MUSIC

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

Chair
Ian Quinn

Director of Graduate Studies
Daniel Harrison (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, 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 prosemirars 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 559b, Opera and Representation  Gundula Kreuzer
Throughout the long nineteenth century, opera was the most expensive, lavish, and politically implicated multimedia spectacle, with both its production and the act of opera-going offering prime opportunities to negotiate personal and collective identities. By looking at all of opera's complex media—libretti, music, voice types, design, stage technology, architecture, etc.—this seminar addresses various operatic forms and techniques of representation related to such issues as gender, sexuality, class, race, nationalism, (dis)ability, the rise of the masses as a political agent, and the operatic genre itself as a vehicle of colonialism. Following some introductory readings, the course focuses each week on one topic and opera (or select scenes), including works by Rossini, Weber, Meyerbeer, Verdi, Wagner, Puccini, Smyth, and Gershwin, as well as their representation on today's stages. We may contrast these modes of representation with a few contemporary works. A visit to the Metropolitan Opera or other performance is anticipated (if possible). Knowledge of Western musical notation is suggested.

MUSI 578a, African Counterpoint  Michael Veal
This course explores the various compositional techniques used in traditional and contemporary music across sub-Saharan Africa and the African diaspora, with an emphasis on the qualities of counterpoint, groove, polyrhythm, and texture. Seminar meetings are devoted to discussion of assigned readings, analysis of assigned listenings, student presentations, and, when possible, performance of assigned transcriptions. In the introductory unit, we examine the idea of "counterpoint" critically and cross-culturally in order to provide cultural, historical, and political context to the various sonic practices examined during the term. There are no course prerequisites, but the ability to read music and critical texts is fundamental.

MUSI 699a, Proseminar: Musicology  Gary Tomlinson
A historiographical survey of major topics, issues, and techniques of musicological research. We consider the position of musicology in the broader context of historical thought and provide a conceptual foundation for further work in the field.

MUSI 812a or b, Directed Studies: Ethnomusicology  Staff

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

MUSI 901a, Music Analysis after Schenker  Daniel Harrison
This seminar reexamines techniques of harmonic-contrapuntal analysis first proposed by Heinrich Schenker (1868–1935) and traces them to their sources in historical music theory and pedagogy. In addition, various derivative practices that explicitly addressed limitations in Schenker’s aesthetics are appraised (Felix Salzer, et al.), as are the more strenuous critiques (and suggestions for improvement) of his system-concept (Matthew Brown) and graphical consistency (Steve Larson). All inform a reengineered technique of music analysis.

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

MUSI 998a, Prospectus Workshop  Anna Zayaruznaya

MUSI 999b, Dissertation Colloquium  Anna Zayaruznaya