MUS 702 - SEMINAR IN MUSICOLOGY

Study and research in specific musicological problems.

Recent seminars:

Renaissance Mass (Fall 2017, Glixon)
This seminar will be devoted to the study of settings of the mass ordinary of the fifteenth and sixteenth centuries, looking at style, compositional techniques, large- and small-scale structure, and other aspects to be determined as we proceed.

Music and Memory (Spring 2017, Pen)
This semester we shall consider memory as an essential human attribute; the key to individual identity and collective culture. The human condition binds each of us in an irreducible union of time, self, and life that is conceived, processed, and preserved in memory. Each of us possesses a unique and ever-changing perspective on that memory shaped by our personal identity. Memory is a subjective record of the past, one that is fluid as it is tempered by events of the present and future. Further, it is complicated by varying degrees of amnesia engendered by ageing, disease, and psychological trauma. The ancient Greeks placed both the River Lethe (forgetfulness) and the pond of Mnemosyne (remembrance) in Hades.
Written notation served to communicate musical thought across space and maintain it through time. However, some cultures preferred to transmit and preserve musical ideas through orality. Written notation and oral tradition are generally conceived as the antithesis of one another, but there is actually a broad area of graduated mixtures that link these extremes in an unbroken continuum. Consider the fascinating interplay between written notation and orality in certain musical practices, such as medieval Roman Catholic chant or jazz “fake books.” The everelusive question is going to be “where is the music?”

Medieval Music: Old and New (Fall 2016, Brunner)
The principal expectation for the seminar is to produce a project that demonstrates original work, based on some aspect of Medieval music and/or its influence on music since 1900 (hence the “Neo” in the seminar title). I want each of you to gain both a broad understanding of Medieval music and a more thorough knowledge of a few principal styles or genres. Beyond that, I would like to explore—during the second half or two-thirds of the semester—the ways Medieval music has influenced and been both adopted and adapted by composers since 1900. That makes the seminar open ended and, if you will, improvisational. I have opened the topic up to include more recent music, because of the surprising kinship between Medieval and certain styles of music during the last hundred years, as well as because the topic, by including new music, may be more useful in your own areas of specialization. So the first half or two-thirds of the semester we shall focus on Medieval music, then explore aspects of its resonance and resurgence with more recent composers and performers.

Opera and Politics, or, The Politics of Opera (Spring 2016, Hallman)
This seminar approaches the operatic stage as a cultural forum for contested ideologies and aesthetic tensions among composers, librettists, performing artists, governments, institutions, regulatory/censoring bodies, municipal groups, audiences, and critics. It uses interdisciplinary approaches to consider musical, literary, and visual texts within varied cultural contexts and discourses affecting the meaning and reception of operatic works. In certain case studies, we will assess the “reading” or reinterpretation of opera through the prism of political tragedies and shifting socio-political realities and controversies.

Orality (Spring 2014, Pen)
The semester will be devoted to a study of orality. Musicology has long been dedicated to the study of Western Art Music and musical traditions that transmitted and preserved culture through manuscript and published notation. Information is fragile and memory is fragile. Music itself is a symbol of that fragile and ephemeral state of memory. As music sounds, the listener, engaged in the moment, is also actively reflecting on the tones recently heard in the past and anticipates the music to come in the future based on
expectations gleaned from the past. Memory ties the past, present, and future in an inextricable dance of time. This semester we shall consider memory as an essential human attribute. Seminar participants should gain a greater understanding of fieldwork methodology, oral history methodology, and orality in musical cultures through an examination of background source material and an active engagement with fieldwork research. We will experience the Wood Songs show, meet with Michael Johnathon, and engage in oral history work with the Wood Songs Archives. Participants will gain an appreciation for the documentation of oral-based cultures through close attention to the career of Alan Lomax. Finally, participants will hone their own field work and documentation methodology by engaging in individual field work research projects on some aspect of oral-based traditional culture in Kentucky.

**The Songs of Franz Liszt: A Study of Nineteenth-Century Song** (Fall 2013, Arnold)
The focus of this seminar is to gain a deeper understanding of art song in the nineteenth century, particularly the songs of Franz Liszt and his contemporaries. Students will be asked to think critically about songs and explore significant sources of historical, biographical, analytical, and stylistic information. We will examine the numerous ways to analyze songs and write critically about them, hopefully providing the students with the research and analytical methods to approach any music with text.

**Seventeenth- and Eighteenth-Century Italian Sacred Music** (Spring 2013, Glixon)
In this seminar, we investigated a range of repertories of sacred music by Italian composers from 1600 to 1800. The major focus was on the music itself and on the way composers treat the liturgy, the texts, and issues of musical form. We dealt in part with music that has already been published in modern editions, and in part with works, primarily motets, edited by the students themselves.

**Performance Practices: Mediation, Transformation, and Meaning** (Fall 2012, Hallman)
This seminar explored performance practices of Western art music in the 20th century to the present from historical, aesthetic, hermeneutical, and semiological perspectives.

**American Sacred Musical Expression** (Spring 2012, Pen)
An historical and cultural examination of the role that musical expression plays in sacred life in the United States. Through discussion, fieldwork, directed individual research, shared readings, collaborative engagement, music performance, video screenings, guest lectures, and field trips participants in this course constructed an interpretive narrative that examines music within an historical and cultural framework. Students acquired an expanded perspective on the diversity of our national sacred expression across time as well and developed a focused original study of one specific facet of sacred song in America.

**Music Criticism** (Fall 2011, Brunner)
In this seminar, students explored and experienced the spectrum of categories of musical criticism, from journalism to the scholarly and philosophical, as well as a range of genres or styles, including classical, new music, popular, jazz, world, etc. The seminar surveyed the critical writings of key historical figures, such as Mattheson, Burney, E.T. A. Hoffmann, Schumann, Hanslick, Debussy, Ernest Newman, Adorno, and Virgil Thomson, and read criticism about other art forms. In a sense this seminar was as much about process as it product, in that it sought to help each participant deepen and extend their skills in writing and thinking about music. The principal expectation for the seminar was to produce a project that demonstrated original work in the realm of music criticism.

**Jewish Music** (Spring 2011, Glixon)
In this seminar, we will investigate a range of topics in the area of Jewish music. The major focus will be on the following: music in the synagogue (including chanting of the Bible and traditional and modern music for the Sabbath service), music for the home (in particular the traditional songs for Friday night), and music for celebrations (klezmer, in particular). We will study both written and recorded sources, and will, in addition, conduct field work (some via Internet) to examine current practices.

**Women in Music** (Fall 2010, Hallman)
This seminar will explore the roles, contributions, and representations of women in music, as performers,
composers, teachers, promoters, and listeners. Although the course will center on case studies of women in European and American musical worlds of the 19th and 20th centuries, it will move beyond these boundaries to view women in cross-cultural perspectives and to reflect on developments in the scholarship of women and gender.

**Charles Ives and His World (Spring 2010, Brunner)**
Ives is one of the most fascinating and complex individuals in the history of music. He was bundle of contradictions and paradoxes both in his personal and musical life. Biographers and music scholars and critics have tried to capture him in words and ideas, but none have succeeded in containing his many facets and the diversity of his musical output. Ives can be a fascinating “lens” through which we can explore a wide range of musicological topics: biography, American cultural history, manuscript studies, performance practices, esthetics, and the history of musical style in general.

**From Manuscript and Print to Modern Score: Editing Baroque Music (Fall 2009, Glixon)**
In this seminar, we will investigate the process of preparing critical and performing editions. Concentrating on music of the Baroque era, we will study how to transform an old manuscript or printed music book into an edition that can be used by modern scholars and performers. The study will be in part analytical—that is, examining published modern critical editions—and in part practical—we will edit previously unpublished works, both as a group and individually.

**History of the U.K. School of Music (Spring 2009, Pen)**
Through research into documented and oral sources, and collaborative discussion, research, participants in this course will construct an interpretive narrative that seeks to present a truthful history of the University of Kentucky’s School of Music. Questions of who, what, when, where, why, and how shall guide the seminar this semester.

**Italian-French Connections in the 18th and 19th Centuries (Fall 2008, Hallman)**
An exploration of important connections and distinctions between French and Italian music and tastes in the 18th and 19th centuries, primarily in the Parisian context. The course considers cultural and musical effects of the Querelle des bouffons and Gluck-Piccini polemic of the 18th century, the “Rossini Revolution” in Paris of the 1820s, the aesthetics behind the Prix de Rome, and the merging of Italian and French styles and ideals in selected operas; it also looks outside France to discuss influences of the French stage on opera buffa in Vienna and on Neapolitan works in the early 19th century.

**Music Since 1968 (Spring 2008, Brunner)**
This seminar explores trends in art music written during the last forty years. Most books on music since 1900 stop well of dealing with music during the late twentieth century, much less music since 2000. Studying the wide variety of styles and approaches to composition and performance not only helps us understand the world of contemporary music making, but also allows us to see the music of the early twentieth century, that is, the roots of current music, from a different perspective.

**The Italian Secular Cantata (Fall 2007, J. Glixon)**
An examination of the secular cantata in Italy in the seventeenth and eighteenth centuries. Among the topics considered are the following: monody and the origins of the cantata; development and varieties of cantatas; text-music relationships; the sources for cantatas; distinctions among cantatas from various geographical origins (Rome, Venice, Naples); the spread of the Italian cantata outside of Italy.

**Stephen Foster (Spring 2007, Pen)**
Through collaborative discussion, research, and musical performance, the participants in this course will construct an understanding of Stephen Foster’s life and career within social and historical context. Foster’s composition represents a confluence of folk, popular, and elite musical traditions in nineteenth-century America in which black face minstrelsy and genteel parlor song are married in an emerging popular music
publishing and performing industry. Foster provides a lens through which issues of race and class may be examined as the United States heads towards the defining crisis of the Civil War. In Foster, the dreams of a nation are nostalgically encoded musically in opposition to the realities of industrialism and impending warfare.

The central questions guiding this seminar are: “What can Foster’s life and career tell us of our American past and how can his music continue to speak to us today?” “How is Myth Created and what is its relationship to ‘truth’?” “How does Foster’s life and work come to embody issues of American identity through negotiation of a set of issues, including race, class, popular/traditional/elite culture, industrialism, and nostalgia?”

Cross-Cultural Interactions in Music (Fall 2006, Hallman)
This course will explore a range of "case-studies" that represent imagined or real musical encounters between different cultures, from the late 18th century to the present day. We shall begin our study with an emphasis on the Western perspective, with the intention of deepening our understanding of the underlying values and perceptions that have influenced particular musical representations of non-Western cultures. Our discussions will focus on Orientalist depictions of the East ("Near," or "Middle," and Far) in music of the 18th and 19th centuries, musical encounters in Africa and the Americas during the Colonialist period, and the search for "authentic" music of other cultures of the late 19th through 21st centuries, in composition, performance, musicology, and ethnomusicology. We will also look at manifestations of musical confrontations and juxtapositions from the perspective of non-Western composers, writers, and performers.

Music and Social Transformation (Spring 2006, Brunner)
This seminar offers an inquiry into the meaning and power of music to affect change. We shall explore ways in which music has been used to empower and manipulate individuals and groups. The seminar begins with a shared inquiry into basic principles of the social psychology of music, and then each member of the seminar will explore a specific aspect of music and social transformation.

Opera and Song in England in the Late Seventeenth and Early Eighteenth Centuries (Fall 2005, J. Glixon)
An examination of English theatrical music from Purcell to the arrival of Handel. We will study music for masques, plays, and operas, both in the native English style and in the imported Italian style. Central to the seminar will be a study of an unpublished bound collection of early 18th-century song sheets (Old English Songs) in the University of Kentucky Library.

Old Time Music (Spring 2005, Pen)
Through collaborative discussion and research, the participants in this course will attempt to construct a history for the genre of "old time music." Foundational research will include compiling a definitive bibliography, discography, and videography of materials pertaining to the subject. Construction of a history requires an interpretive framework that defines the genre and then situates the music considered to be "old time” in a cultural context. “Old time” is the folk term for folk music”—Ruth Crawford Seeger

French Grand Opera (Fall 2004, Hallman)
An intensive study of French grand opera, from the perspective of the institution of the Paris Opera, as well as its leading creators. With a focus on significant works by Meyerbeer, Halévy, Auber, and the Italian exponents Rossini, Donizetti, and Verdi, important aspects of grand opera’s music and dramaturgy are examined, including its politically charged staging of history, use of spectacle, and innovations in dramatic continuity and orchestral writing. The influence of French grand opera is also outlined in works of Wagner and Russian and Czech composers.

The Operas of Monteverdi (Fall 2003, J. Glixon)
A study of the operas of Monteverdi, examining their textual and musical sources, both printed and manuscript, and issues of dramatic interpretation and compositional technique. We will devote most of the effort to the problems surrounding L’incoronazione di Poppea, in light of the upcoming University of
Kentucky production of the opera.

**Performance Practice, Baroque to Romantic (Spring 2003, Hallman)**
A study of vocal and instrumental performance practice of the 17th through 19th centuries which integrates score and period readings with workshops on the construction of Baroque instruments, the performance of Baroque dance, ornamentation in Mozart and Rossini vocal works, and keyboard improvisation and technical developments of the 18th and 19th centuries.

**Programmatic Ideals (Fall 2002, Pen)**
Music is frequently discussed in terms of the dichotomy of “absolute” and “programmatic.” This seminar will examine the connection of music to the extramusical in an historical context. The question “what is music capable of expressing?” will be central to the course, guiding participants through repertoire and philosophy associated with the aesthetics and function of music.
Course Thesis: Music is essentially a study of the metaphor. Metaphor is the defining characteristic of human thought.

**Bach in the 20th Century (Spring 2002, Brunner)**
This seminar is designed to explore the music of Johann Sebastian Bach as it has impacted the twentieth century. This is a vast topic, but our approach will be to survey Bach’s life and works in the first five or six weeks of the semester, then increasingly focus on individual interests and discoveries as the semester progresses. Topics to explore could include: composers who have been influenced by Bach’s music, performance practice issues, reception history, etc.

**Sacred and Secular Music of Elizabethan England (Fall 2001, J. Glixon)**
An examination of music of the Elizabethan era, sacred and secular, with particular attention to anthems and service music of the Anglican church. We will study the development of the style of the music, and problems in its editing and performance. Each student will, in addition to other projects, produce an edition of at least one unpublished sacred piece, working from microfilms of the original sources.

**The 1960s (Spring 2000, Pen)**
Study of a very narrowly focused repertoire belonging to a single “modern” decade (with appropriate margins on either side) should provide participants with the opportunity for an understanding of social and historical context, appreciation of both vernacular and elite culture, new methods of historiography, and a means for evaluating the present through the lens of the recent past.
Course Thesis: Rather than being a mirror that reflects the cultural history of a time, music can also be a force for directing the course of cultural and historical events.

**Music and Gender (Fall 2000, Hallman)**
An exploration of ways in which gender and varied ideas about gender are reflected in the performance, reception, and historiography of music in European-American and non-Western cultures.