Music Theory (MUS_THRY)

MUS_THRY 313-0 Analytical Approaches to World Musics (1 Unit)
Bienen School of Music.

MUS_THRY 316-0 16th Century Counterpoint (1 Unit)
Contrapuntal textures from two to four voices. Cadence and form, melodic line and motive, rhythm, simple and complex imitation, and treatment of dissonance in the sacred music of Lassus, Josquin, and Palestrina.

MUS_THRY 317-0 Historical Improvisation (1 Unit)
The study of harmony at the keyboard as learned by musicians since the early 17th century. Figured bass is an essential subject for performers of early music (including Bach and Mozart) and a key to the analysis of most pre-20th century European music.

MUS_THRY 318-0 18th Century Counterpoint (1 Unit)
Baroque dance suite, chorale prelude, invention, fugue, chiefly involving the music of J. S. Bach. Melodic, harmonic, structural characteristics; contrapuntal techniques.

MUS_THRY 321-0 Classical Form (1 Unit)
An examination of phrase-construction and punctuation in the musical forms of the late eighteenth and early nineteenth centuries. The focus will typically be on Haydn, Mozart, and Beethoven’s skillful use of conventional formal structures to engage creatively with listeners’ expectations.

MUS_THRY 322-1 Rhythm and Meter I (1 Unit)
Close reading and discussion of key canonical texts from the last three decades’ rich scholarship in rhythm and meter as well as innovative new work. Each student completes a substantial analytical and/or theoretical paper.

MUS_THRY 325-0 Style and Phrase (1 Unit)
An investigation of the musical phrase in the long 18th century (1680–1830) from the perspective of schema theory. A schema is a typically short, memorable pattern defined by a characteristic pairing of scale degree progressions in the melody and bass, and an accompanying harmonic progression. Such schemata are the essential building blocks of composition in the long 18th century.

MUS_THRY 331-0 Analytical Studies (1 Unit)
Extension and refinement of concepts and techniques acquired in first and second year music theory.

MUS_THRY 333-0 Analysis of Popular Music (1 Unit)
Course objectives are (1) developing skill in analyzing popular music and (2) exploring how music scholars have studied traits such as form, harmony, timbre, etc. in a variety of popular repertoires. Students will become familiar with recurring issues in the interpretation of popular music and develop the ability to form their own critical interpretations using music analysis as a tool.

MUS_THRY 335-0 Selected Topics in Music Theory (1 Unit)
Topics vary; announced before registration. May be repeated.

MUS_THRY 336-0 Selected Topics in Music Cognition (1 Unit)
Topics vary; announced before registration. May be repeated.

MUS_THRY 340-0 Analysis of Recorded Performance (1 Unit)
Bienen School of Music.

MUS_THRY 341-0 Sound to Structure (1 Unit)
Music theory privileges the parameters of pitch (as melody, harmony, and counterpoint) and rhythm (as surface rhythm and meter), but music as experienced is much more than the sum of these. This class engages

Music Theory (MUS_THRY)
course we will read the most important texts published by the exponents of this field and test their methods in analytical exercises.

MUS_THRY 431-0 Topics in Advanced Analysis (1 Unit)

MUS_THRY 433-0 Analysis of Popular Music (1 Unit)
Course objectives are (1) developing skill in analyzing popular music and (2) exploring how music scholars have studied traits such as form, harmony, timbre, etc. in a variety of popular repertoires. Students will become familiar with recurring issues in the interpretation of popular music and develop the ability to form their own critical interpretations using music analysis as a tool.

MUS_THRY 435-0 Selected Topics in Music Theory (1 Unit)
Content varies. May be repeated for credit with change of topic.

MUS_THRY 436-0 Selected Topics in Music Cognition (1 Unit)

MUS_THRY 440-0 Analysis of Recorded Performance (1 Unit)
Bienen School of Music.

MUS_THRY 441-0 Sound to Structure (1 Unit)
Music theory privileges the parameters of pitch (as melody, harmony, and counterpoint) and rhythm (as surface rhythm and meter), but music as experienced is much more than the sum of these. This class engages how musical experience arises from and is shaped by other parameters, notably timbre, register, texture, and dynamics, across musical styles and periods.

MUS_THRY 445-0 Experimental and Empirical Methods in Music Theory (1 Unit)
Bienen School of Music.

MUS_THRY 448-0 Corpus Studies (1 Unit)
Bienen School of Music.

MUS_THRY 450-0 Seminar in Music Theory & Cognition (1 Unit)
Advanced graduate seminar on a current topic within music theory and/or cognition. Topics will reflect the professor’s recent or current research.

MUS_THRY 451-0 Seminar in Music Cognition (1 Unit)

MUS_THRY 490-0 Music Theory Colloquium (0 Unit)
Special topics presentations for music theory graduate students.

MUS_THRY 499-0 Independent Study (1 Unit)
SEE DEPT FOR SECTION AND PERMISSION NUMBERS.

MUS_THRY 505-0 Methods of Music Theory (1 Unit)
Bienen School of Music.

MUS_THRY 510-0 Music Theory Pedagogy (1 Unit)
Bienen School of Music.

MUS_THRY 515-0 History of Music Theory (1 Unit)
Bienen School of Music.

MUS_THRY 520-0 Readings in Music Theory and Cognition (1 Unit)
Bienen School of Music.

MUS_THRY 530-0 Music Semiotics (1 Unit)
Bienen School of Music.

MUS_THRY 550-0 Seminar in Music Theory (1 Unit)
Bienen School of Music.

MUS_THRY 551-0 Seminar in Music Cognition (1 Unit)
Bienen School of Music.

MUS_THRY 590-0 Research (1-4 Units)
SEE DEPT FOR SECTION AND PERMISSION NUMBERS.