MUS 502, Analysis of Tonal Music  
Professor Sheila Silver  

TU 1:00 PM 4:00 PM 2314

MUS 502 is the study of tonal analysis. Through the close examination of several representative compositions (Mahler and Beethoven and one composer/composition of the class's choosing). We will discuss issues of form, phrasing, harmony and voice leading -- all the basics -- but in very focused detail. Three papers (one on each composer) will be written and if you so choose, one of these may be developed into a DMA paper. This class is appropriate to prepare students for the History/Theory comprehensive exams as well as for DMA or MM students.

MUS 504 Analysis of 20th/21st Century Music  
Professor Jamuna Samuel  
M 1:00 PM 4:00 PM 2310

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. We will look at music from the angle of text-music relationships, mainly from the Second Viennese School, the subsequent European avant-garde, Stravinsky, and post-1950 America, while bringing in a variety of tools and approaches drawn from twelve-tone theory, set-class theory, contour theory, and transformational theory. Requirements include weekly assignments, including three short analytical essays, a final presentation, and a final paper.

MUS 534 Opera Studies: Mozart’s Die Entführung Aus Dem Serail in Performance and Context

Professor Ryan Minor  
TU 1:00 PM 4:00 PM W1531  
Library Seminar Room

This seminar is intended for students in both the DMA and Ph.D. programs; as such, it is intended to help bridge the gap between performance and scholarship. Our focus is Entführung, the spring opera production, a work that we will address from a variety of angles: the Singspiel genre and questions of national identity; Orientalism; performance practice; staging and dramaturgy; musical analysis (genre, form, even counterpoint); gender; and the historical context.
of Mozart’s Vienna.

Participants will need to devote a substantial amount of time to viewing multiple productions of the work outside of class. We will be watching at least four stagings of Entführung, in addition to two of Zaïde and potentially one of Die Zauberflöte. 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 and score study.

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

**MUS 517 Computer Music**
Professor Meg Schedel  
W 6:30 PM 9:30 PM 3357

**MUS 536 Music and Transnationalism (including social networks and online communities)**  
**Border Studies, Globalism, and Virtual Music Culture**  
Professor Margarethe Adams  
M 1:00 PM 4:00 PM W1531  
Library Seminar Room

This course will investigate transnational flows and frictions in the study, performance, production, and distribution of music in the last two decades. Using China and Mexico as key vantage points, we will examine musical border studies and diasporas, copyright and cultural ownership, and fandom and virtual communities. Casting a wide net, our explorations will also include case studies such as: Nepali recording studios; Desi rap and hip hop (New York and Chicago); Tex-Mex border music; the K-pop phenomenon (South Korea and beyond); and the “net universe” of Tori Amos fandom. Requirements include two article presentations, several short written assignments on the readings, and a final paper. Attendance and participation is mandatory; failure to participate will result in a lower grade.

**MUS 555 Topics in 20th Century Music: Dallapiccola's Twelve-Tone Music and its Influence in Europe and America**
Professor Jamuna Samuel  
W 2:00 PM 5:00 PM W1531  
Library Seminar Room

The seminar will investigate and construct historical-analytical perspectives on musical influence in the latter half of the Italian Novecento (twentieth century). We will be asking the following questions: How did composers influence one another, inter- and intra-generationally in terms of their employment of avant-garde techniques, in particular regarding the twelve-tone method and the use of voice? Can we ascribe an ideological import to their compositional choices? Can non-texted instrumental music belie political expression? How does music embody the individual and collective sense of nationhood, in this case that of a still young and politically unstable nation, but one with a rich musical and cultural tradition? How can we talk about influence and
intertextuality in twentieth-century music? How did various avant-garde movements in Europe and the U.S. interact with one another? We will focus on music by Dallapiccola and his Italian and American students: Luciano Berio, Luigi Nono, Bruno Maderna, Donald Martino, and Bernard Rands. Requirements include two class presentations, two short papers, a final presentation, and a final 15-page paper.

**MUS 559 Topics in Analysis: The Music of Ligeti and Xenakis: Analytical Approaches**
Professor Daniel Weymouth

TH 1:00 PM 4:00 PM W1531
Library Seminar Room

Ligeti's work has been described as “inaudible structures, audible music.” Of Xenakis it has been written: “The imagery which nourishes his music has removed the anthropocentric vision of the universe.” Two of the most compelling composers of our time have eschewed melody (for the most part) for texture, and forms based on material for forms based on process. Substantial challenges are thus posed to those who wish to analyze this music; this class will address those challenges. We will look at the oeuvre of the composers and what has been written about it, but emphasis will be on the music itself as well as investigating and formulating appropriate analytical approaches.

Analytical experience is a *prerequisite* (MUS 502 and MUS 504 or the equivalent). Put another way, this is not an introductory level analysis course – please don’t take it if you have not already had some graduate tonal and non-tonal analysis. Reading knowledge of French or German would be helpful, but is not essential. There will be substantial listening and reading requirements, and weekly assignments (prose or analysis, as is fitting). Class projects will include one term paper and a project to be presented as a lecture. In addition, the class will be run as a seminar; the participants will be expected to bring something “to the table” for every session. Most of all, we are going to have a lot of fun getting very deeply into some great music.

**MUS 562 (crosslisted with CEA 560) Dalcroze Eurhythmics at Stony Brook**

Professor Dorothea Cook

SAT 11:30AM 3:15 PM 0113

The School of Professional Development offers a spring semester course: "CEA 560, Musical Learning: The Body and Eurhythmics." 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) Solfége
– 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.
- Musicians and music students who want a fresh experience that will reinvigorate their own love and understanding of music.
- Elementary school teachers looking for innovative ways to incorporate music into their curriculum.

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.

Prerequisites: This class is designed primarily for music teachers, elementary school classroom teachers and professional musicians. Participants are expected to be able to read and notate simple rhythms and melodies.

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 sessions as follows:
February: 4, 11, 18, (no class 2/25)
March: 3, 10, 17, 24, 31
April: (no class 4/7), 14, 21

MUS 569 Issues in the Performance of Contemporary Music: Perspectives on the Performance of Music Since 1945
Professors Leandro and Lochhead
TU 1:00 PM  4:00 PM  2322

The course focuses on issues of performance of music written after 1945 from technical, conceptual and aesthetic perspectives. Each week participants will address the assigned topic by studying assigned works from these multiple perspectives and will be asked to identify additional works for consideration in class. The tentative list of weekly topics include: notation, extended techniques, rhythmic practices, performing with electronics, structure: the role of analysis, the theatrical and the political, indeterminacy/choice/improvisation, recent music and its listeners, aesthetics—interpretation and style, and a case study on preparing the a performance of a work
by Helmut Lachenmann. Weekly course work will entail study of works from the perspective of performance techniques and assigned readings. Seminar participants will prepare a seminar project at the end of the term which will consist of both a short lecture-recital or colloquium and a written paper based on that topic.

The course is designed to address the issues of performers, composers, and historians, and is open to students in each of these programs.

Attendance is mandatory and only one absence is allowed (exceptional circumstances will be considered). Unexcused absences will lower your grade.

Grading is based on weekly assignments, participation in seminar discussion, and the semester project.