Class Schedule - Fall 2018

Music

MUS 519  Analytical Methods: Musicology  credit: 4 hours.
Practical, hands-on experience with and exposure to the transcription, analysis, theoretical constructs, and/or notation of music from any of the world's repertories examined within a musicological framework and from both a synchronic and diachronic perspective. A series of case studies posing an array of technical problems encourage students to think critically about the place of theory and analysis in the history of musicology and their own work. May be repeated, as topics vary, in the same term to a maximum of 8 hours and in separate terms to a maximum of 12 hours. Students repeating should consult with the instructor before enrolling. Prerequisite: MUS 511 and MUS 512; or consent of instructor. Graduate students in music will be considered if they passed MUS 528A (consult Class Schedule for specific section information).

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<tr>
<th>CRN</th>
<th>Type</th>
<th>Section</th>
<th>Time</th>
<th>Days</th>
<th>Location</th>
<th>Instructor</th>
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<tr>
<td>55828</td>
<td>Lecture-Discussion</td>
<td>B</td>
<td>09:00 AM - 11:50 AM</td>
<td>M</td>
<td>2334 - Music Building</td>
<td>Kinderman, W</td>
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Creative Process in Music
Restricted to Music or Musicology major(s). Restricted to Graduate - Urbana-Champaign.
Course Description: Study of the creative process in music offers a promising alternative to the fragmentation of scholarship driven by institutional specialization and to the lack of focus stemming from the widespread redefinition of humanistic research as "cultural studies." How can we then best assess the achievements of composers of stature from the past and the present? One strategy to re-unite musicology and music analysis, history and theory, and thereby strive to "awaken the dead, and make whole what has been smashed," involves an evolutionary approach. Rather than regarding artworks as fixed texts to be examined through strict analytic methodology, the emphasis can be placed on the aesthetic contexts out of which these cultural products came into being. In part, such contexts survive in the form of composers' sketches and drafts, autograph scores, and other primary sources. Another dimension can be retrieved through study of compositional models and style, allusion, and historical and biographical sources. One focus for investigation of the creative process in music has been the precious hoard of Beethoven's voluminous sketchbooks. Increasingly, recent study of the creative process has examined early music before Bach and especially the music of the last century. Such research raises basic questions. What is the role of inspiration and craft, and how can we best assess issues of originality while exploring preliminary documents and charting the often unfamiliar background of works of musical art? Bound up with the genesis of many cultural works is a vast and often surprising background, a submerged iceberg of source materials out of which the finished products have been shaped. This course will offer participants the chance to enter the workshops of various composers, acting as angels of history witnessing aspects of the creative process. Following an introduction to the general topic, attention will focus on composers such as J.S. Bach, Mozart, Beethoven, Schubert, Chopin, Schumann, Wagner, Brahms, Mahler, and Bartók, as well as more recent or contemporary composers including Mieczyslaw Weinberg and György Kurtág. Enhanced archival resources for such research have become available in recent years, and the manuscript holdings of some important collections are now available online. The course will not be confined to details of original sources, but will use such materials as a springboard for critical investigation.

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