These are only seminar offerings. For full course offerings, visit One.ou.edu or ClassNav.ou.edu

MUSICOLOGY SEMINAR COURSE OFFERINGS – SUMMER 2027

MUSC 5970-100 ***Music Education Before 1800***
Dr. Paul Feller-Simmons
May 24–June 17
M–F 10:30pm-12:45pm
CMC 131

How did musicians learn to sing, play, improvise, and compose before modern conservatories? This graduate seminar examines how music was taught and learned from the Middle Ages through the eighteenth century, focusing on European traditions. We consider how musicians acquired practical skills, learned to read and remember music, and prepared for professional work in courts, churches, schools, households, and specialized institutions such as the Venetian *ospedali* and Neapolitan conservatories. Using historical instructions, firsthand accounts, and musical examples, students will study and try out techniques including medieval solmization and the Guidonian hand, chant memorization, improvised counterpoint, instrumental ornamentation, and eighteenth-century exercises in composition and improvisation. Through discussion and hands-on activities, students will examine how musical training differed across institutions and social groups, what historical teaching methods reveal about musical knowledge and professional expectations, and how they might inform musical practice and teaching today.

MUSIC THEORY SEMINAR COURSE OFFERINGS – SUMMER 2027

MUTH 5970-200 ***Pitch Structures From Tetrachord to Tonnetz***
Prof. hallie voulgaris
June 21–July 16
M–F 10:30pm-12:45pm
CMC 131

While the modern student of (tonal) music theory may be primarily familiar with an approach to pitch based on heptatonic keys and their functional triads, this model is fairly young within the history of Western music theory. Music theorists and performers in different historical and musical contexts have understood and organized musical pitches and their relationships in a wide range of ways. In addition to the influential triadic model often associated with Jean-Philippe Rameau (d. 1764), historical theorists have derived robust pitch systems based on non-chord building blocks such as numerical ratios, melodic patterns, and small scalar segments. In this course, students will explore a range of influential pitch structures from the pre-tonal and tonal history of Western music theory including the tetrachordal system of ancient Greece, the hexachordal system of medieval Europe that it inspired, medieval chant modes, emerging tonal harmonic theory via thinkers such as Rameau, and the resulting proliferation of theories on triadic relations including the 19th-century reception of Leonhard Euler's *tonnetz.* Students will develop an understanding of the basic theoretical frameworks of these pitch structures, as well as the historical and intellectual factors that created them. Each unit within the course will consist of primary and secondary source readings, analytical activities to explore the implications of each system, and a short written assignment.

SPECIAL COURSE OFFERINGS – SPRING 2027

MUS 6970-001 ***Doctoral Seminar***
Dr. Anthony Stoops
F 12:00pm-12:50pm

CMC 242
1 credit – can count toward elective hours for doctoral students

Topics in this class will vary and be molded to fit the needs of students pursuing a terminal degree in music—particularly those in their first semester: getting started in doctoral school, work/school–life balance, engaging in scholarship/research in your field, building a community among your peers, faculty mentoring, finding your place in the School of Music, and more!

Doctoral Seminar can be counted as an elective in music for 1 credit hour, meeting 1 hour per week on Fridays at 12:00pm. The course will be led by our Professor of Bass, Dr. Anthony Stoops, who is an active performer, experienced pedagogue, and esteemed member of the OU School of Music faculty and Graduate Studies Committee.

MUSICOLOGY SEMINAR COURSE OFFERINGS – SPRING 2027

MUSC 5970-001 ***Modern(ist) Opera***
Dr. Elaine Fitz Gibbon
T/R 9:00-10:15am

What makes opera modern? Or modernist? And why did Pierre Boulez propose blowing up all Europe's opera houses? In this research seminar, we'll explore the history of opera over the course of the twentieth, and into the twenty-first, centuries. While discussing the fraught relationship between opera and modernism, we'll consider the significance of convention and tradition to the art form's history and current practice. And as we question why opera has been declared moribund, dead, or obsolete throughout the entirety of the past century, we'll observe how composers, despite this refrain, have been pulled back to the genre repeatedly, only to create some of the most compelling art of the modern era. Over the course of the semester, we'll explore a vast repertoire of modernist opera and read contemporary musicological perspectives on those works and their worlds. Drawing on historical sources and contemporary scholarship, students will develop an original research project of their choosing.

MUSC 5970-002 ***Visible Musics***
Dr. Elaine Fitz Gibbon
T/R 12:00-1:15pm
CMC 242

What is music? What are its materials? Where does it begin and end? Where does it happen? And who makes it? In this seminar, we'll explore music at its borders with other art forms, including sound, dance, theater, film, sculpture, the museum, and the archive. Asking questions of medium, audience, and authorship, we'll study how music's boundaries have been navigated—and at times dissolved—by a variety of groups and individuals from the late nineteenth century until today. In the process, we will read scholarship at the intersection of these fields and their respective media, visit the Fred Jones Jr. Art Museum and engage with contemporary practitioners working in and between art forms, including faculty members here at OU in the College of Fine Arts. Through these conversations and intensive reading, viewing, and listening, we will construct a theoretical toolkit for thinking and writing critically about music and visual arts at their respective boundaries.

MUSC 5970-003 ***Music and Jewishness***
Dr. Paul Feller-Simmons
T 5:00pm–7:40pm
CMC 242

What makes music "Jewish," and who gets to decide? This research seminar considers music and sound as integral dimensions of Jewish social and cultural history, examining how acoustic practices have shaped religious life, communal belonging, cultural identities, and relationships with surrounding societies. Topics include diaspora, professional musicianship, Jewish-non-Jewish encounters, and the ways Jewish musical practices have been represented, regulated, and

understood across different historical contexts. Drawing on musical, textual, visual, and institutional sources, students will develop an original research project. This course is academic and nonsectarian. Students of any or no faith are welcome to enroll, and grades will be determined based on the quality of evidence and argument(s) presented—never on a student's individual beliefs or conclusions.

MUSC 5970-004 ***Music, Magic, and Science***
Dr. Paul Feller-Simmons
W 5:00pm–7:40pm
CMC 242

This research seminar examines the intersections of music with natural philosophy, medicine, mathematics, magic, and emerging experimental science. While particular attention will be given to European contexts between approximately 1450 and 1750, the seminar welcomes comparative perspectives and research extending beyond these geographical and chronological boundaries. Topics range from cosmic harmony and musical healing to experimental acoustics and mechanical instruments, with an emphasis on how historical societies understood music's effects on bodies and the natural and supernatural worlds. Drawing on primary sources and historical scholarship, students will develop an original research project related to their own interests.

MUSC 5970-005 ***Digital Humanities and Musicology***
Dr. Zoe Sherinian
T 5:00–7:40pm
CMC 020L (Library Conference Room)

This graduate musicology course (also open to seniors with permission of the instructor) explores how digital tools and platforms are being used to reimagine ways music scholars collect, construct and share knowledge. This includes methods of field collaboration, interpretation, analysis, collecting material culture, conducting oral history, interpreting iconography, and archiving. We will study strategies, best practices, and potential tools that have allowed scholars in various music subdisciplines to imagine, visualize, and realize digital projects. Students will engage with digital humanities final products (including film, archives, music maps, VR/AR products, published works, and pedagogy) processes of building projects, teaching materials and methods, grant resources to conduct this work, readings, and dialogue with scholars who are doing this work. The questions we engage include the following: What are the capacities and creative possibilities that are unleashed when we think beyond the limits of print or "writing as a privileged mode of expression of academic ethnographic practices" (Hsu 2013), and how do we begin such processes? What is distinct or particular about ethnomusicological, historical, and analytical approaches to digital humanities? How can digital tools help bring us closer to a sensorial, phenomenological experience of people, sounds, and places as well as greater flexibility in modeling vernacular epistemologies of the worlds in which we work (Fraser *et al*. 2021)? How can we engage with communities more directly to share horizontal knowledge production processes and sustainability through the digital humanities? How can digital humanities help us better analyze, interpret and transmit historical knowledge? Students will complete a digital humanities project or prototype over the semester. Evaluation will include this final project as well as reviews of readings, films, and websites.

MUSIC THEORY SEMINAR COURSE OFFERINGS – SPRING 2027

MUTH 5970-001 Readings in Recent Music Theory
Dr. Jeff Swinkin
T/R 9:00-10:15am
CMC 032

This seminar will give students a bird's-eye view of the entire field of (tonal) music theory. We will read an article or book chapter—all published within the past decade—on each of the following topics: chromaticism, cognition/perception, disability studies/embodiment, form, gender/queer theory, hermeneutics, history of theory, metatheory, motive/variation, pedagogy/public music theory, performance-and-analysis, popular music, rhythm and meter, schemata, Schenkerian theory, secondary parameters (texture, timbre, gesture, contour), *topoi*, and transformational theory. Each student will run part of a class session (leading discussion, presenting examples,

etc.) and will write a paper on a topic of their choosing. The learning outcomes are as follows: by the end of this course, students will have learned (1) how to read scholarly essays with focus and purpose, and with a critical eye; (2) how to apply abstract ideas to the concrete activities of teaching, performing, and analyzing; (3) how to write an essay that has (a) a cohesive argument (thesis-driven and example-supported), (b) a linear flow, (c) strategically-deployed examples and figures, (d) polished, lucid, and colorful prose.

MUTH 5970-002 ***Analyzing Popular Music***
Prof. hallie voulgaris
T 5:00-7:40pm
CMC 131

Current popular music genres display a wide range of sonic norms and important musical features that require specific analytical tools and techniques, usually ones that are outside of the classical theory students are likely more familiar with. In this course, students will develop a flexible skillset for analyzing 20th- and 21st- century American popular music (and other related popular styles). In addition to studying musical features like harmony, melody, rhythm, meter, text, instrumentation, timbre, and form in a range of contexts, students will read about genre and subculture formation to properly contextualize their analyses. This will include discussion of the sonic expression of social positionalities including race, gender, and class, as well as the influence of political landscapes, developing technologies, and the changing music industry. Along the way, the course will introduce students to the musical features of some of the major popular genres of the last century, touching on tin pan alley, blues forms, the influence of jazz, various types of rock 'n roll, the emergence of electronic dance music, rap, and the current wide range of fusion/hybrid subgenres.

SPECIAL SEMINAR COURSE OFFERINGS – FALL 2026

MUED 5970-002 ***Composing for Student Pianists***
Dr. JP Murphy
W 1:30-3:20pm
CMC 009

This seminar focuses on the creation of educational piano literature for developing pianists, with emphasis on the elementary and intermediate levels. Students will examine technical and musical concepts appropriate to varying stages of proficiency and apply this understanding through guided composition projects. The course includes a survey and analysis of selected works by leading composers of educational piano literature. Students will also be introduced to notation software and develop proficiency in music engraving.

MULI 5970-001 ***Pianist as Interpreter***
Dr. Igor Lipinski
T/R 9:00-10:15am
CMC 009

How does a pianist transform a written score into a living performance? Beginning in the mid-19th century, with figures such as Clara Schumann and Ignacy Jan Paderewski, pianists gradually moved away from the tradition of composer-performers toward the modern role of the pianist-interpreter. This seminar examines that historical shift through scholarly readings and listening assignments while exploring what it means to create a meaningful musical interpretation in performance. Students will engage with these ideas through the study, analysis, and performance of their own repertoire as part of the course. Guest lecturers from across the performing arts will discuss the challenges and opportunities of interpretation in their respective fields. As a case study in pianistic interpretation, the class will survey complete works by the enigmatic Czech composer Leoš Janáček (1854–1928), including 1.X.1905, On an Overgrown Path, and In the Mists.

MUSICOLOGY SEMINAR COURSE OFFERINGS – FALL 2026

MUSC 5970-001 ***Music and Language***

Dr. Max Yamane
T 5:00-7:40pm
CMC 242

Is music a “universal language”? How does music and language communicate? How is music and language practiced in different cultures? This graduate-level seminar explores the intersection of music and language in a variety of cultural contexts. After reading a selection of foundational literature in ethnomusicology and linguistic anthropology, we will delve into themes including (but not limited to) prosody, poetics, semiotics, language about music, lyrics, voice and identity, language revitalization and music, intertextuality, and the speech-song continuum. Most readings will be in the form of articles and book chapters in addition to two ethnographic monographs (*Songs of Seoul: An Ethnography of Voice* and *Voicing in Christian South Korea* by Nicholas Harkness and *Voices of Play: Miskitu Children's Speech and Song on the Atlantic Coast of Nicaragua* by Amanda Minks). We will also examine other sources such as music recordings, podcasts, blog posts, and online commentaries. Grades will be based on class participation, short weekly reflexive assignments, and a final research paper or creative activity project relevant to course themes. Through this course, students will develop understandings of how ideas about music and language shape ideologies, practices, and relationships within and across cultures.

MUSIC THEORY SEMINAR COURSE OFFERINGS – FALL 2026

MUTH 5970-001 ***Music-Analytical Methods***
Dr. Jeff Swinkin
T/R 12:00-1:15pm
CMC 020L

This course will survey various methods with which to analyze tonal music. Each method will be introduced with a reading and then will be applied to pieces. Methods will variously address rhythm and meter, harmony and counterpoint, form and formal functions, topics and schemas, and several others.

MUTH 5970-002 ***Analyzing Musical Meter***
Dr. Matt Schullman
T/R 9:00-10:15am
CMC 109

This course will develop your understanding of (isochronous) musical meter and equip you with tools for its analysis. Along the way, you will read several academic publications (most of which are by Richard Cohn); analyze a good deal of music; and complete multiple graded assignments. Throughout, tonal music from the nineteenth century will be focal, and the music of Brahms, Schumann, and Beethoven will play a central role, though others’ works will occasionally be included.

**Prerequisites: There are no prerequisites for participation in this class; that said, basic harmonic-analysis skills will be assumed in the class's operation.

MUSICOLOGY SEMINAR COURSE OFFERINGS – SUMMER 2026

MUSC 5970-200 ***Examining Electroacoustic Musc***
Dr. Danielle Harrington
Summer Session 1, 6/15-7/10
MTWRF 10:30am-12:45pm, CMC 131

What is electroacoustic music, and how did twentieth-century technology and experimental practice creatively challenge classical traditions? This seminar invites students to explore electroacoustic music from its origins in the musique concrète and elektronische Musik movements of the mid-twentieth century to its integration in twenty-first century practices. Through the lens of sound studies, we will examine how composers embrace technology to manipulate, generate, and process sound. Using case studies, we will situate the music within its technological context by considering innovations in instruments, studios, and performance spaces. We will also analyze compositional techniques such as splicing and looping as well as the emphasis on texture and spectral timbre over melody, harmony, and form. Questions of liveness and mediation will remain central to our inquiries.

MUSIC THEORY SEMINAR COURSE OFFERINGS – SUMMER 2026

MUTH 5970-300 ***Adventures in Romantic Form***
Dr. Jeff Swinkin
Summer Session 2, 7/13-8/7
MTWRF 8:00-10:15am, CMC 131

This seminar will seek out both commonalities and differences between Classical and Romantic formal strategies. We will cover Romantic specimens of the following forms: sentence, binary, variation, concerto, and sonata. We will also attend to formal amalgams, such as the use of variation in Lieder and sonatas. Our repertoire will be drawn from Hensel, Lang, Liszt, Mendelssohn, Schoenberg, Schubert, and Schumann (both Clara and Robert). Students will write an analytical essay on a form/piece of their choosing.

SPECIAL SEMINAR COURSE OFFERINGS – SPRING 2026

MUSC 5970-001 ***DIY Recording***
Dr. Christina Giacona
R 1:00-2:50pm
CMC 006D

This hands-on course introduces students to the fundamentals of home recording. Learn how to capture high-quality sound using accessible, affordable tools—no professional studio required. Students will explore microphone types and placement, signal flow, gain structure, and basic editing and mixing techniques. Whether you're a classical performer wanting to record audition materials, a composer creating demos, or a non-major interested in producing your own music or podcast, this course provides the practical skills to bring your sound ideas to life with confidence and creativity

MUSICOLOGY SEMINAR COURSE OFFERINGS – SPRING 2026

MUSC 5970-001 ***An Introduction to Historical Performance Practices***
Dr. Nathan Dougherty
T/R 3:00-4:15pm
CMC 015

Have we always interpreted the Western classical music that we perform, listen to, and teach in the same way? How did musicians of the past disseminate ideas about interpretation? Can those ideas inspire the way we perform now? Should we even strive for a sense of historical "authenticity" in performance? With these questions in mind, this course draws upon primary and secondary sources, historical recordings, and practical musical experimentation and performance to introduce a broad range of historical performance issues and practices from the Middle Ages through the long nineteenth century. It explores the current (often messy and contested) scholarly field of performance studies and probes the manner in which various modern performers and ensembles interact with, and contribute to, new research. Taking the popular maxim "the notation is not the music" as a starting point, the ultimate aim of this course is to expand our interpretive options and foster our own artistic agency as performers and pedagogues.

MUSC 5970-002 ***Doing Musicology***
Dr. Paul Feller-Simmons
T/R 9:00-10:15am
CMC 131

This seminar invites students to examine the roots and reimaginings of modern music studies. We follow the discipline from its nineteenth-century origins through the twentieth century's hermeneutic turns to the plural, transdisciplinary present. Along the way, students confront the canonical texts and the critiques that reshaped them: positivism and its discontents, the linguistic and cultural turns, the rise of sound studies and digital technologies, and the blurring of disciplinary boundaries. Each week combines close reading, debate, and methodological application. Participants will learn to identify research paradigms, critique analytical and historical models, and apply musicological and theoretical tools to their own research. The course blends historiography with practice to reveal how musicology continuously reinvents its tools and assumptions.

MUSC 5970-003 ***Hearing the Global Baroque***
Dr. Paul Feller-Simmons
T/R 12:00-1:15pm
CMC 242

What did the Baroque sound and look like in Mexico City, Cuzco, Manila, or Beijing? This seminar frames the Baroque as a global condition of sound, multisensory spectacle, and exchange, spanning approximately 1600 to 1800. We trace how religious, diplomatic, colonial, and mercantile networks disseminated Western music across the Americas, Africa, and Asia, and how local communities reshaped it through their own creative practices. Through engagement with scores, manuscripts, treatises, travel accounts, and recent scholarship, we examine the translation and circulation of instruments, repertories, values, and ideas across oceans and cultures. Participants will gain an understanding of the Baroque as a global aesthetic and as a framework for negotiating and performing identity, belief, and power.

MUSC 5970-005 ***Musical Stories: Educative Tool***
Dr. Pedro Lopez de la Osa
R 5:00-7:40pm
CMC 006A

What exactly is a "Musical Story," and how does it function as a distinct musical form? How have these narrative works been developed for both the concert hall and the classroom? What compositional and visual elements define this unique, interdisciplinary genre? This seminar addresses these questions by exploring the origins and integrative nature of musical stories, a repertoire that fundamentally links educational goals with literature, music, and visual art. We will investigate the various compositional approaches and visual devices—from illustration to animation and film—that characterize these works. The course is structured around both musicological discussion and hands-on studio sessions, with the ultimate aim of empowering students to create their own musical story. Through this practical, collaborative final project, participants will not only answer core questions about the genre but also build their artistic portfolio and develop a distinct interpretive or compositional voice.

MUSIC THEORY SEMINAR COURSE OFFERINGS – SPRING 2026

MUTH 5970-001 ***Histories of Western Musical Notation***
Prof. Hallie Voulgaris
M 5:00 – 7:40pm
CMC 014

As 21st-century musicians, it is often easy for us to take staff notation in its current form as a given. It serves as a seemingly neutral tool for composition and performance. But where did it come from? What musical and cultural factors shaped its evolution? Finally, how can we read and study music that was written down in the many different notational

systems that emerged along the way? This course will serve as a broad history of musical notations in Europe, beginning with neumatic chant notations in the 9th century and ending with early printed sources from the 16th century. Students will develop practical skills for reading and singing from a range of early notations, as well as for making critical editions from early sources. Along the way we will discuss relevant music-theoretical treatises, performance practices, and our own roles as modern scholars and performers.

MUTH 5970-002 ***Public Music Theory***
Dr. Vivian Luong
T/R 9:00 – 10:15am
CMC 032

A term that has become increasingly popular in the past decade, "public music theory" is a growing field that aims to make music theory accessible and engaging for the general public. Examples of public music theory include program notes, op-eds for news organizations, and blog posts as well as podcasts and YouTube channels. In this course, we will explore both the practical and philosophical sides of making and consuming public music theory. On the practical side, students will engage with and create their own kinds of public music theory. On the philosophical side, we will engage with the ethics of this growing field: What counts as public music theory? How does the move toward public music theory decenter who counts as a "music theorist"? What are the effects of including public music theory in the theory classroom? This course will consist of weekly class discussions, peer-discussion leading, short assignments, and a substantial final project that entails creating a podcast episode/YouTube video and a reflection essay on the process.

MUSIC THEORY SEMINAR COURSE OFFERINGS – FALL 2025

MUTH 5970-001 ***Performance & Analysis***
Dr. Jeff Swinkin
W 5:00 – 7:40pm
CMC 109

In this course, we will analyze various common-practice works using myriad methodologies: motivic, formal, rhythmic, melodic, topical, and others. We will consider the interpretive ramifications of each analysis for performance. Our approach will be broad, not only in using the variety of analytical approaches just mentioned, but also in discussing issues of style, performance practice, and aesthetics. Our aim is to translate analytical insights into insights regarding musical meaning—emotional and narrative—and then to discern how such meaning can be conveyed in performance. Repertoire will revolve around what students are working on, and in fact their applied teachers will be invited to co-teach with me.

MUTH 5970-002 ***Analyzing Musical Meter***
Dr. Matthew Schullman
T/R 3:00 – 4:15pm
CMC 131

This course will develop your understanding of (isochronous) musical meter and equip you with tools for its analysis. Along the way, you will read several academic publications (most of which are by Richard Cohn); analyze a good deal of music; and complete multiple graded assignments. Throughout, tonal music from the nineteenth century will be focal, and the music of Brahms, Schumann, and Beethoven will play a central role, though others' works will occasionally be included.

**Prerequisites: There are no prerequisites for participation in this class; that said, basic harmonic-analysis skills will be assumed in the class's operation.

MUTH 5970-003 ***Philosophy of Interpretation***
Dr. Jeff Swinkin

T/R 12:00 – 1:15pm
CMC 131

Each student will run one class discussion and write a substantial essay on a topic of their choice.

Some questions this seminar will address are:
1. What are the types of interpretation? What are commonalities and differences between scholarly and performative interpretation?
2. What do interpreters do, exactly, in relation to a text or score?
3. To what extent are authors' intentions integral to the meaning of a work?
4. How might the interpreter bridge the gap between past and present? Is there such a thing as playing in a fully 'authentic' way?
5. How many correct or cogent interpretations of a work are there? Can incommensurate interpretations be equally correct or valid?
6. Are works singular and stable despite the plurality of ways in which they're interpreted? Or, do different, opposing interpretations basically engender different works?

MUSICOLOGY SEMINAR COURSE OFFERINGS – FALL 2025

MUSC 5970-001 ***19th Century Concert Life***
Dr. Sanna Pederson
T/R 10:30 – 11:45am
CMC 131

This seminar uses my research project "Music in Berlin, 1870-1910: An Empire for Absolute Music" to demonstrate ways the "digital humanities" can rewrite music history with information made accessible through digitized resources, such as concert programs, magazines, pictures and photographs, historical audio, reference works, and even telephone books. The main writing assignments are divided into four reports corresponding to the four units of the semester: 1. institutions, 2. musicians. 3. genres, 4. technology. These will be presented in class and subjected to peer review. The reports are similar in content to Wikipedia articles, and there is also an assignment of contributing to Wikipedia itself.

MUSC 5970-002 ***Music and Social Movements***
Dr. Max Yamane
M 5:00 – 7:40pm
CMC 131

This course explores the role that music and sound plays in social movements, from those of a socially progressive nature to radical right-wing and extremist movements. We will cover several social movements in the U.S., including the Civil Rights Movement, Standing Rock and #NoDakotaAccessPipeline, Black Lives Matter, as well as throughout the world, including Japanese protests after the Fukushima meltdown, sonic cultures of the Al-Qa'Ida regime, and the Pan-Latin American Communist movement. By examining how music and sound is employed to promote political messages in a wide variety of contexts, students will gain a more nuanced understanding of the possibilities and limitations that music making offers social movements in terms of furthering their immediate objectives and broader goals.

MUSC 5970 ***Music and Gender***
Dr. Zoe Sherinian
T 5:00 – 7:40pm
CMC 242

This course examines the role of gender, the body, and sexuality as signifiers in music's organization, sound, and cultural meaning. We will ground gender theory, feminism, queer theory, phenomenology, and the study of women, men, and intersexed people in a variety of cross-cultural case studies that include popular, classical and folk music styles from many different cultures. Topics to be studied include the following: How gender is constructed, deconstructed, subverted, and

changed over time through musical performance, composition, and expression; the body and material instruments as musically gendered; Women's music cultures; Queer theory and queering in musicology; sexuality and music, and gender's integrated and intersectional relationship with race, ethnicity, class and religion. Our study will go beyond written texts to include analysis of recordings, videos, opera, and film.

Student Learning Objectives

1. Students will gain a strong understanding of the tools and concepts of gender/sex/sexuality analysis and theory through aesthetics.
2. Students will understand differences in the gendered and sexed understanding music in different cultural contexts.
3. Students will learn how to read and analyze a text through writing and orally for its basic argument/thesis and how it is supported by aesthetic evidence.
4. Students will learn how to apply feminist, gender, and queer theory concepts to analyze an opera or film.
5. Students will conduct original research or original analysis of secondary research for a final paper.

MUSICOLOGY SEMINAR COURSE OFFERINGS – SUMMER 2025

MUSC 5970-200 ***Music of Rodgers & Hammerstein***
Dr. Jake Johnson
Summer Session 1, 6/9-7/3
MTWRF 8:00-10:15am, CMC 131

This seminar explores the creative collaborations and ongoing influence of Richard Rodgers and Oscar Hammerstein II. Students in this class will become familiar with several Rodgers and Hammerstein musicals and develop skills in analyzing their music and, from a number of scholarly perspectives, critically engaging their reception histories and legacy in American culture.

MUSIC THEORY SEMINAR COURSE OFFERINGS – SUMMER 2025

MUTH 5970-300 ***Musical Contours***
Dr. Matthew Schullman
Summer Session 2, 7/7-8/1
MTWRF 8:00-10:15am, CMC 131

Through circulated readings (none require purchasing), exercises, assignments, and in-class discussion, this class will expose you to discourse and analytic tools related to the study of musical contour. Western art music of the twentieth century will be central to this course, but music outside of this repertoire will also occasionally be considered.

**Prerequisites: There are no prerequisites for participation in this class; that said, at least one of the articles that we will read assumes some familiarity with set-class analysis, and a working knowledge of set-class analysis, more generally, is apt to be of benefit (but, again, it is not required).

SPECIAL COURSE OFFERINGS – SPRING 2025

MULI 5970-003 ***Evolution of the Piano Recital***
Dr. Igor Lipinski
T/R 12:00 – 1:15pm
CMC 009

In this class, we will trace back the evolution of the solo piano recital starting with Franz Liszt's Monologues Pianistiques in Rome in 1839, examine the repertoire written for the new performance genre, and through creative class projects, consider questions about the relevance and the future of the piano recital in the age of new media.

MUED 5970-001 ***Wellness for Musicians***
Dr. Melissa Baughman
R 5:00-6:50pm
CMC 032

Students in this course will

- Explore tangible ways to achieve wellness as performers and teachers
- Participate in meaningful wellness activities
- Learn from engaging expert lecturers
- Cultivate their personal wellness goals and habits for lifelong careers in music

MUSIC THEORY SEMINAR COURSE OFFERINGS – SPRING 2025

MUTH 5970-001 ***Theories in Music Therapy***
Dr. Stephen Lett
M 5:00 – 7:40pm
CMC 014

In this seminar we will explore the theories of music that animate various forms of music therapy. Our primary topics will include influential therapies/theories developed and practiced by professional music therapists in North America and Europe over the past century including, among others, Nordoff-Robbins Music Therapy, the Bonny Method of Guided Imagery and Music, Analytical Music Therapy, Neurologic Music Therapy, and Community Music Therapy. Our goal is to gain an understanding of how these theories of music articulate particular philosophical investments not only about music and health, but also the nature of reality and how to build a better world. The course will consist of weekly readings, conversations about those readings, and a final research project developed in consultation with the instructor.

MUTH 5970-002 ***Theorizing Musical Bodies***
Dr. Vivian Luong
T/R 9:00 – 10:15am
CMC 006A

This course introduces key philosophical and methodological issues that arise from studying musical bodies. We will consider how different conceptualizations of the body impact research on performers' bodies, listeners' bodies, and the sonorous body of "the music itself." Readings will engage with a wide range of areas in music studies—from research from performance studies to feminist music studies, Indigenous sound studies, and music cognition. Similarly, this class will draw on music-making that takes place in a variety of spaces, such as the traditional concert hall, places of worship, and the home, to examine the contexts in which musical bodies come together. By engaging with these perspectives and contexts, students will become familiar with different modes of theorizing and analyzing with bodies. In doing so, we will also consider the broader ethical effects of defining who and what counts as a musical body. The course will consist of weekly class discussions, peer discussion leading, and a critical reading summary in addition to a final research paper and presentation.

MUSICOLOGY SEMINAR COURSE OFFERINGS – SPRING 2025

MUSC 5970-001 ***The Pulitzer Prize in Music***

Dr. Jake Johnson
T/R 9:00 – 10:15am
CMC 131

This seminar focuses on the history, awardees, and policies behind the Pulitzer Prize in Music. Students will develop a range of musicological approaches to come to terms with many of the prize-winning compositions. The prize acts as a lens through which students will assess the politics and practices of other forms of institutional patronage in America as well, such as the Guggenheim, the Ford Foundation, and the National Endowment for the Arts. Students will complete a final research project based on course material.

MUSC 5970-002 ***Contemporary Issues in Musicology***
Dr. Jake Johnson
T/R 12:00–1:00pm
CMC 242

This graduate-level seminar is designed to introduce students to leading questions, topics, and values central to the fields of contemporary music studies. We will do this primarily by reading several recently published monographs in music. Through sociologist Randall Collins's study of intellectual communities, we learn some basic truths about disciplines and how they work: disciplines can only entertain a certain number of questions at a given time, that network of questions usually lasts for a generation, and scholars must identify their work with that network of questions in order to gain trust and influence within that disciplinary community. Musicology, like any other discipline, is nothing more than people engaged in a network of questions. Or, to put it an even more succinct way: musicology, in the mind of Phil Ford, is whatever musicologists can get away with. By the end of this semester, students should know more about the field, yes, but more importantly they should be able to articulate whatever it is they want to get away with in this disciplinary community.

MUSC 5970-003 ***Digital Humanities and Musicology***
Dr. Zoe Sherinian
T 5:00–7:40pm
CMC 242

This graduate musicology course (also open to seniors with permission of the instructor) explores how digital tools and platforms are being used to reimagine ways music scholars, collect, construct and share knowledge. This includes methods of field collaboration, interpretation, analysis, collecting material culture, conducting oral history, interpreting iconography, and archiving. We will study strategies, best practices, and potential tools that have allowed scholars in various music subdisciplines to imagine, visualize, and realize digital projects. Students will engage with digital humanities final products (including film, archives, music maps, VR/AR products, published works, and pedagogy) processes of building projects, teaching materials and methods, grant resources to conduct this work, readings, and dialogue with scholars who are doing this work. The questions we engage include the following: What are the capacities and creative possibilities that are unleashed when we think beyond the limits of print or "writing as a privileged mode of expression of academic ethnographic practices" (Hsu 2013), and how do we begin such processes? What is distinct or particular about an ethnomusicological, historical, and analytical approaches to digital humanities? How can digital tools help bring us closer to a sensorial, phenomenological experience of people, sounds, and places as well as greater flexibility in modeling vernacular epistemologies of the worlds in which we work (Fraser *et al*. 2021)? How can we engage with communities more directly to share horizontal knowledge production processes and sustainability through the digital humanities? How can digital humanities help us better analyze, interpret and transmit historical knowledge? Students will complete a digital humanities project or prototype over the semester. Evaluation will include this final project as well as reviews of readings, films, and websites.

SPECIAL COURSE OFFERINGS – FALL 2024

MUS 6970-001 ***Doctoral Seminar***
Dr. Anthony Stoops
F 12:00pm-12:50pm
CMC 015
1 credit – can count toward elective hours for doctoral students

Topics in this class will vary and be molded to fit the needs of students pursuing a terminal degree in music—particularly those in their first semester: getting started in doctoral school, work/school–life balance, engaging in scholarship/research in your field, building a community among your peers, faculty mentoring, finding your place in the School of Music, and more!

Doctoral Seminar can be counted as an elective in music for 1 credit hour, meeting 1 hour per week on Fridays at 12:00pm. The course will be led by our Professor of Bass, Dr. Anthony Stoops, who is an active performer, experienced pedagogue, and esteemed member of the OU School of Music faculty and Graduate Studies Committee.

AMGT 5013-001 ***Overview of Arts Mgt & Admin***
Dr. Stan Renard
M 6:00-8:40pm
Video Conference;
3 credits – can count toward most elective hours *(see Cathrine if you have questions)*

This class will present an overview and historical perspective of the field of arts administration and management. Readings will be supplemented by guest speakers and visits to professional organizations enhancing the students' understanding of the diversity of the professional opportunities in arts administration and arts management.

MUSICOLOGY SEMINAR COURSE OFFERINGS – FALL 2024

MUSC 5970-001 ***Beethoven's "Eroica" Symphony***
Dr. Sanna Pederson
T/R 10:30 – 11:45am, CMC 131

This course will explore Beethoven's masterwork from historical, philosophical, performative, analytic, and narrative perspective. We will read and discuss essays on the genesis and significance of the work, survey its performance history, undertake analyses, and submit the piece to hermeneutic interpretation. The course will culminate in an "Eroica" conference, in which each participant will read a 15-minute paper on a topic related to the course.

MUSC 5970-002 ***Music, Sound, and Indigeneity***
Dr. Max Yamane
T 5:00 – 7:40pm, CMC 242

This course surveys core themes and issues in the study of Indigenous music and sound. Through readings, discussions, and assignments, we will critically listen to and examine case studies that include tribal-specific, intertribal, popular, and classical Indigenous musics as well as sound in a variety of contexts. This course takes an interdisciplinary approach drawing from Indigenous sound studies, Native American Indigenous studies, ethnomusicology, and anthropology. We will examine topics such as music/sound and Indigenous identities, unsettling sonic stereotypes, sounding tribal sovereignty, as well as roles of music/sound in language reclamation.

Each week in class, we will collectively discuss several readings organized around a core theme. All readings will be posted on Canvas except for Dylan Robinson's (Stó:lō) (2020) *Hungry Listening: Resonant Theory for Indigenous Sound Studies*, which you will need to obtain a copy. You will be required to complete all of the required readings as indicated. Recommended readings are listed for your own exploration. You will be graded on participation in weekly seminars, weekly reflexive assignments, and a final paper on a topic of your choice that relates to themes and/or Indigenous sonic cultures discussed in the course.

MUSIC THEORY SEMINAR COURSE OFFERINGS – FALL 2024

MUTH 5970-001 ***Beethoven's "Eroica" Symphony***
Dr. Jeff Swinkin
T/R 10:30 – 11:45am, CMC 131

This course will explore Beethoven's masterwork from historical, philosophical, performative, analytic, and narrative perspective. We will read and discuss essays on the genesis and significance of the work, survey its performance history, undertake analyses, and submit the piece to hermeneutic interpretation. The course will culminate in an "Eroica" conference, in which each participant will read a 15-minute paper on a topic related to the course.

MUTH 5970-002 ***Analyzing Musical Meter***
Dr. Matthew Schullman
T/R 1:30 – 2:45pm, CMC 014

This course will develop your understanding of (isochronous) musical meter and equip you with tools for its analysis. Along the way, you will read several academic publications (most of which are by Richard Cohn); analyze a good deal of music; and complete multiple graded assignments. Throughout, tonal music from the nineteenth century will be focal, and the music of Brahms, Schumann, and Beethoven will play a central role, though others' works will occasionally be included.

**Prerequisites: There are no prerequisites for participation in this class; that said, basic harmonic-analysis skills will be assumed in the class's operation.

MUSICOLOGY SEMINAR COURSE OFFERINGS – SUMMER 2024

MUSC 5970-200 ***Music of Rodgers & Hammerstein***
Dr. Jake Johnson
Summer Session 1, 6/10-7/5
MTWRF 8:00-10:15am, CMC 131

This seminar explores the creative collaborations and ongoing influence of Richard Rodgers and Oscar Hammerstein II. Students in this class will become familiar with several Rodgers and Hammerstein musicals and develop skills in analyzing their music and, from a number of scholarly perspectives, critically engaging their reception histories and legacy in American culture.

MUSIC THEORY SEMINAR COURSE OFFERINGS – SUMMER 2024

MUTH 5970-300 ***Teaching Music Theory in the 21st Century***
Dr. Jeff Swinkin
Summer Session 2, 7/8-8/2
MTWRF 10:30am-12:45pm, CMC 020L

In this seminar, we will survey current trends—"hot topics"—in the field of music theory by reading recent articles and book chapters on those topics. The subjects will include DEI, form, Galant schemata, meter, narrative, performance, popular music, Schenkerian theory, and world music. For each topic/reading, we will spend one class session discussing it

and then another in which students will present pedagogical applications, sometimes in the form of "mock" theory lessons. Said presentation is the main requirement for this course.

SPECIAL SEMINAR COURSE OFFERINGS – SPRING 2024

MUED 5970-001 ***Wellness for Musicians***
Dr. Melissa Baughman
R 4:30-6:20pm
CMC 032; **2 credits – can count toward elective hours**

Students in this course will

- Explore tangible ways to achieve wellness as performers and teachers
- Participate in meaningful wellness activities
- Learn from engaging expert lecturers
- Cultivate their personal wellness goals and habits for lifelong careers in music

MUSICOLOGY SEMINAR COURSE OFFERINGS – SPRING 2024

MUSC 5970-001: ***Music and Nature***
Dr. Jennifer Saltzstein
T/R 10:30 – 11:45am, CMC 131

This class explores relationships between music and nature by examining musical works that are set in or imitate sounds from the environment. Our class repertoire will range from the medieval era through the twentieth century, engaging diverse musical genres and eras including (but not limited to) medieval troubadour songs, pastoral operas of the early baroque era, Vivaldi's iconic concerto *The Four Seasons*, Beethoven's Symphony no. 6 (the Pastoral), and Brian Eno's ambient concept album, *Another Green World*. We will explore how this music raises questions of representation, subjectivity, the environmental impact of the materials of this music (particularly parchment and wood), and the ways status and power often shape human encounters with the natural world.

In addition to exploring this repertoire together, students will read related primary and secondary accounts, give short presentations that tie the course themes to related repertories of their own interest, gain skills in stylistic analysis and identification, and create a final research project on a topic of their own design that engages relationships between music and nature. The final research project can be a traditional paper or a mock grant proposal.

MUSC 5970-002: ***Music in the Domestic Sphere***
Dr. Nathan Dougherty
T/R 3:00 – 4:15pm, CMC 015

A course that explores music written for, and performed in, the home, with wide-ranging topics including Renaissance madrigal societies, eighteenth- and nineteenth-century salons, and garage bands. Drawing upon primary and secondary sources, we will also examine the relationship between music and broader social, cultural, and political issues related to the domestic sphere, particularly gender, class, revolutionary politics, performance practices, and histories of medicine.

MUSC 5970-003: ***Minimalism***
Dr. Jake Johnson
T/R 9:00 – 10:15am, CMC 131

A study of minimalism as musical style, aesthetic practice, and cultural phenomenon. Through a detailed examination of primary and secondary source materials, we will explore how minimalism in its various historical, mediated, and geographic contexts highlights repetition as a dominant aesthetic value throughout the world.

MUSIC THEORY SEMINAR COURSE OFFERINGS – SPRING 2024

MUTH 5970-001 ***Performance and Analysis***
Dr. Soo Kyung Chung
M/W 3:00-4:15pm, CMC 242

This course will explore the interaction between analysis and performance of common-practice music. Some questions we will consider include: 1. How does analysis inform performance suggestions or decisions? 2. How does performance support analysis? Is there any particular performance that can support a specific scholar's analysis or your own? 3. What analytical insights can we learn from performers' own interpretations? Is there any particular performer's recording that is idiosyncratic but convincing? We will analyze various common-practice works (e.g., J. S. Bach, Mozart, Beethoven, Schumann, Chopin, Josephine Lang, Brahms), using a wide range of parameters: form, harmony, melody, topic, texture, voice leading, text setting, musical expression, metric dissonance, phrase expansion, hypermeter, rubato, etc. For the final project, students will choose their own piece and give lecture recitals, explaining how analysis and performance influence each other.

MUTH 5970-002 ***Musical Meaning***
Dr. Jeff Swinkin
T/R 12:00-1:15pm, CMC 020L

This seminar serves as a general introduction to various issues in the philosophy of music, mostly issues having to do with musical meaning. Topics will include representation, expression, metaphysics, narrative, and psychology. Most readings will be paired with and applied to a particular composition. In this way, our philosophical discussions will have a "hands-on," music-analytic component. The main project for this course will be a SOM-sponsored conference at which each student will present a 15-minute paper.

MUTH 5970-003 ***Music and Disability***
Dr. Vivian Luong
T/R 9:00-10:15am, CMC 014

Disability studies is an interdisciplinary field that examines how disability as lived experience and an identity category connects to social, cultural, and political concerns. This course introduces key philosophical and methodological issues that arise from studying music in dialogue with disability studies. Readings will engage with a wide range of areas in both disability studies and music studies in order to understand how we can represent, narrate, and perform disability with music. We will also consider how conversations on music and disability can intersect with other aspects of embodied experience, such as gender, race, and sexuality. The course will consist of class discussions and interactive activities, peer discussion leading, short writing exercises, and a final research project to be developed in consultation with the instructor.