### UN3171 Paris for Romantics
**Instructor:** Julia Doe  
**Call #:** 70944, 3 pts, M/W 1:10pm-2:25pm, 404 Dodge

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.

### UN3337 Music in Multimedia
**Instructor:** Orit Hilewicz  
**Call #:** 26397, 3 pts, T 10:10am-12:00pm, 814 Dodge

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.

### GU4153 Bach: St. Matthew Passion
**Instructor:** Daniel Melamed  
**Call #:** 62248, 3 pts, M 4:10pm-6:00pm, 620 Dodge

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.

### 84920 Jazz and Cinema
**Instructor:** Krin Gabbard  
**Call #:** 68097, 3 pts, M/W 10:10am-11:25am, 516 Hamilton

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.

### GR9403 Popular Music Aesthetics
**Instructor:** Kevin Fellezs  
**Call #:** 29577, 3 pts, W 1:10pm-3:00pm, 701C Dodge

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.

### GR9405 Sexuality in Music and Dance Cultures
**Instructor:** Alessandra Ciucci  
**Call #:** 82498, 4 pts, T 4:10pm-6:00pm, 701C Dodge

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.