

MUS-M 501 Proseminar in Music History and Literature – Spring 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 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 Spring 2022, the following three sections are offered:

9:10-10:00AM MWF in M340 (class #7293)

Instructor: Molly Covington

- *Baroque Instrumental Music*: an introduction to historiography and important methodologies, including performance practice, analysis, reception and interpretation, and construction of meaning in music.
- *“Exotic” Opera in the Eighteenth and Nineteenth Centuries*: representations of identity on stage through the analysis of exemplary works, with a focus on political and cultural contexts, as well as musical style.
- *Jazz in the Twentieth Century*: an exploration of such questions as “What historical and cultural elements influenced the development of jazz? Where is the line between popular music and art music? How does technology impact jazz and other popular musics in the 20th century?”

10:20-11:10AM MWF in MU204 (class #7269)

Instructor: Maria Fokina

- *Technologies and Conventions of Spectacle in Eighteenth-century Opera*: through readings and the analysis of specific case studies, we will investigate how opera creators utilized theatrical spaces and stage design technologies and media to finesse the visual aspects of operatic representations.
- *Gender in Nineteenth-Century Russian Music*: an investigation of selected compositions through the lens of gender construction, women patrons and musicians, and the ways that gender representation shaped operatic plots, reception, and performance.
- *World-Building in Psychedelic Rock Music and Video Games*: a study of how musicians and sound artists build and create coherent and self-contained sound worlds to simulate immersion into a fictional space.

11:30AM-12:20PM MWF in MU204 (class #7295)

Instructor: Sarah McDonie

- *Music and Place*: Analysis of how a selection of sacred repertoire of pre-1750 music from Italy, France, and Germany engages with ideas of space and place. We will pay special attention to how people have historically used music as a tool of experience and how sound and music shape our sense of place today.
- *Living Technologies*: Analysis of the relationship between music and technology from the late twentieth century to the present day, 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.

Updated October 5, 2021