MUS 311 - Music and Islam [Undergraduate Class]
Professor Margaret Adams
Mondays, Wednesdays, Fridays  10:00-10:53AM   STALLER CTR, rm. 0113

This course will explore the various articulations of music and Islam in several regions, including Egypt, Mali, Turkey, and Central Asia. We will study prominent issues with regard to music and Islam, including the many varied ways of practicing Islam, the interconnections between music and the divine, important musical and literary figures, and the music traditions and repertoire central to these regions.

MUS 450 20th-Century Opera: Modernity and Modernism [Undergraduate Class]
Professor Stephen Decatur Smith
Mondays, Wednesdays     2:30-3:50 pm           Staller CTR, rm. 2322

This course will study a selection of representative operas composed and performed in the twentieth century, as well as some works from the late-19th and early-21st centuries. It will have two principle goals. First, students will develop a detailed knowledge of selected operas, including an engagement with, for example, their musical structure; their dramatic structure; the histories of their composition, production and performance; and their social, historical, and political contexts. Second, students will maintain a steady critical reflection on the stakes of composing, performing, and consuming opera in the twentieth century, a period in which massive cultural, political, and technological transformations had a dramatic impact on the production and reception of all art, opera included. Detailed study of musical works will thus run alongside assignments drawn from media theory, cultural theory, psychoanalysis, art criticism, and philosophy, as well as the study of works in other artistic media (poetry, drama, visual arts, etc.). Our wager will be that the study of twentieth-century modernity and modernism can illuminate our understanding of opera, and that opera itself may be understood as a space that offers its own rich insights into the enduring problems and questions of the twentieth century.

Grades will be based on attendance and participation, three papers, and an in-class presentation.

MUS 502 Proseminar in Tonal Analysis [Theory Class for DMA and MM]
Professor Daniel Weymouth
Thursdays  1:00-04:00PM   STALLER CTR, Room 2314

Analysis is not just about the “what” of a piece, but also the “why.” We will consider some very well-known works (Mozart, Haydn, Schubert) along with some lesser-known ones. By thinking about various ways of looking at the music – rhythmic, harmonic, linear, thematic, structural –
we will attempt develop a way of looking at the whole piece. As a consequence, we will also consider the nature of analysis: what it can (and cannot) tell us about the music.

Students should plan to spend 9 to 12 hours per week on this course outside of class. You will have to do a significant amount of analysis, and I will usually want to see the results, in charts or some similar form. Weekly work may also involve short written responses to assigned readings. Grading will be based on these weekly assignments, along with two papers (the second one can be a re-write). You will work hard, but I promise that you will also learn a lot. The course is suitable for performance students as well as historians and composers. Some familiarity with the vocabulary of tonal chords is assumed.

**MUS 503 Music of the 20th and 21st Centuries: Expanding the Traditions: Music from 1950 to the present** [Required for MA students in History-Theory; History class for MM and DMA students]

Professor Judy Lochhead  
Tuesdays  1:00pm - 4:00pm  Music Library Seminar Room W1531

During this course, seminar participants will study music in the Western, concert tradition (with a few additions from avant-garde popular tradition) from 1950 to the present. The course will consider particular works in their historical context, ideas about this music from authors writing as composers, theorists, performers, historians, and critics, performance issues raised by the music, and the analytical issues raised by selected works. Students will be required to complete a term project and to take a final listening/essay exam. Short, weekly writing projects will also be assigned.

**MUS 504 Analysis of 20th and 21st Century Music**  [Theory Class for MM and DMA students]

Instructor: Professor Margaret Schedel  
Mondays  1:00-4:00 pm  Staller Center 2314

This course will examine a selection of seven analytical case studies representing significant trends of the last one hundred years. Repertory includes a range of works from short piano pieces, to full operas by Stravinsky, Seeger, Feldman, Saariaho, and others. The selection, while not comprehensive with respect to the range of movements in this period, is meant to provide some diversity while allowing for extended treatment of a network of interrelated theoretical issues. Special attention will be devoted to questions of continuity and discontinuity, novelty and repetition, phrase, gesture, and musical time, but traditional approaches to pitch and rhythm will be integral.

In addition to weekly reading/listening, short exercises with focused analytical goals are due at two-week intervals. A formal final presentation is required, from which you will develop a cohesive, well-argued analytical paper (10-15 pages). This paper may be developed into a Doctoral Essay.

**MUSIC 507 Proseminar in Music History: Goethe’s Faust and the Symphonic tradition**  [History Class for MM and DMA students]
Instructor David Lawton
Mondays 1:00-04:00PM STALLER CTR, Room 2318

Johann Wolfgang von Goethe’s play *Faust* (Part I completed in 1808, Part II in 1832) inspired several important operas, including Spohr’s and Gounod’s operas with the same title, and Boito’s *Mefistofele*. The play was also the subject of a number of major symphonic works. In this course we will read the play (both parts) in English translation, as preparation for close study of four works based upon it: Hector Berlioz’s *La damnation de Faust* (1845-1846, but incorporating in revised form his *Huit scènes de Faust* of 1829-1830; Robert Schumann’s *Scenen aus Goethes Faust* (1844-1853); Franz Liszt’s *Eine Faust-Symphonie* (1853-1854, 1857); and Gustav Mahler’s *Symphony No. 8* (1906-1907). The work of the course will involve assigned reading and listening, three short written assignments, and a term paper. DMA students may develop the term paper into a DMA research paper.

MUS 514, Audio Engineering I [Theory class for MM students only]
Instructor Andrew Nittolli
Mondays 1:00-04:00PM STALLER CTR Room 3357

A theoretical examination of the principals of operation of the essential components of the sound recording and reinforcement chain from acoustic venue, through transduction, electronic manipulation and storage, and the reproduction of the acoustic field in various listening environments. A qualitative approach to the essential engineering concepts will be taken such that only a knowledge of simple trig functions and elementary algebra will be required. The global nature of these concepts will be emphasized wherever appropriate; i.e.

1) Sound is characterized as noiselike, or as periodic. Readings from Helmholtz defining the nature of all pitched sounds through Fourier analysis describes these musical sounds as a particular case of general periodic functions.

2) Feedback control systems, or Servo describes a class of closed loop electromechanical and electronic topologies which allows elements of the audio recording and reproduction chain to be highly accurate and distortion self correcting. These are the same Automatic Control Systems which are present in many phenomena in Nature; biological, geological, ecological, etc.

3) Digital Audio must be understood in the context of Information Theory beginning with the Uniform Sampling Rate Theorem. The width of the transmission and storage channel determines the accuracy of the audio signal passed. Sampling frequency and bit depth determine the quality of the overall system, and may be chosen to match the capabilities of human hearing. The counterintuitive nature of sampling near the Nyquist frequency will be examined.

This course is designed to give the student a basic theoretical understanding of how the elements of the audio chain function. It is not so much intended to answer the question “how to,” but rather to answer the question “how does it do that?” Knowledge of how each element works internally will allow the student to do her/his own analysis and problem solving based on practical theory. In certain areas, this theoretical approach will be supplemented with practical operational instruction; in room/loudspeaker
equalization, Pro Tools Waveform Editing on the Computer, and in Mixing Console operation, for example.

Theory will be supplemented with Critical Listening. We will listen to and analyze in detail many recorded examples from all fields of music. Why are bad recordings bad, and why are the good ones good? This Technical Ear Training component will examine the nature of reproduced acoustics and distortion. Students will be encouraged to bring in their own work, or favorite music for class analysis and discussion.

Technical Ear Training will continue, with student projects, and presentations in class of recordings of their own work, or examples from commercially recorded CDs and Records.

**MUS 515: Fundamentals of Electronic Music** [Theory Class for MM students only]
Professor Daria Semegen
Tuesdays 7pm-10pm Staller Center, rm. 3343

A technical or scientific background is not required. Regardless of preparation level, performers, composers and scholars improve their observation and evaluation of sounds, sonic components and creation through focused parametric listening (hear what you’ve been missing!), basic acoustics, and hands-on electronic music studio work including: sound generation, recording, modification, mixing, timbre design analog/digital editing, post-production methods, musique concrète and analog synthesizer techniques (vintage Buchla, Moog, Arp synths) in the Electronic Music Studio.

Students learn to observe and understand how sounds behave within different contexts, their aural perception, psychological effect, strategies of use and their aesthetic and technical aspects. Included are a brief historical survey of electronic music and audio technology, discussion of landmark works, aesthetic concepts, creative approaches and combinations with other media/arts/technologies; analog and digital processes and ergonomics: influence on thinking, working methods, musical outcomes and aesthetic.

We explore questions such as: what is the purpose of pitch, how can noise be music, what is every artist’s “basic task and tool” in any medium, and how your likely answers to these and other questions may be based on incorrect assumptions.

Also included: basic sound engineering skills and studio terminology, analysis of sounds/timbres and textures, recognition/description-analysis of formal structures in electronic music without scores; composition strategies and improvisation methods, editing techniques and sound-art composition. In class we hear and discuss students’ practice tasks and creative work in the Electronic Music Studio.

MUS 515 fulfills the music theory requirements of M.Mus degree students in Performance. It is not meant to fulfill the theory requirement for DMA students (or to generate a DMA essay except with special permission). MUS 515 is a required course for MA, PhD composition
students, a listed prerequisite for Mus 516 (Electronic Music Workshop) and for Mus 517: Computer Music. This evening class has a midpoint break.
E-mail daria.semegen@sunysb.edu for more information.

MUSIC 535 Lecture/Workshop in Baroque Performance Practice [History Class for MM and DMA students]
Instructors: Arthur Haas and Mauro Calcagno
Wednesdays 2:30 to 5:30 pm, Staller Center Room 2314

How are we to perform, today, the musical works written during the Baroque era? The great variety and quality of the instrumental and vocal music composed during this period—c. 1600-1750, roughly from the birth of opera to the deaths of Bach and Handel—solicit an equally wide and intriguing array of responses from instrumentalists and singers aware of pre-Romantic performance practices. In this exciting course we will approach and perform music from this period by exploring topics such as: Baroque sound, relationships between text and music, improvisation, tempo and meter, rhythmic alteration, dynamics, pitch, tuning and temperament, vibrato, ornamentation, and basso continuo, among others. We will familiarize ourselves with the period instruments held at Stony Brook and with issues such as: national idioms, dance music, rhetoric, the history and ideology of the performance practice movement, and the critical use of editions and of primary material, including original treatises and iconographical and literary sources. Weekly reading assignments from primary as well as secondary sources, in addition to listening assignments on period and modern instruments, will be supplemented with performances by participants in the class, culminating in a term paper and a large oral presentation/performance. This year, an additional focus concerns the opera that will be staged in the spring, Handel's *Orlando*. Students involved in the production are particularly encouraged to attend the course.

MUS 542 - Ethnomusicology and Social Theory [History Class for MM and DMA students]
Instructor Margaret Adams
Mondays 1:00-04:00PM MELVILLE LBR, Room W1531

The goal of this course is to provide a solid foundation in social theory by establishing an understanding of historical trajectories in the discipline of musicology/ethnomusicology and through studying influential theoretical areas of inquiry such as semiotics; aesthetics; place and embodiment; nationalism and transnationalism; copyright, ownership and cultural rights; music and emotion; and music and ecology. Requirements include two article presentations, several short written assignments on the readings, occasional in-class writings, a final paper and a final oral presentation.

Music 553, Topics in 19th-Century Music:
Operatic Spectatorship from Meyerbeer to Brecht [History Class for MM and DMA students]
All musical genres presuppose, and in turn generate, a particular audience. But there is arguably no genre in classical music that is as embarrassed—or enthralled—by its own audience as opera, an art form that almost from its very beginning has been preoccupied by the communities of listeners and spectators drawn into its orbit.

This Ph.D seminar represents one attempt to think through this phenomenon historically, focusing on the high-water mark of theorizing operatic spectatorship: the roughly hundred-year period bridging Parisian grand opera and Berthold Brecht’s critique of operatic absorption. Roughly half of the seminar will be spent coming to grips with the kinds of spectatorship, and operatic communities, that accrued to the works of Wagner and Verdi. But we will also pay considerable attention to the bookends on either side of these two composers—the institutions and theoretical critiques generated across Europe throughout this longue durée of bourgeois opera.

Readings will include historical tracts (Wagner, Artaud, Brecht) and literature (Stendhal, Baudelaire, Mann), as well as recent scholarship on operatic spectatorship (Calico, Levin, Risi, Morris, Johnson) and other forms of theatrical immersion (Fried, Ward, Puchner, Rancière). We will also view selected opera productions relevant to the theoretical issues raised in the readings (Konwitschny, Neuenfels, Kentridge, Corsetti).

Participants will need to devote a substantial amount of time to viewing opera productions outside of class. You should not enroll for this seminar if you are not willing to commit to these screenings, which of course are in addition to the readings. Grades will be based on attendance and participation, weekly written responses, at least one in-class presentation, and a research paper.

MUS 559: Early Music Analysis  [Theory Class for MM and DMA Students]
Prof. Sarah Fuller
Thursdays  1:00-04:00PM   Melville Library, Rm. W1531

This seminar explores issues and practices pertaining to analysis of Western music from Gregorian chant to music of the later sixteenth century. Issues to be addressed include the status of historical theory as a guide to analysis, the range and nature of present-day analytic methodologies and perspectives, interrelations between text and music, and the explicit and implicit concerns of analysis viewed in itself and in relation to other objectives.

Students will read and assess scholarly literature pertaining to early music analysis and will analyze pieces from a wide range of monophonic and polyphonic repertories that pose diverse theoretical and analytical issues. Repertories to be studied include Gregorian chant, late medieval song, isorhythmic motets, Dufay songs, Josquin motets, late sixteenth-century vocal polyphony, keyboard variations. The range of repertory is intended to promote familiarity with a broad
spectrum of medieval and renaissance music and with analytic approaches to music in diverse styles.

Seminar participants will carry out weekly reading, writing, and listening assignments and will produce a research paper on a focused topic related to the course. The results of the research will also be presented in an oral presentation to the seminar. Regular attendance is mandatory. There will be a final examination of a practical nature during final examination week.

**Graduate Improvisation (MUS 572)** [Does not fulfill a History or Theory Requirements; but a great class to take]
Instructor Ray Anderson
Check Solar for Time and Day Staller Center, rm. 0111

This is a course in musical improvisation for all graduate students. A high degree of proficiency on an instrument (or voice) is required, but no prior improvising experience is necessary. It is not a jazz course, but an investigation into the sources and techniques of musical improvisation: practices and skills, playfulness, emotion, courage, will, concentration, risk, the power of limits, patience, trust, dedication, etc. It's learning by doing, and it's fun; we improvise from day one.

**Course Objectives:**
1. To gain skill at improvisation.
2. To deepen our relationship with our instruments; to become more comfortable and fluid with them.
3. To become familiar with a wide variety of improvisational languages.
4. To further the development of a personal musical style.
5. To understand the dynamics of group improvisation.