

MUS-M 501 Proseminar in Music History and Literature – Fall 2024

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

In Fall 2024, the following five sections are offered:

9:10AM-10:00AM MWF in SM340 (class #6989)

Instructor: Mingfei 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 provide 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 analyzing 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, introducing 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.

8:00M-8:50AM MWF in SM340 (class #6990)

Instructor: Mingfei Li

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10:20AM-11:10AM MWF in JS120M (class #6991)

Instructor: Sarah Sabol

- *Motets and Madrigals, 1540-1600*: 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.
- *Musical Historicism in the 19th and 20th Centuries*: Nineteenth- and twentieth century composers from Mendelssohn to Penderecki borrowed and modified historical styles and techniques, and this unit explores how and why they referenced the past to enrich their present. Alongside these questions, we consider historiographies of early music and performances of this repertoire.
- *Music in the Colonial Americas*: How did 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 occurred through developing skills in critical thinking and discussing secondary literature.

8:00M-8:50AM MWF in SM356 (class #9271)

Instructor: Sarah Sabol

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8:00M-8:50AM MWF in MU205 (class #11837)

Instructor: Sarah McDonie

- *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.