Changes in technology, religious values, and Western politics all impacted belief in the musicality of non-human animals. This course explores the controversies surrounding theories of animal song from Darwin’s day to the present.

V3030 Asian American Music
Call #: 62292, 3 pts, MW 10:35am-11:50am, 404 Dodge
Instructor: Ellie Hisama
Examination of the diverse ways in which Asian Americans have understood and shaped their musical practices. We will explore the ways in which Asians have been represented via sound, text, and image, and will consider Asian Americans’ participation in composed music traditions, jazz, traditional/folk music, diasporic music, improvised music, and popular musics. The course will reflect on readings from musicology, ethnomusicology, and music theory as well as fields outside of music in order to consider Asian American music in relation to critical issues of diaspora, race/ethnicity, gender/sexuality, polyglobalism, and political activism.

83030 African-American Music
Call #: 81552, 3 pts, TR 11:00am-12:15pm, 603 Hamilton
This course focuses on a central question: how do we define African American music? In attempting to answer this question, we will be thinking through concepts such as authenticity, representation, recognition, cultural ownership, appropriation, and origin(s). These concepts have structured the ways in which critics, musicians, and audiences have addressed the various social, political, and aesthetic contexts in which African American music has been composed (produced), performed (re-produced) and heard (consumed).

V3142 Opera and Modernism
Call #: 86045, 3 pts, MW 2:40pm-3:55pm, 622 Dodge
Instructor: Arman Schwartz
This course approaches the history of musical modernism through the lens of opera. Although we’ll be considering many of the major stylistic movements of the twentieth century, we’ll also be discussing how the sheer stubbornness of operatic tradition complicates narratives of development and progress. We’ll be listening to six operas in their entirety: Claude Debussy’s Pelléas et Mélisande, Alban Berg’s Wozzeck, Igor Stravinsky’s Oedipus Rex and The Rake’s Progress, Benjamin Britten’s The Turn of the Screw, and John Adams’ Nixon in China.

W4035 Animal Music
Call #: 91903, 3 pts, MW 2:40pm-3:55pm, 716 Hamilton
Instructor: Rachel Mundy
This course explores the controversies surrounding theories of animal song from Darwin’s day to the present. Changes in technology, religious values, and Western politics all impacted belief in the musicality of non-human animals. In this course, we will use texts, recordings, and notated sound to traverse a forgotten lineage of nineteenth- and twentieth-century studies of biology, race, anthropology, language, and music that has long debated the animal origins of human song.

W4427 Music and Critical Theory in Latin America
Call #: 15897, 3 pts, TR 4:10pm-5:25pm, 620 Dodge
Instructor: Ana Maria Ochoa
The notion of popular music in Latin America differs from that of the Anglo-American world. As such, the theoretical debates surrounding the idea of music itself take different roads from that of the Anglo-American world. In this course we will study the idea of the traditional and the popular in Latin America and its relation to music, different theories of modernity and coloniality and their deployment in music studies, the role of cultural policy in theories of culture and music, fiction as a site of theorization, and the changing notions of the popular from the late nineteenth century to the present.

G6135 Music and Critique of Modernity
Instructor: Edgardo Salinas
This course explores through the prism of Beethoven’s iconic works the relationship between musical practice and philosophical discourse within the aesthetic critique of modernity inaugurated by the early romantics. Romanticism will be understood as a critical sensibility towards the material conditions of modern life that privileging aesthetic experience manifested itself in a remarkable diversity of thinkers. Starting in the late eighteenth century we follow the trajectory of this line of thought up to the late twentieth century. Authors to be discussed as case studies include F. Schlegel, E. T. A. Hoffmann, Nietzsche, Wagner.

G6385 Analysis of Popular Music
Call #: 63447, 3 pts, M 4:10pm-6:00pm, 620 Dodge
Instructor: Ellie Hisama
Analysis of Western Popular music including pop, rock, soul, electronic dance music, and hip hop through recent approaches. Topics will include the applicability of analytical techniques designed for Western art music, the role of notation, relationship of text and context, and the roles of popular music in identity formation.

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