In this course, we will examine principle musical trends and aesthetics in Russian music from the 18th century to the present. In addition to art music, we will study opera, film, and ballet, especially the Ballets Russes. Topics to be explored include the government's role in shaping a national music identity, folk and church music, and the nature and role of social realism. Composers studied to include Glinka, Moussorgsky, Rimsky-Korsakov, Chaikovsky, Rachmaninoff, Sorlinin, Prokofiev, Shostakovich, and Stravinsky. Field trips to Roerich museum and The Metropolitan Opera.

Instructor: Elaine Sisman

Prerequisites: HUMA W1123 or the equivalent. Music and some music theory are assumed. In-class performance is welcome and encouraged.

V3138 The Music of Brahms

Instructor: Walter Frisch

Call #: 86331, 3 pts, TR 1:10pm-2:25pm, 620 Dodge

This course will survey the life, works, historical position, and influence of Johannes Brahms. We will look at a range of his chamber, piano, symphonic, and choral music, and his Lieder. A basic reading knowledge of music and some music theory are assumed. In-class performance is welcome and encouraged.

Prerequisites: HUMA W1123 or the equivalent.

V3462 Music, Gender, and Performance

Instructor: Ellen Gray

Call #: 72703, 3 pts, TR 1:10pm-2:25pm, 701C Dodge

This seminar explores relationships between gender, music and performance from the perspective of ethnomusicology, cultural anthropology, critical music studies, feminist and queer theory and performance studies. We examine debates around issues of sex and gender and nature and culture through the lens of musical performance and experience. Some questions we consider include: How might the gendered performances and the voices of musical celebrities come to represent or officially "speak" for the nation or particular publics? How does music shape our understanding of emotion, our experience of pleasure?

Computer tools for composition, analysis, and performance. Through close listening, we will examine 20th century composers' approaches to complex sounds, including Mahler, Debussy, Ravel, Schoenberg, Varese, and Leroux, as well as examples from popular and non-Western musics. Listening will be accompanied by writings on and by composers as well as background from the literature on music perception. Computer programs including AudioSculpt, OpenMusic, and Max/MSP will be used for lectures and exercises.

Prerequisites: HUMA W121 or equivalent.

Instructor: Aaron Einbond

W4625 Timbre and Technology

Instructor: Ana M. Ochoa

Call #: 98154, 3 pts, R 3:10pm-5:00pm, 701C Dodge

The role of timbre, or tone color, in music of the last century combined with an introduction to recent computer tools for composition, analysis, and performance. Through close listening, we will examine 20th century composers' approaches to complex sounds, including Mahler, Debussy, Ravel, Schoenberg, Varese, and Leroux, as well as examples from popular and non-Western musics. Listening will be accompanied by writings on and by composers as well as background from the literature on music perception. Computer programs including AudioSculpt, OpenMusic, and Max/MSP will be used for lectures and exercises.

Reading SPANISH IS REQUIRED. Enrollment is by permission of the instructor.

Instructor: Ellie Hisama

G4030 Sound: The Sacred, The Secular

Instructor: Ana M. Ochoa

Call #: 93404, 3 pts, R 9:00am-10:50am, 701C Dodge

This course seeks to explore the significance of sound for understanding the negotiation of the relation between the sacred and the secular, in light of recent work in critical religious studies. It seeks to explore the acoustic dimensions of the 'turn to religion' by exploring the uses of sound in mediating the relationship between the sacred and the secular in different cultures.


Instructor: Ellie Hisama

Call #: 41796, 3 pts, M 1:10pm-3:00pm, 701A Dodge

An interdisciplinary exploration of the music and life of composer and folk music advocate Ruth Crawford Seeger (1901-1953). Considers her prescient contributions to modernism and American traditional music through analytical study of her compositions and recent Crawford scholarship. Graduate standing and/or permission of instructor.