and each will teach skills necessary for musicians in the professional world, including library research, critical reading, writing, citation, and presentation. The coursework in each section includes listening and score study, readings from primary sources and scholarly articles, writing assignments, and oral presentations.

In Spring 2025, the following three sections are offered:

### **Mo-We-Fr 10:25AM-11:15AM in SM-C113 (class #6125)**

**Instructor: Minfgei Li**

- *Operas, 1600-1790*: This module surveys selected operas from the seventeenth and eighteenth centuries, with attention to geographic centers, modes of production, and national styles. This unit aims at contextualizing operatic literature and providing students with specific analytical approaches. By the end of this module, students will be able to identify and distinguish the sub-genres and styles of seventeenth- and eighteenth-century operas using information from scholarly literature and primary sources.
- *Nineteenth-Century Arrangements and Transcriptions*: This repertory-based module explores arrangements and transcriptions of the nineteenth century leading up to the 1870s, investigating their boundaries and distinctions. Using arrangements and transcriptions as a lens to analyze music written for public and private music making, this unit introduces various ways of understanding broader nineteenth-century musical cultures. By the end of this module, students will be able to analyze a piece of nineteenth-century arrangement or transcription and discuss it within broader nineteenth-century musical cultures.
- *Music, Trauma, and Global Politics from World War II to the Present*: This is an interdisciplinary module that introduces students to selected foundational scholarships on trauma theories and clinical psychology, theorizing the relations between music and trauma through case studies. By the end of this module, students will be able to discuss some of the ways in which music functions politically, interpersonally, and emotionally during the second half of the twentieth century and the twenty-first century.

### **Mo-We-Fr 9:10AM-10:00AM in SM-285 (class #6144)**

**Instructor: Sarah Sabol**

- *Motets and Madrigals, 1530-1600 (Weeks 1-5)*: A brief survey of sixteenth-century motets and madrigals, focusing primarily on the works of composers in Italy. This unit focuses on analyzing and writing about music and working with primary sources, such as sixteenth-century music manuscripts and written accounts.
- *Musical Historicism in the 19th and 20th Centuries (Weeks 6-10)*: This unit examines the relationships of nineteenth- and twentieth-century composers, editors, performers, and historians with early music. We will look at how composers borrowed and modified historical styles and techniques, what narratives historians created about music of the past, what kinds of decisions editors made when translating it into modern notation, and who was performing this music.
- *Music in the Colonial Americas (Weeks 11-15)*: How did sound and music function in the European colonies in the Americas? When Europeans turned to music to aid in the conversion of indigenous Americans, in what ways did the inhabitants of the colonies respond? In this unit, we'll explore how both

Europeans and the Indigenous wielded music and the blending that subsequently occurred through developing skills in critical thinking and discussing secondary literature.

**Mo-We-Fr 8:00AM-8:50AM in SM-285 (class #6146)**

**Instructor: Sarah Sabol**

- *Motets and Madrigals, 1530-1600* (Weeks 1-5): A brief survey of sixteenth-century motets and madrigals, focusing primarily on the works of composers in Italy. This unit focuses on analyzing and writing about music and working with primary sources, such as sixteenth-century music manuscripts and written accounts.
- *Musical Historicism in the 19th and 20th Centuries* (Weeks 6-10): This unit examines the relationships of nineteenth- and twentieth-century composers, editors, performers, and historians with early music. We will look at how composers borrowed and modified historical styles and techniques, what narratives historians created about music of the past, what kinds of decisions editors made when translating it into modern notation, and who was performing this music.
- *Music in the Colonial Americas* (Weeks 11-15): How did sound and music function in the European colonies in the Americas? When Europeans turned to music to aid in the conversion of indigenous Americans, in what ways did the inhabitants of the colonies respond? In this unit, we'll explore how both Europeans and the Indigenous wielded music and the blending that subsequently occurred through developing skills in critical thinking and discussing secondary literature.