UN2023 Beethoven
Instructor: Elaine Sisman
Call #: 22194, 3 pts, T/R 4:10pm-5:25pm, 622 Dodge

What made Beethoven such a game-changer? Influenced by Mozart but frustrated by Haydn's late successes, his career spanned Enlightenment, Revolution, and Romanticism, and his final decade overlapped the age of Rossini and Schubert. We will examine Beethoven's music and impact in a volatile era of political and philosophical transformations. No score-reading required.

UN3182 Divas, Monsters, Material Girls: Women in Music Video
Instructor: Paula Harper
Call #: 70944, 3 pts, M/W 10:10am-11:25am, 814 Dodge

The stark black and white of Madonna's "Vogue" and the pinks and sparkles of "Material Girl." The lavish cinematic spectacle of Lady Gaga's "Telephone" and the blatant product placement and in-you-face sexuality of Nicki Minaj's "Anaconda." The explosive surprise launches of Beyoncé's BEYONCÉ and Lemonade visual albums. Since MTV's advent in 1981, hit music videos have made a number of pop songs inextricable from the iconic imagery of their videos; ubiquitous digital devices and the rise of YouTube have only increased the audiovisuality of pop music. What happens when we look at, as well as listen to, female pop icons?

GU4468 Transpacific Musicology: Monsters, Princesses, Bombs at Sea
Instructor: Miki Kaneda
Call #: 11697, 4 pts, Monday 10:10am-12:00pm, 620 Dodge

What are the musical and political assumptions and implications behind terms such as "Western" “non-Western,” “Asian” “Western-classical,” and “Asian American” in contemporary music scholarship? Case studies primarily draw on scholarship related to Asia/Pacific/Asian American cultural and geographic spaces. The course readings combine theories and keywords relevant to the study of musical exchange and circulation, with closer examinations of musical practices through case studies. Additionally, we will explore the state of "multiple musicologies" by investigating musicological research beyond US-based scholarly publications and institutions. Theoretical topics and keyword studies include orientalism, colonial legacies, mimicry, difference, diaspora, cultural diplomacy, and contemporary indigeneity; musical topics may include transpacific avant-gardes, Afro-Asian alliances, global popular music in local Asian scenes, experimental music in East Asia, and the influence of Asian music on composers working in Euro/American traditions.

GR8111 Music and Early Modernism, 1880-1920
Instructor: Walter Frisch
Call #: 16216, 3 pts, Tuesday 4:10pm-6:00pm, 701A Dodge

This seminar will explore music, ideas, and relations among the arts in the critical decades around 1900, especially in Europe, and with a focus on the Austro-German sphere. Beginning with Richard Strauss and Gustav Mahler (born in the 1860s), we will move on to consider some of the figures born in the next decade (Arnold Schoenberg, Alexander Zemlinsky, Max Reger). All these figures were considered on the cusp of "die Moderne," as were some of their contemporaries in literature and painting (Richard Dehmel, Stefan George, Wassily Kandinsky). We will explore how both critics and creative artists understood this early phase of modernism, from cultural, social, psychological, and, of course, musical standpoints. Reading knowledge of German is strongly recommended, but not required.

GR8257 Analysis of Musical Form: a Tool for Contemporary Composition
Instructor: Georg Friedrich Haas
Call #: 81096, 3 pts, Tuesday 4:10pm-6:00pm, 620 Dodge

This course will look at musical form in an alternative manner: rather than follow standard concepts of traditional analysis, we will approach form on the basis of perception, namely the perception of time as well as tension and suspense. How does musical form set up expectations of the listener, "manipulates" them, and ultimately destroys/denies them? The new approach taken in this course aims to offer a viable alternative to composers working today, providing not only abstract concepts but hands-on tools. A thorough knowledge of traditional analysis of musical form (i.e. the standard musical forms of the Baroque, Classical, and Romantic periods) is expected and required as a prerequisite.

GR8370 Ruth Crawford Seeger
Instructor: Ellie Hisama
Call #: 23043, 3 pts, Monday 12:10pm-2:00pm, 701A Dodge

Ruth Crawford Seeger: Modernism and Tradition in 20th-century American Music explores the music and life of the modernist composer and folk music advocate. The seminar considers her prescient contributions to American modernism and traditional music, as well as the contexts in which she worked, through an examination of writings by music theorists, musicologists, historians, folklorists, and women's studies scholars and through close study of her compositions and arrangements. By presenting interdisciplinary perspectives on a pathbreaking figure who bridged modern and traditional approaches to music-making, the seminar offers a multi-pronged understanding of how musical movements such as ultra-modernism and the urban folk revival helped to shape twentieth- and twenty-first century culture.