W2024 Mozart  
LECTURE  
Call #: 57100, 3 pts.  
MW 2:40 – 3:55pm, 622 Dodge  
Instructor: Elaine Sisman  

Prerequisite: HUMA W1123 or the equivalent. A survey of major works by Wolfgang Amadeus Mozart, in the context of Viennese classicism, the cultures of the Enlightenment, and the connections between biography and art.

V4102 The Music and Writings of Wagner  
LECTURE  
Call #: 18148, 3 pts.  
TR 2:40 – 3:55pm, 620 Dodge  
Instructor: Walter Frisch  

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.

G4125 Jewish Music: Uniqueness and Diversity  
SEMINAR  
Call #: 12002, 3 pts.  
M 4:10 – 6:00pm, 701A Dodge  
Instructor: Mark Kligman  
(Visiting with The Institute for Israel and Jewish Studies)  

Investigate the role of culture and contexts of Jewish music. Topics for discussion include: tradition and innovation, nationalism, culture contact, responses to modernity, and music and identity. The course will focus on three types of Jewish music, I) History Ancient and Ashkenazi II) Sephardi/Mizrachi, III) Contemporary Jewish Music.

W4430 Listening and Sound in Cross-Cultural Perspective  
LECTURE  
Call #: 56000, 3 pts  
MW 10:35 – 11:50am, 701A Dodge  
Instructor: Ana María Ochoa  

The objective of this course is to explore the relationship between listening, sound and music across different cultures and in different historical moments and contexts. This will be explored through recent histories of listening, through anthropological work on hearing and sound in different cultures and through the field of acoustic ecology. The course will seek to compare these three scholarly perspectives and their contributions to a historical and contextual understanding of listening practices.

W4540 Histories of Post-1960's Jazz  
LECTURE  
Call #: 51050, 3 pts  
TR 1:10 – 2:25pm, 404 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.