Featured New and Elective Courses

V2021 Music in Contemporary Native America
Call #: 92748, 3 pts, TR 6:10pm-7:25pm, 622 Dodge
Instructor: Aaron A. Fox
The goal of this course is to present a vital contemporary perspective on popular, mass mediated, global, and inter-tribal Native American (and global indigenous) music/dance practices (rock, country, reggae, hip hop, pow-wow, ceremonial dance, classical, jazz, and more) as continuous with older traditions of musical sociality and meaning and as fully engaged with the present. We examine the connections between music/dance, identity, politics, and community activism that shape the music/dance idioms and ideologies of contemporary Native American artists and communities dealing with issues of identity, sovereignty, community health, cultural, civil, and human rights.

V2145 Russian Music: From Roots to the Present
Call #: 65414, 3 pts, MW 1:10pm-2:25pm, 620 Dodge
Instructor: Deborah Bradley-Kramer
In this course, we will examine music and aesthetics in Russia from the Middle Ages to the present. In addition to art music and opera, we will explore folk song, chant, film and ballet - especially the Ballets Russes. Some topics to be covered include the government's role in shaping a national music identity, orientation, the nature and role of social realism, and the marginalization of Russian art music in the West. Composers to be studied include: Glina, Mussorgsky, Rimsky-Kosakov, Chaikovsky, Rachmaninoff, Scriabin, Prokofiev, Shostakovich, and Stravinsky. There will be field trips to Roerich museum and the Carnegie Hall.

W4125 Puccini and the 20th Century
Call #: 87986, 3 pts, T 12:10pm-2:00pm, 701A Dodge
Instructor: Arman Schwartz
The popular and academic reputations of Giacomo Puccini have diverged more sharply than those of any other classical composer. Discussions will be centered around six operas, which we will be listening to in their entirety, as well as a variety of films, stage productions, and works by other composers. Major themes will include: sound studies and the history of technology; performance studies; theories of realism and modernism; and the relationship between Italian cultural politics and larger cosmopolitan and imperial formations.

G4401 Ethnomusicology Field Methods/Techniques
Call #: 72703, 3 pts, TR 1:10pm-2:25pm, 701C Dodge
Instructor: Christopher Washburne
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.

W4430 Listening and Sound in Cross-Cultural Perspective
Call #: 13346, 3 pts, MW 1:10am-2:25pm, 701C Dodge
Instructor: Ana M. 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 explore these three scholarly perspectives and their contributions to a historical and contextual understanding of listening practices. Meets Global Core Requirements. Meets CSER major requirements.

G4461 Music and Place
Call #: 17049, 3 pts, R 12:10pm-2:30pm, 701C Dodge
Instructor: Ellen Gray
This course provides an introduction to contemporary work on music and place from an ethnomusicological perspective. It situates ethnomusicological work and specific musical case studies from multiple geographical regions within an interdisciplinary theoretical framework that draws from the fields of cultural anthropology, cultural, media, and sound studies.

G6200 Jazz and Film
Call #: 27323, 3 pts, R 4:10pm-6:00pm, 701A Dodge
Instructor: John Szwed
The representation of jazz on film in biopics, musicals, soundies, cartoons, documentaries, and underground films. Topics include jazz as emblem and symptom (the beats and teenagers); the image of jazz overseas and in outer space; and improvisation in film and music.

G6427 Music, Myth, and Indigeneity
Call #: 27797, 3 pts, M 4:10pm-5:25pm, 701C Dodge
Instructor: Ana M. Ochoa
This course explores the relation between music, myth and indigeneity with particular emphasis on the work of Lévi-Strauss and musical ethnographies from indigenous South America. This course explains to the student the types of relations between the given and the humanly made as it is understood in indigenous mythologies.

G6631 Advanced Mixed Composition
Call #: 88453, 3 pts, R 3:10pm-5:00pm, 320H Prentis
Instructor: David Adamcyk
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.). The course requires that students have a solid understanding of basic audio editing techniques, DSP effects, and standard audio equipment.

G9403 Popular Music Aesthetics
Call #: 66647, 3 pts, T 6:10pm-8:00pm, 701C Dodge
Instructor: Kevin Felleza
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.