

MUSIC HISTORY (MUHI)

MUHI 201. History of Western Music I. 3 Units.

A survey of Western-European music from the earliest notations to c1800. Counts as a Understanding Global Perspectives course. Prereq: MUTH 102.

MUHI 202. History of Western Music II. 3 Units.

A survey of Western music from c1800 to the present. Prereq: MUHI 201.

MUHI 217. Liturgy, Music, and Art in Medieval and Renaissance Europe. 3 Units.

In Europe of the thirteenth through sixteenth centuries, daily life was infused with the structure of Christian worship. Days of the year were tracked according to the Church calendar and the time of day was told in relation to the numerous daily Church services, in which virtually everything was sung. Many of the architectural wonders of this period were churches and private chapels, and there was an explosion of religious music and art meant to adorn the liturgical celebrations that took place within these spaces. This seminar explores connections between Christian liturgical services (especially the Mass), musical compositions (Gregorian chant, masses, motets, and other choral works), and visual artworks (paintings, sculptures, altarpieces, and illuminated manuscripts) from these centuries, all of which shared a common vocabulary of sacred texts, images, and symbols. In addition to analyzing readings, sound recordings, videos, and images, students will visit the Cleveland Museum of Art, attend musical performances, tour local architectural structures, and observe religious services. Counts as a Communication Intensive course.

MUHI 310. Music Cultures of the World. 3 Units.

This course examines the concept of "world music" multiple ways and recognizes that the very concept has historically been defined in opposition to the dominance of Western Art Music in North American universities and conservatories, the globalized popular world music industry, and in contemporary music pedagogy. While in North America the idea of world music has comprised the music of "them" rather than of "us," it is increasingly evident that whatever world music is, its definition and position have been disrupted in recent years. New forms of media and circulation continue to radically connect disparate people groups and encourage ongoing hybridity of cultural expression. Rather than music of the "other," world music is literally becoming more a shared "music of the connected world." With this in mind, this course will address related questions regarding how we "be" with the plurality of musics in the world; their aesthetics, ethics, strategies, and functions. Counts as a CAS Global & Cultural Diversity course. Counts as a Human Diversity & Commonality course. Counts as a Understanding Global Perspectives course.

MUHI 315. History of Jazz and American Popular Music. 3 Units.

Musical styles and structures of jazz and American popular music; emphasis on music since 1900. Recommended preparation: MUTH 202 or MUHI 302. Offered as AFST 315 and MUHI 315. Counts as a CAS Global & Cultural Diversity course.

MUHI 316. The Lemonade Class: Religion, Race, Sex and Black Music. 3 Units.

Charles Long suggests that black musical forms are creative responses to the particular circumstances of black peoples' presence in the U.S and black notions of the sacred. In April of 2016, Beyoncé released her visual album *Lemonade* two days after the death of Prince. This course is organized around the album's title cuts and links these two artists together in an examination of religion and musical performance as creative response to the racial and gendered conditions of black life. The course investigates how both artists have used music as a platform to explore issues of race, gender, commerce, sexuality, power and divinity. The course also looks at examples from the works of earlier artists who address similar themes such as Ma Rainey, Bessie Smith, Muddy Waters, Billie Holiday, Nina Simone, Little Richard, James Brown, Marvin Gaye, and Aretha Franklin. Offered as AFST 302, ETHS 302, MUHI 316, RLGN 302, RLGN 402, and WGST 302. Counts as a CAS Global & Cultural Diversity course.

MUHI 317. Music, Mind, and Medicine. 3 Units.

This course examines historical and present-day intersections between music and neuroscience. Bringing together histories of medicine, sound studies, critical neuroscience, music psychology, and cognitive science, it invites students to contemplate how music shaped our conception of the brain and nervous system, as well as how auditory cultures were shaped by emerging neuroscientific theory. From the eighteenth century onward, theories of cerebral function borrowed musical instruments as metaphorical proxies: the brain was likened to a harp, a keyboard, a violin, a phonograph, and an orchestra. Sound itself was conceived as an electric medium capable of stimulating or soothing the nerves, inducing trance states, or provoking what Alan Richardson calls the neural sublime. The study of neurological disorders including aphasia helped concretize late-nineteenth-century cortical maps, laying the groundwork for the first scientific work on music cognition. Today, we use music and sound to stimulate long-term memory in individuals with Alzheimers, teach the blind to see via echolocation, and facilitate communication in children with Autism Spectrum Disorder. As we trace these developments across the semester, we contemplate the aesthetic and social aspects of neuroscience and the crucial ways in which auditory and neurological discourses have interfaced. Counts as a SAGES Departmental Seminar course.

MUHI 331. Music of Medieval Europe. 3 Units.

A survey of the principal genres, styles, and aesthetic concepts of European music from the earliest written repertoires to ca.1425. Offered as MUHI 331 and MUHI 431. Prereq: MUHI 201.

MUHI 332. Music of the Renaissance. 3 Units.

A survey of the principal genres, styles, and aesthetic concepts and global influences of European music of the Renaissance, ca. 1425-ca. 1600. Offered as MUHI 332 and MUHI 432. Prereq: MUHI 201.

MUHI 341. Introduction to Historical Performance Practice. 3 Units.

Summary and perspective of the problems and issues associated with the field of historical performance practices. Offered as MUHI 341 and MUHI 441. Prereq: MUHI 301 and MUHI 302.

MUHI 342. Seminar in Historical Performance Practice. 3 Units.

Seminar in a specific instrument and/or vocal area of historical performance practices, such as baroque vocal, instrumental, or keyboard practices. May be repeated because topics vary. Offered as MUHI 342 and MUHI 442. Prereq: MUHI 341 or MUHI 441

MUHI 350. Topics in Music History. 3 Units.

Close study of a theme or aspect of music such as "Music and Gender," "Symphonies of Mahler," and "Wagner's Ring." Offered as MUHI 350 and MUHI 450.

MUHI 390. Undergraduate Seminar in Music History. 3 Units.

An intensive research seminar in music history for music majors. Counts as a Disciplinary Communication course. Counts as a SAGES Departmental Seminar course.

MUHI 395A. Capstone for Music Majors A. 2 Units.

Not required for the music major, but intended for music majors who need a Capstone in music. Course consists of projects varying according to the students' area of study and interests, but each must include a document of appropriate length and scope and must be presented publicly in an appropriate forum. MUHI 395A guides students through the preliminary stages of the project. Counts as a Capstone Project course. Counts as a SAGES Senior Capstone course. Prereq: MUHI 201 and MUHI 202.

MUHI 395B. Capstone for Music Majors B. 1 - 4 Units.

Not required for the music major, but intended for music majors who choose to complete a capstone project in music. Course consists of projects varying according to students' area of study and interests, but each must include a document of appropriate length and scope and must be presented publicly in an appropriate forum. MUHI 395B guides students through completion of the project, including the document and public presentation. Counts as a Capstone Project course. Counts as a SAGES Senior Capstone course. Prereq: Successful completion of MUHI 395A.

MUHI 399. Undergraduate Independent Studies. 1 - 3 Units.

Each student develops a topic of interest to be explored with a faculty member.

MUHI 430. History of Music Pedagogy. 3 Units.

Examines the major shifts in pedagogical thought throughout Western music history and illuminates their effects on and relationships to musical practices and compositional trends.

MUHI 431. Music of Medieval Europe. 3 Units.

A survey of the principal genres, styles, and aesthetic concepts of European music from the earliest written repertoires to ca. 1425. Offered as MUHI 331 and MUHI 431.

MUHI 432. Music of the Renaissance. 3 Units.

A survey of the principal genres, styles, and aesthetic concepts and global influences of European music of the Renaissance, ca. 1425-ca. 1600. Offered as MUHI 332 and MUHI 432.

MUHI 433. Music of the Baroque. 3 Units.

Musical developments from Monteverdi to Bach and Handel.

MUHI 434. Viennese Classicism. 3 Units.

Development of the symphony, concerto, chamber music, and opera in the works of the Mannheim composers, Haydn, Mozart, and Beethoven.

MUHI 435. Nineteenth Century Music. 3 Units.

Romanticism and other 19th century trends in music up to impressionism.

MUHI 436. Twentieth Century Music. 3 Units.

Critical and analytical study of music since 1900. Examination and discussion of stylistic characteristics and aesthetic aims of contemporary composers.

MUHI 441. Introduction to Historical Performance Practice. 3 Units.

Summary and perspective of the problems and issues associated with the field of historical performance practices. Offered as MUHI 341 and MUHI 441.

MUHI 442. Seminar in Historical Performance Practice. 3 Units.

Seminar in a specific instrument and/or vocal area of historical performance practices, such as baroque vocal, instrumental, or keyboard practices. May be repeated because topics vary. Offered as MUHI 342 and MUHI 442. Prereq: MUHI 341 or MUHI 441

MUHI 443. Medieval/Renaissance Notation. 3 Units.

Theory of chant, modal, mensural, and tablature notations. Practice in making literal transcriptions, editing, and preparing scores for performances.

MUHI 450. Topics in Music History. 3 Units.

Close study of a theme or aspect of music such as "Music and Gender," "Symphonies of Mahler," and "Wagner's Ring." Offered as MUHI 350 and MUHI 450.

MUHI 501. Special Reading (M.A. and M.M.). 1 - 18 Units.**MUHI 590. Seminar in Musicology. 3 Units.**

Problems in musical criticism, aesthetics, and analysis, as well as interdisciplinary methodologies.

MUHI 601. Special Readings Ph.D./D.M.A.. 1 - 3 Units.

Independent study

MUHI 610. Research Methods in Music. 3 Units.

Seminar in research methods and techniques, including a historical overview of modern musicology and an introduction to different research methodologies. Significant time will be spent on writing abilities related to writing for scholarly versus general audiences.

MUHI 611. DMA Lecture-Recital and Document Seminar. 3 Units.

This seminar prepares DMA students from CIM to produce either the Lecture-Recital or DMA Document, a crucial degree requirement for which students must demonstrate both scholarly and musical expertise. Over the course of the semester each student will identify a viable topic, develop a bibliography, and write a prospectus. Registered students are expected to attend and participate in every session.

MUHI 612. Analysis for Music Historians. 3 Units.

This seminar will be required of all first-year graduate students in Musicology and Historical Performance Practices. It seeks to develop the analytical skills of music historians, deepening their earlier technical training and teaching them how to approach repertoires (music before 1700, after 1900, popular music) they are unlikely to have studied in depth previously. In contrast to the instruction offered at CIM, this seminar will present a range of ways in which to bridge between the details of a musical composition and the historical context within which it first appeared. The seminar deals with five case studies, one representative of each of the following repertoires: Before 1700 (e.g., Josquin motets, Monteverdi madrigals, Frescobaldi toccatas) 1700-1820 (e.g., Rameau keyboard suites, Beethoven sonatas, Schubert string quartets) 1820-1910 (e.g., Berlioz Symphonie Fantastique, Brahms symphonies, Mahler songs) After 1910 (e.g., Stravinsky Sacre du Printemps, Webern Symphony, Ruth Crawford Seeger String Quartet, Ligeti Etudes) Popular Music (e.g. 12-bar blues, "rhythm changes," "Round Midnights") Of these, most students will have received training only in the analysis of music 1700-1820, and that training will have concentrated strictly on harmony and structure, without engagement with cultural context. Each unit of this seminar will proceed from basic grammatical norms for the repertory in question to formal criticism to cultural interpretation.

MUHI 651. Thesis (M.A. and M.M.). 1 - 6 Units.

(Credit as arranged.)

MUHI 699. Qualifying Exam Practicum. 0 Unit.

This class is meant to guide students as they prepare their bibliographies and works lists (if applicable) for their qualifying exams. We will discuss how best to address the broad topics they have chosen for their exams, and the manner in which they can begin to focus their research to an achievable list, one that they will craft with input from their exam committee. Beginning with the key works in their areas, they will be shown how best to expand the list to include current literature, and how to prioritize what should and should not be on the list.

MUHI 701. Dissertation Ph.D.. 1 - 9 Units.

(Credit as arranged.) Prereq: Predoctoral research consent or advanced to Ph.D. candidacy milestone.

MUHI 710. Dissertation Seminar. 0 Unit.

This class is meant to give students a place to deal with writing their dissertation: discussion, critique, complaints, and questions are all an accepted and expected part of the process. Once during the semester students will provide the group with a chapter (or part of a chapter, or conference paper), which they will read. The group will discuss the work as a group, giving everyone a chance to provide suggestions, corrections, and other forms of critique. Everyone will get a chance to present their own work and will get many chances to read the work of others. Exposure to different topics and writing styles will not only broaden students' approach to their own work, but will also prepare them for the multiplicity of research and writing styles they'll face on the job market and in the academy.

MUHI 751. Recital Document I - D.M.A.. 1 - 3 Units.**MUHI 753. Recital Document III-D.M.A.. 1 - 6 Units.**