This course is organized around the study of about a dozen works from the symphonic repertory c. 1920–1990 (roughly the period after World War I to the dissolution of the Soviet Union). I intend this to be mainly a score analysis course; but we will read a number of scholarly documents (journal articles, chapters from books, etc.) relevant to the works at hand, and we will bring a certain amount of musicological context and a good bit of theoretical work to our study.

Provisional list of pieces that might be studied:

Jean Sibelius, Symphony No. 6, Op. 104 (1923)
Paul Hindemith, Symphony: Mathis der Maler (1934)
Sergei Prokofiev, Symphony No. 6, Op. 111 (1947)
Olivier Messiaen, Turangalîla-Symphonie (1948)
Ralph Vaughan Williams, Symphony No. 8 (1955)
Stefan Wolpe, Symphony (1956)
Roger Sessions, Symphony No. 5 (1964)
Alfred Schnittke, Symphony No. 2 (“Invisible Mass”/“St. Florian”) (1979)
Ellen Taaffe Zwilich, Symphony No. 1 (1982)
Robert Simpson, Symphony No. 9 (1987)
John Corigliano, Symphony No. 1 (1988)

Coursework: ❶ Readings and score study assigned for class discussion; ❷ short written assignments and informal presentations on issues arising in the works studied; ❸ a longer research or analysis paper due at the end of the semester (on a topic chosen in consultation with the instructor); and ❹ a formal presentation (c. 20 minutes) on the subject of that paper.

Prerequisites: To enroll in T561, you will need to have passed MUS-T508 (Written Music Theory Review for Graduate Students) and MUS-M542 (Music History Review for Graduate Students II) or passed the equivalent Graduate Entrance Examinations. You should be comfortable reading large orchestral scores or you’ll be in for a world of hurt.