MUS 502
PROSEMINAR IN TONAL ANALYSIS
Mondays 1:00-4:00 pm, Staller Center, room 2322
Instructor: Peter Winkler

Analytic approaches to music from the era of European "common-practice" harmony (from the 18th century to the early 20th century). In class, we will examine a small number of works, each in great depth, from a variety of analytical perspectives. Part of the aim of this class is to explore how much can be learned by a close, exhaustive analysis of a single work. A central focus of the course will be work on a term paper, consisting of an analysis of a piece that you choose (in consultation with me). This paper may serve as the source for a Doctoral essay. Class work also will include regular weekly written assignments, in-class exercises, and no classroom performances of the works we study. This class work is central to the course (there is textbook); therefore, attendance will figure heavily in the grading.

This course fulfils a music theory requirement.
3 credits

MUS 504
ANALYSIS OF MUSIC OF THE 20TH- AND 21ST-CENTURIES
Mondays 1:00-4:00 pm, Staller Center, room 2314
Instructor: Jamuna Samuel

This course is aimed at the acquisition and application of analytical tools and techniques for the analysis of post-tonal music, specifically through the study of excerpts of texted works by a representative selection of composers of the twentieth and twenty-first centuries. The course is divided into four units: the Second Viennese School, Stravinsky, the Italian avant-garde, and post-1950 America. We will be looking at music from the angle of text-music relationships, while bringing in a variety of tools and approaches drawn from twelve-tone theory, set-class theory, contour theory, and transformational theory. We will focus on the following pieces: Webern’s songs opp. 3, 14, and 25, Berg’s Four Songs, op. 2, Schoenberg’s Pierrot lunaire and The Book of Hanging Gardens; Stravinsky’s The Rake’s Progress and Oedipus Rex; Maderna’s Don Perlimplin, Nono’s Il canto sospeso, Dallapiccola’s Liriche greche, and Sciarrino's Aspern Suite; Babbitt’s Philomel, Cage’s Aria, Adams’ Nixon in China, Glass’s Einstein on the Beach, and Crumb’s Ancient Voices of Children. Course requirements include two class presentations, two short papers (3-5 pages), one final presentation, and one longer final paper (10-15 pages). Attendance and regular participation are mandatory.

This course fulfills a music theory requirement.
3 credits

MUS 507
STUDIES IN MUSIC HISTORY: GERMAN OPERA FROM MOZART TO STRAUSS
Thursdays 1:00-4:00 pm, Melville Library W1531
Instructor: Ryan Minor
This course focuses on the German operatic tradition of the “long nineteenth century,” starting with the Singspiel of Mozart’s Vienna and ending with Strauss’s ambivalent homage to the genre around World War I. Naturally we will visit Wagner along the way, but we will also attend to a fair number of lesser-known composers’ works that are a good deal more important—and impressive—than their current, neglected status in the Anglo-American world would suggest: Weber, Lortzing, Marschner, Zemlinsky, d’Albert, and Schreker. Obviously musical considerations will be paramount, but we will spend just as much time focusing on the dramatic, dramaturgical, political, and even philosophical issues that generated this repertory of uniquely ambitious works.

In addition to weekly meetings, students are also required to attend at least ten full-length viewings of these operas. Once the semester begins, we will vote on when to have these screenings. Students unwilling to commit to these viewings should not enroll in the course!

Grades will be based on attendance and participation, weekly written responses to readings and repertory, one in-class presentation, a final exam, and a research paper.

This course fulfills a music history requirement.

3 credits

MUS 513
WORKSHOP IN INSTRUMENTATION AND ORCHESTRATION
Tuesdays 1:00-4:00 pm, Staller Center, room 2314
Instructor: Sheila Silver

We will study the orchestration of representative works of primarily of the 19th and 20th centuries. Weekly assignments will be made in both written orchestration and score study. Students will have assignments that require original composition for orchestra as well as orchestration of existing works for piano. At the end of the semester, each student will have at least one of his/her projects read by the Graduate Orchestra.

3 credits

MUS 534
STAGING BAROQUE OPERA FROM MONTEVERDI TO HANDEL
Thursdays 1:00-4:00 pm, Staller Center, room 2314
Instructor: Mauro Calcagno

The course will examine in depth twelve to fifteen stagings of Baroque operas available on video. We will focus on issues of directorial choices in relationships to the available texts of departure (scores, librettos, etc.). We will examine the poetics of the individual directors—among them, Robert Wilson, Luca Ronconi, Michael Hampe, David Alden, and Jonathan Miller. We will review what is known about staging, acting, and performance practice during the Baroque period. The main conceptual issues discussed in the seminar will be how directors' approaches impact the relationships between text and performance, and how, in turn, these relationships reflect a particular view of history. Other topics will include the influence of the various agencies of production involved in that collaborative enterprise that is opera, the role of mediation that arises in video recordings, the meanings and uses of the word "Baroque" today, and its relationship to "postmodernism."
Participants will need to devote, each week, a substantial amount of time to viewing opera productions outside of class. These individual viewings must happen in our library, since distribution of videos is not allowed online. You should not enroll for this seminar if you are not willing—or are not able, for logistic reasons—to study these videos in the library, each week. There will also be mandatory weekly or bi-weekly group screenings, one mandatory attendance of a performance in New York City, and one mandatory attendance of Handel's *Orlando* at Stony Brook on April 13 or 14. Grades will be based on attendance and participation, written reports on the video viewings, at least three in-class presentations, and a final research paper.

This course fulfills a music history requirement.
3 credits

**MUS 536**
**AREA STUDIES IN ETHNOMUSICOCY**
Mondays 1:00-4:00 pm, Melville Library W1531
Instructor: Margarethe Adams

This course will explore musical and ideological byways that pass through the famed Silk Road, including Turkic practices of minstrelsy and sung poetry; the *maqam* complex of musical modes, musical ecstasy, and improvisation; and widely varying approaches to Islam and musical practices.

We will also engage theoretical approaches such as music and emotion; embodiment and place; nationalism and transnationalism; and history and memory. Conceived as an introduction to the region and to ethnomusicology, this course is appropriate for those with little background in either.

Requirements include weekly readings, two article presentations, several short written assignments, and a final paper.

This course fulfills a music history requirement.
3 credits

**MUSIC 538**
**PHENOMENOLOGICAL APPROACHES TO MUSIC ANALYSIS**
Tuesdays, 1:00-4:00 pm, Melville Library W1531
Instructor: Judith Lochhead

The course will introduce seminar participants to the founding ideas of phenomenological philosophy and to the transformations of that philosophy in the 21st century into post-phenomenology. Authors considered in this introduction include: Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty, Don Ihde, Edward Casey, and Peter-Paul Verbeek. We will also consider various explicit and implicit phenomenological approaches to music analysis in the music theoretical and ethnomusicological literature.
After this introduction, the seminar will consider recent developments in embodied cognition, considering such factors as musical gesture, affect, and memory. Throughout the semester, the ideas from these fields will be put into service of an analytical approach I refer to as “chaotic mappings.” The goal of such “mappings” is not to determine “a” or “the” structure of a musical work but rather to sketch out a range of possible structurings.

Throughout the seminar, we will be studying particular musical works, with a special emphasis on music composed/created in the last twenty years. Students in the seminar will help to determine the particular musical works/performances to be considered. While there will be an emphasis on recent music in the western classical tradition, music of other genres will be considered.

Course Requirements:
- Attendance at all class meetings
- Weekly précis on readings
- Weekly short music analysis projects
- Final Project: a major seminar paper (15-20 pages)
- In-class presentation on your final project at the end of the term.

This course fulfills a music theory requirement.
3 credits

**MUS 555**
**TOPICS IN 20TH CENTURY MUSIC: Adorno: Music, Experience, Life**
Wednesdays 2:00-5:00pm, Melville Library W1531
Instructor: Stephen Smith

This seminar will read the musical thought of Theodor Adorno through the concerns of his early philosophy, focusing especially on what he calls natural history. Since the first wave of Adorno reception in American music studies, Adorno has generally been regarded as practicing a form of musical hermeneutics, which decrypts musical objects in order to show the ways in which their form reflects the historical state of the society in which they are produced. Moreover, Adorno’s texts have most often been treated as theoretical instruments in the service of historical inquiry, rather than as objects of historical inquiry in themselves. This course, however, will study Adorno in his relationship with the historical moment in which his mature thought first crystalized. It will thus regard him less as a thinker of hermeneutics (which he critiqued fiercely), and more as a thinker of life and experience, themes that echoed through a number of discursive spaces in early twentieth-century Europe.

We will pursue three goals over the course of the semester. First, this seminar will offer a broad introduction to Adorno’s musical thought, attending to his now-canonical musicological reception, but also asking how the reading we develop can challenge accepted interpretations of
his thought. Second, it will treat the resonance between Adorno’s musical thought and his early philosophy as a prism through which to read the intellectual terrain of early twentieth-century Europe more broadly. Our discussion of the musical implications of Adorno’s idea of natural history will thus entail discussing also the relationship between music and certain strains of vitalism, phenomenology, psychoanalysis, and transcendental psychology. In addition to Adorno’s own writings, as well as secondary writings on Adorno’s thought, we will thus also read texts by Bergson, Husserl, Heidegger, Freud, Stumpf, and others. Third, just as the construction of a hermeneutic Adorno has served as an instrument for musicological inquiry, we will ask how—and whether—the construction of a natural historical Adorno, concerned with questions of life and experience, can respond to questions that have grown relevant for contemporary music studies.

Course Requirements:
Weekly attendance and reading
One in-class presentation
One research paper (roughly 20 pages)

This course fulfills a music history requirement.
3 credits

MUS 562
Dalcroze Eurhythmics: A Music Pedagogy for Children
Saturdays, 11:30 AM – 3:15 PM, Staller Center, room 0113
Instructor: Dorothea Cook

The School of Professional Development and the Stony Brook Music Department offer a spring semester course: "CEA 560, Dalcroze Eurhythmics: A Music Pedagogy for Children." The course focuses on the unique approach of Emile Jacques-Dalcroze, but considers his approach in light of recent developments in early childhood music education. The idea that students experience music physically before they wrestle with symbols and theoretical abstraction is at the heart of Dalcroze work.

The course is organized around three areas of Dalcroze pedagogy: a) Eurhythmics – developing a sense of rhythm and musical expression through whole-body movement, b) Solfège – developing a heightened sense of harmony and rhythm through singing games, and c) Improvisation – developing the ability to respond musically in the moment.

Who will benefit from Dalcroze training?
• Music teachers who want to learn an educational approach that engages young children and connects theory with musical expressivity.
• Professional musicians who want a fresh experience that will reinvigorate their own love and understanding of music.

Prerequisites: This class is designed primarily for music teachers and professional musicians. Participants are expected to read and notate simple rhythms and melodies.
Participants will have an opportunity to observe children's Eurhythmics classes, participate in adult Dalcroze activities, and design musical games and exercises within peer groups. Students will carry out weekly reading assignments, write field observations of the children's classes and write a paper pertaining to the Dalcroze approach.

The course instructor is Dorothea Cook, certified and licensed Dalcroze instructor, former President of the Tri-State Chapter of the Dalcroze Society of America, and director of Music Basics for Kids at Stony Brook. Classes are held Saturdays, 11:30 AM – 3:15 PM, in the Stony Brook University Music Building.

There will be 10 class sessions. Regular attendance is mandatory.
February: 2, 9, 16, (no class 2/23)
March: 2, 9, 16, 23, (no class 3/30)
April: 6, 13, 20
3 credits