Music Department
Featured New and Elective Courses
SPRING 2012

V2014 Popular Musics- Americas: Country Music
Instructor: Aaron Fox
Call #: 68348, 3 pts, TR 2:40pm-3:55pm, 405 Dodge
This is an undergraduate lecture/discussion survey course that combines a detailed musical and social history of "country" as an American and global popular music genre with an introduction to key issues in the academic study of popular music as exemplified by the growing scholarly literature on country. Inherently, the genre (formerly known as "hillbilly" and "country and western" and sometimes "folk" music) constitutes a crucially important strand in the history of music in the 20th century, both in the United States and globally.

W4427 Music and Critical Theory in Latin America
Instructor: Ana María Ochoa
Call #: 15897, 3 pts, TR 4:10pm-5:25pm, 620 Dodge
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.

V3030 Asian American Music
Instructor: Ellie Hisama
Call #: 62292, 3 pts, MW 10:35am-11:50am, 404 Dodge
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 music. 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, polyculturalism, and political activism.

G6135 Music and Critique of Modernity
Instructor: Edgardo Salinas
Call #: 21402, 3 pts, T 4:10pm-6:00pm, 701A Dodge
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 will 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.

V3030 Popular Musics- Americans: Country Music
Instructor: Aaron Fox
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 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).

W4035 Analysis of Popular Music
Instructor: Ellie Hisama
Call #: 63447, 3 pts, M 4:10pm-6:00pm, 620 Dodge
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.

V3142 Opera and Modernism
Instructor: Arman Schwartz
Call #: 86045, 3 pts, MW 2:40pm-3:55pm, 622 Dodge
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 Pélleas 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.

G8104 Seminar: Renaissance Music: The Italian Madrigal
Instructor: Giuseppe Gerbino
Call #: 64694, 3 pts, W 4:10pm-6:00pm, 701A Dodge
This seminar analyzes the rise and decline of the polyphonic madrigal in sixteenth- and early seventeenth-century Italy. Course topics will focus on three areas: analytical approaches to the relationship between poetry and music in secular polyphony; Renaissance notions of interiority and the role of music in Platonic and Aristotelian doctrines of the human soul; Renaissance theories of perception and cognition and the role of music in the philosophy of love.

W4416 The Life and Work of Alan Lomax
Instructor: John Szwed
Call #: 76697, 3 pts, R 4:10pm-6:00pm, 701A Dodge
This seminar will explore the role that Alan Lomax and his family played in creating a distinctively American approach to folklore and ethnomusicology. Topics include the history of Anglo- and African American folk song collecting; the Archive of American Folk Song; the popularization of folk song (Lead Belly, Woody Guthrie, Carl Sandburg, Pete Seeger, Zora Neale Hurston, Mary Elizabeth Barnicle, the recording business and radio, the second folk revival, and folk festivals;); Lomax's stay in the UK, Spain and Italy; the mapping of the world's song styles; the use of micro-cultural studies of the body in song, dance, and speech; and new approaches to the use of film, video, and the computer.