

## MUS-M 501 Proseminar in Music History and Literature – Fall 2022

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 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 in primary sources and scholarly articles, writing assignments, and oral presentations.

In Fall 2022, the following sections are offered. Ms. Michael and Ms. McDonie are both teaching two sections of the course covering the same topics, so students can choose from 5 different sections.

### **9:10-10:00AM MWF in M340 (class #7771)**

**Instructor: Travis Whaley**

- *Baroque Music in Central Europe*: A brief survey of musical styles, repertoires, and performance practices from 1600-1750, focusing mainly on musicians in German-speaking regions. This unit serves as an introduction to historiography, analyzing musical style, and working with primary and secondary sources.
- *Notation as a Tool*: As performers in the 21st century, we all know how to read from and write with staff notation, but this is only one of many ways to preserve music for performance. Is that the only point of notation, though? In this unit, we will look at examples of different notational systems and think about why people used them.
- *American Country Music*: In this unit, we will learn how to approach and think seriously about a genre of popular music. Who listens to country music? Where and how do they engage with it? Is it the sound of white, southern Americans, or is it more complicated than that? We will explore a selection of country music repertory and contentious areas of scholarship such as regional identity, race, gender, and politics.

### **10:20-11:10AM MWF in MA452 (class #7774)**

**Instructor: Meredith Michael**

**Or**

### **8:00-8:50AM MWF in M340 (class #7772)**

- *Approaching Music Historically*: an introduction to a variety of music-historical methods, focusing on early music scholarship and selected major repertoires.
- *Music and the Arts in 19th-century France*: how did people in the original context understand this music? What cultural factors contributed to its meaning? How does our current “canon” differ from the canon at the time? We will answer these questions by looking at political, literary, scientific, and stylistic factors.
- *Music, Humanity, and the Cosmos*: how musical depictions of outer space (classical, film, and popular) have expressed philosophies, fears, and ambitions for the future of humanity.

### **11:30AM-12:20PM MWF in MC066 (class #10615)**

**Instructor: Sarah McDonie**

**Or**

### **9:10-10:00AM MWF in MU205 (class #15337)**

- *Space, Place, and Experience in Music*: analysis of pre-1800 repertoires from France, Italy, and Germany with special attention to how people used music and sound as tools of experience and how music and sound help create our sense of place.
- *Living Technologies*: analysis of the relationship between music and technology from the late twentieth century to now, centered on the exploration of questions of agency—how do we work with technologies and how do technologies work with us?—through case studies, each dedicated to a different sound technology.
- *Performance—What Is It?*: study of examples of performance from a range of time periods and traditions. We will explore different ways of thinking and talking about what performance is and what it does with an emphasis on written vs. performative or oral-based repertoires.