UN2021 Music in Contemporary Native America
Call #: 76297, 3 pts, T/R 6:10pm-7:25pm, 622 Dodge
Instructor: Aaron A. Fox

"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.

UN2024 Mozart
Call #: 29581, 3 pts, T/R 4:10pm-5:25pm, 622 Dodge
Instructor: Elaine Sisman

In this course we will study major works by Wolfgang Amadeus Mozart (1756-1791) in the context of Viennese classicism and its multiple audiences, the cultures of the Enlightenment, and the connections between biography and art. We will also consider Mozart's impact on later composers and publics, the changing approaches to performing his music, and his role in popular culture. Reading knowledge of music is NOT required in this course, nor is a background beyond Music Humanities.

GU4102 The Music and Writings of Wagner
Call #: 14308, 3 pts, M/W 10:10am-11:25am, 620 Dodge
Instructor: Walter Frisch

Richard Wagner is one of the central composers in the entire canon of Western classical music and was also one of the most important cultural figures in the nineteenth century. He wrote widely (and controversially) on a range of topics and was also one of the great opera reformers. The course will begin with an investigation of the background of Wagner in German Romantic music and thought, including Beethoven and Weber. We will also look at Wagner's first conceptions of his Ring of the Nibelung cycle from these years (1848-52). The only opera from the Ring we'll examine in detail is Die Walküre (1866). Tristan und Isolde (1859), is perhaps Wagner's greatest work, and certainly his most influential. We will also read some of the writings of Schopenhauer that influenced Wagner when composing Tristan. The last classes will be devoted to Wagner's impact on not only composers but a wide range of cultural and artistic phenomena in his century and in the 20th and 21st centuries, including literary and cinematic phenomena from Nietzsche to Thomas Mann to J.R.R. Tolkien and Star Wars.

GU4360 Analysis of Tonal Music
Call #: 28937, 3 pts, T 1:10pm-3:00pm, 620 Dodge
Instructor: David Cohen

Analysis of music by Bach, Mozart, Haydn, Beethoven, Schubert, Chopin, Schumann, and Brahms. Although we shall consider all facets of the music being studied, we shall be especially interested in the interactions of voice leading, harmony, and form, with particular emphasis being given to the relation and integration of traditional formal analysis and aspects of Schenkerian theory and analysis. Starting with eight-measure themes, we shall work our way up to complete movements in two- and three-part form, then to more challenging works for piano and for voice and to complete sonata-form movements, in a variety of genres.

GU4401 Ethno-Field Methods & Techniques
Call #: 17297, 3 pts, R 4:10pm-6:00pm, 701C Dodge
Instructor: Martha Newland

The goals of this course are practice-oriented. The end result will be a 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.

GU4540 Histories of Post-1960's Jazz
Call #: 19697, 3 pts, T 10:10am-12:00pm, 701A Dodge
Instructor: George Lewis

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.