MUSIC IN MULTIMEDIA

In this course, we explore the reciprocal relationships created between music and other artistic media such as text, images, dance, and film when combined in multimedia works. "Multimedia" is defined broadly here, encompassing artworks that involve multiple artistic dimensions, including songs and program music as well as dance and film. Readings about music in songs and musical drama, dance, film, video games, and cartoons will facilitate class discussions in a seminar setting, involving compositional techniques and approaches, as well as issues of aesthetics, interpretation and analysis, and politics of race, gender, and society as demonstrated in the numerous multimedia works we will discuss. This course is open to all majors.

Course Number  Pts  Call Number  Instructor  Day, Time and Place
UN3337    3  26397  Orit Hilewicz  Tuesday
          10:10 – 12:00 pm
          814 Dodge Hall

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PARIS FOR ROMANTICS

This course explores Parisian musical life during the long nineteenth century, situating musical discourses, institutions, and forms within the broader landscapes of literary and artistic Romanticism. Topics to be considered include: the musical echoes of the Revolution; operatic genres and theaters; the music of the salons; cultures of consumerism and domestic performance; and issues of nationalism, exoticism, and historicism after 1870. Composers to be considered include (but are not limited to): Berlioz, Rossini, Chopin, Liszt, Donizetti, Verdi, Wagner, Gounod, Saint-Saëns, Franck, Bizet, Massenet, and Debussy. Completion of Music Humanities (or the consent of the instructor) is a prerequisite for this course.

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<tr>
<td>UN3171</td>
<td>3</td>
<td>70944</td>
<td>Julia Doe</td>
<td>Monday/Wednesday</td>
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### New Course

**SEXUALITY IN MUSIC AND DANCE CULTURES**

The objective of this seminar is to explore sexuality in music and dance cultures through an ethnographic perspective. We will examine relevant literature in ethnomusicology, anthropology, performance studies, and in other disciplines in which ethnography is an important component of methodology. A critical concern of this seminar is to analyze the influence that the globalization of sexuality has had on academic theories and writings on the subject. To this end, we will also look at the role played by works that challenge a universalization of sexuality.

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<tr>
<td>GR9405</td>
<td>4</td>
<td>82498</td>
<td>Alessandra Ciucci</td>
<td>Tuesday 4:10 – 6:00 pm 701C Dodge Hall</td>
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</table>

[Music Department of Columbia University](music.columbia.edu)
J. S. Bach’s St. Matthew Passion as a starting point for the study of early eighteenth-century music. Topics will include the work’s text sources and libretto construction; musical sources and transmission; dating and parody; the context of Bach’s passion repertory; performing forces; the liturgical context; theological and musical issues; ritornello forms and analytical issues; Felix Mendelssohn’s performances; the history of the passion's critical interpretation; and the work's reception, modern performance and recorded legacy.
JEWISH MUSIC IN NEW YORK

With the arrival of the first Jewish immigrants in New York in the mid-1600s until today, Jewish music in the City has oscillated between preserving traditions and introducing innovative ideas. This course explores the variety of ways people have used music to describe, inscribe, symbolize, and editorialize their Jewish experience. Diverse musical experiences will serve as a window to address wider questions of identity, memory, dislocation, and connections to New York's dynamic and eclectic music culture. We will experience the City’s Jewish soundscape by visiting various venues and meeting key players in today's music scene, in order to engage in the ongoing dialogues that define Jewishness in New York. Although a basic familiarity with Judaism and/or music is helpful for this course, it is by no means required. You do not need to know Jewish history to take this class, nor do you need to be musically literate. All translations will be provided, and all musical analysis will be well explained.

Course Number  Pts  Call Number  Instructor  Day, Time and Place
UN2030        3    27227       Tina Frühauf  Tuesday/Thursday
               11:40 – 12:55 pm

music.columbia.edu
ADVANCED MIXED MUSIC COMPOSITION

This course creatively examines advanced and unorthodox uses of electronic tools, devices, and techniques in the creation of compositions for live acoustic instruments and electronic devices of all types (i.e., fixed “tape”, live processing, electric instruments, MIDI controllers, etc.).

Course Number  Pts  Call Number  Instructor  Day, Time and Place
GR6631    3    71840    David Adamcyk  Thursday  10:10 – 12:00 pm  317 Prentis Hall

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POPULAR MUSIC AESTHETICS

This course will focus on the question of aesthetics in popular music. When scholars tackle popular music as an object of analysis or critique, it is usually thought of in terms of its use as a space of productive if often muted political agency, as active participant in its own commodification or as the able expression of subaltern or aggrieved communities. In this course, however, while touching on those themes, we will think through the aesthetics - both as a theory of beauty as well as a philosophy of art - of popular music. The majority of the readings deal with Anglophone popular music; however, there will be an effort to include English-language texts that deal with popular music from across the globe.

Course Number  Pts  Call Number  Instructor  Day, Time and Place
GR9403        3    29577       Kevin Fellezs  Wednesday
               1:10 – 3:00 pm
               701C Dodge Hall

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“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. Approximately 100-150 pages of reading per week.

Course Number  Pts  Call Number  Instructor  Day, Time and Place  
UN2021  3  76297  Aaron A. Fox  Tuesday/Thursday  
          6:10pm-7:25pm  
          622 Dodge Hall
MOZART

Mozart’s works in the context of the cultures, audiences, and afterlife of the Enlightenment. Changing approaches to performing his music and the connections between biography and art. Prerequisite: Music Humanities or the equivalent.

Course Number  Pts  Call Number  Instructor  Day, Time and Place
UN2024  3  29581  Elaine Sisman  Tuesday/Thursday
4:10 – 5:25 pm
814 Dodge Hall

music.columbia.edu
**JAZZ AND CINEMA**

Because the beginnings of jazz and film both date to the last years of the nineteenth century, the two art forms essentially grew up together. The history of both is inseparable from the technological revolutions of the twentieth century, and at least in the United States, from histories of racial representation. We will explore the racial issues raised by American films along with how filmmakers represent gender, American humor, discourses of art and the popular, and the conventions of narrative. We will pay special attention to how all of this changes dramatically throughout the twentieth and early twenty-first centuries. The goal of the course is to understand jazz as a music as well as a cultural practice that has been in constant flux during the last 120 years.

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<tr>
<td>84920</td>
<td>3</td>
<td>68097</td>
<td>Krin Gabbard</td>
<td>Monday/Wednesday 10:10 – 11:25 am 516 Hamilton Hall</td>
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music.columbia.edu
RUSSIAN MUSIC

Study of the principal musical trends and aesthetics of Russia's music from the 19th century to present, which, in addition to art music, will also involve the study of opera, film, and ballet. Topics to be explored include the government's role in shaping a national music identity, the folk music that inspired much of Russia's art music, and the relationship between social realism and kitsch. Major composers studied: Glinka, Tchaikovsky, Rachmaninoff, Scriabin, Stravinsky, Shostakovich, and Prokofiev.

Course Number | Pts | Call Number | Instructor       | Day, Time and Place
UN2145         | 3   | 11987       | D. Bradley-Kramer | Tuesday/Thursday
               |     |             |                  | 11:40 –12:55 pm
               |     |             |                  | 405 Dodge Hall

music.columbia.edu
THE MUSIC AND WRITINGS OF WAGNER

The development of Wagner's musical-dramatic style and critical thought, with special reference to The Flying Dutchman, Lohengrin, Die Walküre, Tristan und Isolde, and Parsifal, as well as selected prose writings in translation.

Course Number  Pts  Call Number  Instructor  Day, Time and Place
GU4102        3    14308     Walter Frisch  Monday/Wednesday
               10:10 – 11:25 am
               622 Dodge Hall

music.columbia.edu
Field Methods and Techniques in Ethnomusicology

The goals of this course are practice-oriented. The end result will be short fieldwork-based project of approximately 20 pages in length. In order to complete the paper, students will conduct fieldwork, read and synthesize relevant literatures, and think carefully about the questions in which they are interested and methods of addressing them through ethnographic inquiry.

This course is open to both undergraduate and graduate students in the junior or senior year only. Permission of the instructor is required. Class size is limited to 12 students, with priority given to Barnard College Ethnomusicology majors and other Music major/concentrators. Please contact Prof. Newland as soon as possible if you intend to register for this course.

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<tr>
<td>GU 4401</td>
<td>3</td>
<td>17297</td>
<td>Martha K Newland</td>
<td>Thursday 4:10pm-6:00pm, 701C Dodge Hall</td>
</tr>
</tbody>
</table>
HISTORIES OF POST-1960'S JAZZ

Historiographical issues surrounding the performance of jazz and improvised musics after 1960. Topics include genre and canon formation, gender, race, cultural nationalisms, economics and infrastructure, debates around art and the vernacular, globalization, and media reception. Reading knowledge of music is not required.

Course Number  Pts  Call Number  Instructor  Day, Time and Place
GU4540        3    19697        George Lewis  Monday/Wednesday 10:10 – 11:25 am 701A Dodge Hall

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HISTORY OF WESTERN MUSIC: MIDDLE AGES - BAROQUE

Survey of musical repertory in historical context. Class sessions will focus on selected compositions. Some themes we will return to frequently are the shifting relationship between the performance of music and its written record; changes over time in the use of musical parameters; and the role of text in relation to form, texture, function, notation, and meaning.

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<tr>
<td>UN3128</td>
<td>3</td>
<td>16281</td>
<td>Susan Boynton</td>
<td>Tuesday/Thursday 2:40 – 3:55 pm 622 Dodge Hall</td>
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