MUSIC

Stoeckel Hall, 203.432.2986
http://yalemusic.yale.edu
M.A., M.Phil., Ph.D.

Chair
Ian Quinn

Director of Graduate Studies
Michael Veal (Stoeckel, 203.432.2986, dgs.music@yale.edu)

Professors
Ardis Butterfield, Richard Cohn, Daniel Harrison, Gundula Kreuzer, Richard Lalli (Adjunct), Patrick McCreless, Ian Quinn, Markus Rathey (Adjunct), Gary Tomlinson, Michael Veal

Associate Professors
Robert Holzer (Adjunct), Brian Kane, Anna Zayaruznaya

Assistant Professor
Jessica Peritz

FIELDS OF STUDY
Fields include music history, music theory, and ethnomusicology. (Students interested in degrees in performance, conducting, or composition should apply to the Yale School of Music.)

SPECIAL REQUIREMENTS FOR THE PH.D. DEGREE
Two years of course work, comprising a minimum of fourteen courses. All students must take the proseminars in ethnomusicology, music history, and music theory. In addition, students in the theory program must take both of the history of theory seminars; students in the music history program must take one history of theory seminar; and students in the ethnomusicology program must take at least two but no more than five graduate seminars or non-introductory undergraduate courses in other departments or schools within the University.

In consultation with the director of graduate studies (DGS), history and theory students may elect to take up to two graduate seminars or non-introductory undergraduate courses outside the department. Consult the Music Graduate Student Handbook for further details specific to each program.

A student must receive at least four Honors grades in departmental seminars in order to proceed to the qualifying examination, administered in August following the second year. Reading proficiency in two languages – for historians and theorists, German and usually either French or Italian; for ethnomusicologists, two languages relevant to their research, one of which must be a European language – is demonstrated by examinations (with dictionary access) offered once per term. A style and repertory examination must be taken upon entering in August, and retaken every term until passed before the end of the third year. Third-year students attend a weekly prospectus/dissertation colloquium. Approval of the dissertation prospectus admits a student to candidacy, provided that all other requirements are met. Only students admitted to candidacy can continue into the fourth year of study. Fourth- and fifth-year students attend the dissertation colloquium in the spring terms.

The faculty considers teaching to be essential to the professional preparation of graduate students in Music. Students in Music participate in the Teaching Fellows Program in their third and fourth years.

COMBINED PH.D. PROGRAMS
Music and African American Studies
The Department of Music offers, in conjunction with the Department of African American Studies, a combined Ph.D. degree in Music and African American Studies. For further details, see African American Studies.

Music and Renaissance Studies
The Department of Music offers, in conjunction with the Renaissance Studies Program, a combined Ph.D. in Music and Renaissance Studies. For further details, see Renaissance Studies.

MASTER’S DEGREES

M.Phil. See Degree Requirements under Policies and Regulations.

M.A. (en route to the Ph.D.)
Students enrolled in the Ph.D. program qualify for the M.A. degree upon the successful completion of seven courses, at least six of which are seminars given in the department, along with the passing of the style and repertory examination and an examination in one foreign language. Of the six departmental seminars, at least two grades must be Honors; the remaining five grades must average High Pass.
Terminal Master's Degree Program

The department offers admission to a small number of students in a terminal M.A. program. Applicants must submit scores from the GRE General Test. Candidates must pass seven term courses achieving an average of High Pass and at least one Honors, complete a special project, and pass an examination in one foreign language.

COURSES

MUSI 515b, Schenkerian AnalysisDaniel Harrison
Advanced work in harmony, counterpoint, thoroughbass, structure, and form; Schenkerian analysis of selected compositions from the tonal repertory.

MUSI 589a / EAST 503a / RLST 636a, Popular Music and Christianity in KoreaStaff
How do Korean popular musicians who identify as Christian position themselves in relation to the sonic worlds they inhabit? In what ways do their stylistic choices signal belonging to and/or disavowal of various social formations in the transpacific cultural imaginary? In this interdisciplinary graduate seminar, we interrogate the relationship between Christianity, popular music, and race through examination of case studies drawn primarily from early twenty-first-century Korea. Musical repertoires are analyzed within a framework that highlights transnational U.S.-Korean routes of religious and musical circulation. First, we address key theoretical and thematic foundations for the course. We then listen closely to important strands in Korean “church music,” including Western classical singing, contemporary worship, and gospel. Finally, we focus on connections between Christianity and R&B/soul, ballad, hip-hop, and “K-pop”—genres traditionally defined as “secular.” This survey of Korean popular music provides students the opportunity to consider the roles that “sacred” and “secular” constructs, race and ethnicity, imperialism, commerce, and aesthetics play in power-inflected processes of cultural globalization. Yale College juniors and seniors are welcome.

MUSI 697b, Proseminar: EthnomusicologyMichael Veal
A survey of the major works, topics, issues, and techniques of ethnomusicological research as it has developed over the past century. We consider the position of the field within the broader contexts of society and the academy and provide a bibliographic foundation for further work in the field.

MUSI 698a, Proseminar: Music TheoryDaniel Harrison
A survey of the major works, topics, questions, and techniques of research in the field of music theory as it has developed over the past half-century. We consider the position of the field within the broader contexts of the academy and provide a bibliographic foundation for further work in the field.

MUSI 812a or b, Directed Studies: EthnomusicologyStaff
By arrangement with faculty.

MUSI 814a or b, Directed Studies: History of MusicStaff
By arrangement with faculty.

MUSI 833a / AFAM 803a / AFST 828a / AMST 831a, Musical AfrofuturismsMichael Veal
A survey of the Afrofuturist theme as it has been articulated in African American music of the post-World War II era, with additional references to its concurrent manifestations in film, literature, and visual arts. The introductory meetings lay historical, political, technological, and cultural foundations, before proceeding with a series of work-based (i.e., album-based) case studies for the remainder of the term.

MUSI 903a, The VoiceBrian Kane
The seminar is intended as a general introduction to the emerging field of voice studies. Students develop an overview of the field and acquire familiarity with the central topics, problems, and thinkers about the voice, both historical and contemporary. In addition to weekly readings, writing assignments, and presentations, students are involved in the selection of topics and texts, depending on their interests. Special emphasis is placed on the interaction of voice studies with music, philosophy, and media studies.

MUSI 914a or b, Directed Studies: Theory of MusicStaff
By arrangement with faculty.

MUSI 952a, Musical MeterRichard Cohn
Describing and representing musical meters and their relations; interpreting metric syntaxes in terms of musical “form.” Nineteenth-century central-European concert music (Beethoven, Schumann, Brahms, Dvořák); West African drumming; American minimalism, jazz, and EDM; if sufficient time, musics of south Asia and/or southeastern Europe.

MUSI 998a, Prospectus WorkshopJessica Peritz
MUSI 999b, Dissertation ColloquiumJessica Peritz