FEATURED FALL 2019 COURSES

MUSIC IN CONTEMPORARY NATIVE AMERICA

"Music in Contemporary Native America" is a historical, ethnographic, and topical examination of contemporary Native American musical practices and ideologies. The course emphasizes popular, vernacular, and mass-mediated musics, and calls into question the simple distinction between "traditional" and "modern" aspects of Native American cultures. Our readings and class guests (several of whom will be Native American scholars) emphasize the importance of understanding Native American perspectives on these topics. Three short papers and one substantial final project are required.

Instructor: Aaron Fox | UN2021 | Call #: 99461 | 3 Credits | TR 6:10pm-7:25pm | 405 Dodge Hall

LATE BEETHOVEN

An examination of the visionary works of Beethoven's last dozen or so years as a composer, beginning with the revision of his only opera, Fidelio, in 1814, and continuing with the late piano sonatas, cello sonatas, string quartets, Diabelli variations, Ninth Symphony, and the Missa Solemnis. Topics will include late style, romanticism, politics, deafness, and the changing nature of the musical work and its performance.

Instructor: Elaine Sisman | UN3023 | Call #: 39502 | 3 Credits | MW 2:40pm-3:55pm | 622 Dodge Hall

TECHNIQUES OF 20TH CENTURY MUSIC

In this course students will engage with selected pieces of Western art music from the twentieth century through listening, analysis, discussion, and musical composition. We will examine musical concepts and compositional techniques related to serialism and atonality, timbre, orchestration, indeterminacy, rhythm and temporality, electronic and electro-acoustic music, site-specific composition, graphic notation, recomposition, minimalism, and spectralism, among others. Students will investigate both composers’ compositional techniques and aesthetic priorities, as well as relevant theoretical topics. They will thus gain insight into the rich array of both compositional approaches and analytical methodologies related to this repertoire. The composers covered in this course constitute a broad cross section of backgrounds, methods, and interests, and collectively foreground diversity and plurality. Finally, students will further explore their analytical insights through compositional tasks; they will thus have the opportunity to develop their own creative work parallel to the class. This course requires extensive familiarity with music notation and music theory.

Instructor: Marc Hannaford | UN3310 | Call #: 10655 | 3 Credits | MW 10:10am-11:25am | 622 Dodge Hall

SHADES OF BROWN: MUSIC IN THE SOUTH ASIAN DIASPORA

This course explores the musical world of the South Asian diaspora in Europe and North America. We will read ethnographic accounts of diasporic musics and experiences and develop methods for analysis and interpretation of such accounts, situating the songs of the South Asian diaspora within its broader social history. We will address the concepts of belonging and identity, nostalgia and affect, and the dismantling or upholding of dominant discourses such as gender, race, and caste. Our focus will be on the last half century, although deeper histories will need to be considered. Students will learn to analyze instrumentation and lyrics in various genres and traditions of South Asian music, including both art, folkloric, and popular idioms, and to correlate these with aspects of the social context of diaspora. While the specific focus of the course is on a particular diasporic history, the class will help students understand and think critically about the broader phenomenon of “diaspora” and its cultural dimensions, and through this to engage critically with important aspects of cultural globalization and migration. Students from all departments are welcome. Reading music not required.

Instructor: Nandini R. Banerjee | UN3343 | Call #: 13541 | 3 Credits | TR 6:10pm-7:25pm | 405 Dodge Hall

MUSIC & THE ELECTRICAL IMAGINARY

This undergraduate seminar explores the long history of how people have imagined the relationship between music and electricity. An interdisciplinary seminar, this course uses methodologies from historical musicology, ethnomusicology, and science and technology studies to map the scientific concepts, technological instruments, and musical practices that have contributed to what is now an abstract noun: “electronic music.” Beginning with early modern fantasies of magnetic and electrical music, it continues through 19th century developments in acoustics and electroacoustics; examines early 20th century systems of networked electrical control and communication; explores the consequences of magnetic audio tape; surveys electronic music studios in Cologne, Buenos Aires, Toronto, New York, and San Francisco; traces the development of voltage-controlled synthesizers in the 1960s; meditates on music, mathematics, and mysticism; and historically situates the development of computer music. This course is intended to foster interdisciplinary dialogue between students interested in the study of music (including historians, ethnomusicologists, theorists, and composers) and the study of science and technology (including historians, researchers, and engineers).

Instructor: Theodore B. Gordon | GU4801 | Call #: 39511 | 3 Credits | T 10:10am-12:00pm | 701C Dodge Hall