

# MUSIC (MUSIC-GA)

## MUSIC-GA 1001 Collegium Musicum (2 Credits)

*Typically offered Fall*

Performance ensemble concentrating on the music of pre- and early-modern Europe and on neglected works or genres from other periods.

**Grading:** GSAS Graded

**Repeatable for additional credit:** Yes

## MUSIC-GA 2101 Intro to Musicology (4 Credits)

*Typically offered Fall*

Proseminar in current research methodology and musicological thought.

Topics discussed include techniques for the examination of primary source materials; principles of musical text criticism and editing; and current issues in musicological thought.

**Grading:** GSAS Graded

**Repeatable for additional credit:** No

## MUSIC-GA 2136 Ethnomusicology: History & Theory (4 Credits)

*Typically offered Fall and Spring*

A broad intellectual history of the discipline, surveying landmark studies and important figures. Examines major paradigms, issues, and frameworks in ethnomusicology; the relation of ethnomusicology to other disciplines; and the relations of knowledge and power that have produced them. Serves as an introduction to the field of ethnomusicology.

**Grading:** GSAS Graded

**Repeatable for additional credit:** No

## MUSIC-GA 2162 Sem/Tech of Music Compos (4 Credits)

*Typically offered Fall and Spring*

Examination of techniques of music composition as they are applied to the creation of musical works. Compositional practice is studied and evaluated both from the standpoint of craft and aesthetics. Students create compositions, and works are performed in public concerts.

**Grading:** GSAS Graded

**Repeatable for additional credit:** Yes

## MUSIC-GA 2165 Computer Music Composition (4 Credits)

*Typically offered occasionally*

Code-based and graphic-user-interface languages for digital signal processing and event processing. Filtering, analysis/resynthesis, digital sound editing, granular synthesis. Study of computer music repertoire of past 20 years.

**Grading:** GSAS Graded

**Repeatable for additional credit:** No

## MUSIC-GA 2166 Musical Ethnography (4 Credits)

*Typically offered Spring*

Pragmatic instruction in field and laboratory research and analytical methods in ethnomusicology. Emphasizes the urban field site. Topics include research design, fieldwork, participant observation, field notes, interviews and oral histories, survey instruments, textual analysis, audiovisual methods, archiving, urban ethnomusicology, applied ethnomusicology, performance as methodology and epistemology, and the ethics and politics of cultural representation. Students conceive, design, and carry out a limited research project over the course of the semester.

**Grading:** GSAS Graded

**Repeatable for additional credit:** No

## MUSIC-GA 2167 Music, Politics & Ident: Case Studies (4 Credits)

*Typically offered occasionally*

In the minds of many scholars, music is a significant expressive form precisely because it is a tangible product of human activity through which individuals and groups tell themselves and others who they are and what they value. In addition to providing aesthetic pleasure, music is frequently the site and subject of social and political struggle, debate, and activism. In many cases, music is a practice through which definitions of identity and relations of power are articulated and contested, reproduced and reconfigured. In this course we will read an interdisciplinary array of recent texts in order to survey and consider the research questions, theoretical frameworks, and methodological approaches of ethnomusicologists, musicologists, and other musically-inclined scholars whose research documents and analyzes the artistic, social, political, and cultural significance of music created by African Americans, past and present. We will explore the various ways African American musicians and audiences use music and music-making and consider the cultural, social, and political impact of these creative processes. We will relate our discussions to issues of identity formation, representation, power, authenticity, gender, and sexuality. As we read and discuss the assigned texts, we will consider the authors' methodological approaches, theoretical tools and frameworks, sources, archives, and modes of discourse. What are the assumptions that underpin the questions that the authors address? How do they present their ideas and how does their form of presentation (scholarly vs. informal voices, for example, or polemical/positioned vs. "objective" voices) affect our responses to their work? How effective are their experiments in research and writing? How do they handle the challenge of writing about musical sound and how effective are their approaches? A goal of the course is to prepare students to conduct research and write about music, politics, and identity, particularly in relation to African American music, by exposing them to a range of topics, perspectives, and methods. An additional objective is to expose students to the history and debates associated with a range of African American music genres and to introduce them to the scholarship of contemporary scholars working in the field of African American music studies.

**Grading:** GSAS Graded

**Repeatable for additional credit:** No

## MUSIC-GA 2198 Special Studies (4 Credits)

*Typically offered occasionally*

A substantial proportion of doctoral seminars are offered each year under this heading

**Grading:** GSAS Graded

**Repeatable for additional credit:** Yes

## MUSIC-GA 2199 Special Studies: (4 Credits)

*Typically offered occasionally*

A substantial proportion of doctoral seminars are offered each year under this heading

**Grading:** GSAS Graded

**Repeatable for additional credit:** Yes

**MUSIC-GA 2200 Dissertation Writing Seminar (0 Credits)**

This year-long, zero-credit course will be open to students in their fifth, sixth, and seventh years and will run with a workshop format in which students share their dissertation progress in regularly occurring meetings. A workshop format means that students will be expected to bring in early drafts in the first half of the semester and then more polished versions later in the semester, taking into account the feedback from their peers, professor, and advisor. All seminar participants will be required to read each other's chapter drafts and expected to provide feedback. The instructor may designate one or two students to be "respondents" to a draft and will be required to read the text in more detail and to prepare questions and feedback.

**Grading:** GSAS Pass/Fail

**Repeatable for additional credit:** No

**MUSIC-GA 2201 From the Page to the Stage: Philology in/and****Performance (2 Credits)**

*Typically offered Spring*

How can we recover the experience of a performance from the distant past? What role does philology play in understanding the ephemeral nature of performance? To what extent can performance practice aid in the editorial process? This interdisciplinary seminar explores these questions through the lens of a previously unstudied and unpublished mid-seventeenth-century opera: *Armida* (1641) by Marco Marazzoli, based on the renowned Renaissance epic *Jerusalem Delivered* by Italian poet Torquato Tasso. We will begin by examining both the printed libretto (including its relation to Tasso's poetry) and the opera's manuscript, noting the significant differences between the two sources. This hands-on approach will allow participants to actively engage in the editorial process while outlining the main challenges of editing early modern works. The seminar will also address the unique problems of staging performances, both historically and in modern contexts, with a focus on the challenges of reviving the piece "as it was" while adapting it to contemporary performance needs. Students will have the opportunity to work not only on the libretto (and, for those interested, the score) but also on the initial stages of a longer-term performance project. No musical skills are required. The course is taught by musicologist and early music specialist, Dr. Andrés Locatelli, Artistic Director of the ensemble *Theatro dei Cervelli* and Artist in Residence in the Department of Italian Studies (Spring 25). Other faculty participating in the seminar include Dr. Eugenio Refini (NYU) and Dr. Davide Daolmi (University of Milan).

**Grading:** GSAS Graded

**Repeatable for additional credit:** No

**MUSIC-GA 3119 Reading & Research (1-4 Credits)**

*Typically offered Fall, Spring, and Summer terms*

Independent study with a faculty supervisor. Must have the approval of the director of graduate studies and the proposed supervisor.

**Grading:** GSAS Graded

**Repeatable for additional credit:** Yes

**MUSIC-GA 3120 Reading & Research (1-4 Credits)**

*Typically offered occasionally*

Independent study with a faculty supervisor. Must have the approval of the director of graduate studies and the proposed supervisor.

**Grading:** GSAS Graded

**Repeatable for additional credit:** Yes