

MA IN MUSIC

2003-2004

COURSE DESCRIPTIONS

MUS 503 Classical Music Style Analysis

This course will cover the nature of musical style, eras, genres and forms of music from the early period through the modern era and the study of the selected works, composers and historical eras. It is intended to cultivate an understanding of music via the study of musical scores. Lectures will be supplemented by reading and listening assignments.

MUS 504 20th Century Music Analysis

This course examines the musical and aesthetic approaches, the development of adequate theoretical concepts and analytical techniques of twentieth-century music by the study of selected composers and their work. Score analysis, extensive listening and reading assignments will be required.

MUS 511 Composition I

This course will include advanced writing skills, development of an individual style of composition, twentieth-century music techniques and an analysis and writing for a string quartet. Visiting composers' workshops will be a part of composition course.

MUS 512 Composition II

This course will cover advanced jazz composition techniques, intensive study of new forms and development of new techniques, the development of individual creativity and writing concepts, examination of representative works by contemporary jazz composers and writing for different group combinations. Extensive writing is required.

MUS 523 Performance Studies I

This course is designed to determine and improve the performance style of the student. It includes extensive repertoire study with a private instructor. Analysis of different playing styles, being used on an instrument, often in a chronological order, involves extensive listening and transcription work.

MUS 524 Performance Studies II

Continuation of MUS 523 Performance Studies I

MUS 601 New Directions in Music

This course examines experimentalism, indeterminacy (John Cage and others), innovations in form and texture, from pointillism to group compositions and new instrumental resources in late twentieth-century. The studies will include extended media resources, analog and digital electronic music, minimalism and the rediscovery of tonality, new approaches to language, multimedia, environmental music. The lectures will also discuss current musical genres as well as recent contemporary music.

MUS 603 Jazz Criticism

The course will cover the American reactions in the press to early Jazz, the European birth of Jazz criticism and discography, the emergence of jazz-inspired writing in journalism, poetry and prose, the birth and development of the specialized press in USA and Europe with shared aspects and differences, including the "fanzines" in their different historical phases, jazz in the radio and TV, the initiation of Jazz studies and the connection with Black studies, the Archives in USA and Europe, how to access the sources available on Internet, and the different approach to write about jazz, with examples of the major exponents of different styles. Specialized literature such as liner notes and press material will also be touched upon.

MUS XXX Aesthetics in Music I

This course aims to explore the definition of 'beauty' in philosophical texts of ancient and medieval eras and particularly what is the function of 'beauty' in the work of art in special attention to music. Therefore it aims to provide a theoretical grounding in philosophical sources as well as to develop in students a critical attitude.

MUS XXX Aesthetics in Music II

This course, as a continuation of MUS XXX Aesthetics in Music I, explores the central issues in contemporary musical aesthetics and critical theory through a study of key 19th century texts particularly works of Kant, Hegel and Nietzsche considering their historical significance as well as their philosophical applications to contemporary theories of musical meaning.

MUS XXX Music, Mind and Expression I

This course is intended to cultivate an understanding of making music and rising questions about the nature of making music, being a part of an ensemble, relations between musical practice and musical meaning and expression of oneself through a musical medium. Throughout the course a study of the music of West Africa for nonpercussionists using two widely representative tribal styles, the Ewe and Dagbamba, will be chosen as models. Through a combination of reading, listening to recordings, viewing videos, discussion and in-class performances students will learn to play drums employed in recreational, religious, ceremonial and warrior music styles. Teaching methods will incorporate concepts integral to African performance traditions including polyrhythms, part playing and call-and-response formats.

MUS XXX Music, Mind and Expression II

This course, as a continuation of MUS XXX Music, Mind and Expression I, aims to encourage students into ensemble playing as a means to introduce non-Western musical understanding.

MUS XXX Interpretation in Music

This course focuses on the concept of interpretation in music. Interpretation actually involves the composer, the musician, the listener, the conductor and the critic, and is subject to change. This change can sometimes deal with a very large spectrum of different ideas. Ideas about 'true' interpretation might change throughout the history of music because composer and performers constantly experiment with new techniques, due to aesthetic development in the art world. Musicians are engaged in the details of performing particular musical works, and they deal with certain decisions. And these decisions will involve performers view of what a musical work is 'how fast is allegro vivace', 'how loud is forte', 'whether these are fully embodied in a score', 'how strictly all markings should be respected', and so on. Critics have also dealt with the concept of 'historical' interpretation and the problem of authenticity concerning a piece. The concept of interpretation might be subject to different connotations in different styles of music. In this course, classical and jazz examples will be analyzed.

MUS XXX Music and the Arts

This course explores how human beings create and communicate meaning through music in conjunction with literature, dance, drama, painting, architecture and cinema. It takes the Orpheus myth as a starting point in understanding the place of music in social and artistic psyche, and goes on to see in what ways music enhances the aesthetic experience of other arts through in-class analysis of texts and visual materials.