

Tulane University

Newcomb Department of Music Graduate Level Courses

MUSC 613, "Seminar on Opera"

Prof. Baron. A topical approach to opera as preeminent European musical genre. Topics, which can vary from offering to offering, may include the beginnings of opera; principal composers of Italian opera before Verdi (Cavalli and Cesti; Handel; Gluck; Mozart; and Bellini, Donizetti, and Rossini); French and German national traditions; etc.

MUSC 625, "The German Lied"

This course will focus on 19th Century German vocal literature, the composers who made significant contributions to the form, poetry, and the terms/vocabulary associated with German Lied. A significant portion of the course will be spent working through selected repertoire. Open to vocal and piano students.

MUSC 626, "The French Art Song"

This course will focus on 19th and early 20th Century French vocal literature, the composers who made significant contributions to the form, and the terms/vocabulary associated with French Mélodie. A significant portion of the course will be spent working through selected repertoire. Open to vocal and piano students.

MUSC 631, "Seminar in Music of the United States"

Prof. Joyce. A chronological survey of music in the United States from the Pilgrims to jazz and rock. The course traces the widely varied paths taken by music in America and shows how the three spheres of folk, popular, and classical music have continually interacted to form a variegated whole. Lectures move from genre to genre, placing each in its historical and sociological order.

MUSC 632, "Musical Theater in America"

Prof. Howard, Prof. Joyce. A survey of vernacular theatre music in America from its European roots in opera buffa, ballad opera, and operetta through the jazz developments of the sixties.

MUSC 634, "Seminar in Jazz"

Prof. Joyce. Development of jazz as a cultural, sociological phenomenon, and survey of jazz styles.

MUSC 637, "American Popular Music"

MUSC 661, "Analysis of American Music"

Prof. Joyce. An in depth study of selected musical compositions by American composers from the 17th to the 21st centuries. This will include formal, stylistic, and harmonic analyses of pieces ranging from church music to jazz, from classical to pop.

MUSC 684, "Caribbean Music" (3 credits)

Prof. Sharp.

MUSC 703, "Introduction to Graduate Studies"

Prof. Sakakeeny. Introduction to the skills in researching musical sources and to writing about music. By studying several specific topics each student will learn where to go to find information, how to evaluate that information, and how to use that information to explain the topics chosen. Research methods of historiography, ethnography, and musical analysis will be discussed. Required of all graduate students in music.

MUSC 706, "Introduction to New Orleans Music and Resources"

Prof. Sakakeeny. An introduction to the graduate study of New Orleans music with a special emphasis on jazz but also including related genres such as brass band, Mardi Gras Indian, rhythm and blues, funk, and hip-hop, this course offers intensive exposure to the literature of the field and tutorials with local researchers and musicians. (Fall semester required course for M.A. in Musicology majors.)

MUSC 707, "Music of New Orleans and the Americas"

Prof. Sakakeeny. A consideration of New Orleans as a city in between the American South and the Caribbean North, this course traces the movement of people and culture across space and time. Formerly a bustling port city, and currently a postindustrial global city, New Orleans has continuously served as a site for interaction through music. Writings on New Orleans will be presented alongside those on Haiti, Cuba, Trinidad, and points in the Southern U.S. (Spring semester required course for M.A. in Musicology majors.)

MUSC 793, Special Topics: Italian Diction and Repertoire

This course is designed for singers and covers the basics of Italian pronunciation, study of stage pronunciation and enunciation in Italian, utilizing the International Phonetic Alphabet. Students work to develop the ability to sing convincingly in Italian without an American accent. Students also put their knowledge of Italian diction into practice through work on various repertoire assignments of appropriate recitatives, arias and small ensembles. If the class is very small, assignments may be tailored to focus on the study of a particular role.