MUSIC

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

Chair
Ian Quinn

Director of Graduate Studies
Brian Kane (Stoeckel, 203.432.2986, dgs.music@yale.edu)

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

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

Assistant Professor Jessica Peritz, Lindsay Wright

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 Early Modern Studies

The Department of Music offers, in conjunction with the Early Modern Studies Program, a combined Ph.D. in Music and Early Modern Studies. For further details, see Early Modern 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. 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 516a, Advanced Studies in Musical Meter Richard Cohn
Presents an Analytical Model of Musical Meter and applies it to historical European repertories, with a focus (not exclusive) on Bach and Handel. We read and apply core writings from recent analytical literature, historical writings on musical time, and contemporary research in music perception and neuroscience.

MUSI 546a, Histories of Music Notation Anna Zayaruznaya
Systems of music notation are intimately linked with the histories of musical composition and performance. This course combines a study of musical paleography (i.e., how music is written down) with consideration of the historical and intellectual currents that shaped, and were shaped by, systems of music writing. Among the systems surveyed are the neumes used to preserve early plainchant, the increasingly specific rhythmic notations that recorded Western polyphony from the thirteenth century onward, and the notational puzzles and games of the fourteenth and fifteenth centuries. Final papers may focus on medieval or later music notations.
MUSI 611a, Music, Ability, Disability  Lindsay Wright
From its inception as a discipline, musicology might be summarized as the study of an expanding set of objects: works, composers, scores, traditions, instruments, events, recordings, sounds, etc. While a growing literature has argued that musicking is better approached as a process, our shared disciplinary language and methodologies still generally treat music as a thing. This course considers the possibilities of taking music seriously as an assemblage of human actions and abilities. Given the robust literature on music and disability, in other words, what might it mean to conceive of music and ability as a conceptual frame and field of study? What arrays of abilities are required to compose, to improvise, to perform, to listen, to study music? How are these abilities variously acquired? Which abilities are valued more than others, and why? We read work from a range of disciplines, including psychology, conceptual history, education, critical race theory, disability studies, childhood studies, as well as music history, theory, and ethnomusicology. We inspect the notions of musical talent, genius, prodigies, and virtuosos; we survey the literature on music and disability and consider its broader disciplinary interventions; we critically examine how dominant discourses about musical ability have perpetuated inequities along lines of culture, race, class, gender, sexuality, and other categories of identity. Class members are encouraged to apply these questions and materials to their specific areas of interest in their final projects.

MUSI 698a, Proseminar: Music Theory  Daniel 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, Directed Studies: Ethnomusicology  Staff
By arrangement with faculty.

MUSI 814a, Directed Studies: History of Music  Staff
By arrangement with faculty.

MUSI 914a, Directed Studies: Theory of Music  Staff
By arrangement with faculty.

MUSI 938a / FILM 799a, Sound Studies  Brian Kane
Sound studies is an interdisciplinary field, situated at the intersection of science and technology studies, film, music, media, anthropology, and cultural studies. Scholars in sound studies analyze both the technologies and cultural techniques involved in the production, reception, and meaning of sound and listening. This seminar is intended as a broad introduction to sound studies. We read major texts and theorists in the field and investigate some of the central topics of concern, such as soundscape (contemporary and historical), acoustic ecology, listening (from philosophical, sociological, and cultural perspectives), electronic music and noise, sound art, histories of audio technologies, and cultural techniques of sound production and reception. Substantial weekly readings and a final research project are required.

MUSI 998a, Prospectus Workshop  Jessica Peritz