

# F a l l 2 0 2 5

## Music History & Culture Division

### 400-Level Course Offerings

COURSE: MUSC 405/505 — CONTEMPORARY MUSIC

INSTRUCTOR: Dr. Gretchen Carlson

DAYS/TIME: Wednesdays, 6:00pm–8:40pm

#### COURSE OVERVIEW:

A critical examination of a diversity of musical styles, artists, and trends from the 1950s through the present that will develop your understanding of the relationships between the music and the broader cultural, sociological, political, and technological contexts shaping its production. This course will focus on selected examples of art music, popular music, folk, and jazz genres. Emphasis will be placed on the music of the United States, with some discussion of prominent musical styles from throughout the globe.

COURSE: MUSC 471/571 — SPECIAL TOPICS IN MUSIC HISTORY AND CULTURE

→ BLUES BEYOND BORDERS

INSTRUCTOR: Dr. David Cospers

DAYS/TIME: Tuesdays/Thursdays, 9:30am–10:45am — Section 002

#### COURSE OVERVIEW:

As a music culture, the blues has been described as the fountainhead of jazz, rock, country, and myriad popular styles. Yet the term “blues” connotes everything from an emotional affect to a poetic form, a harmonic form, an improvisational language, even a form of oral history. This course is both a historical introduction to traditional blues music and an exploration of the significance of the blues in music, ranging from Tin Pan Alley popular song to hip-hop to contemporary concert music. This critical and comparative study offers unique historical insight into questions of race, gender, nationality, heritage, and musical tradition.

COURSE: MUSC 471/571 — SPECIAL TOPICS IN MUSIC HISTORY AND CULTURE

→ ROMANTICISM IN THE U.S.: AMERICAN COMPOSERS & COMPOSERS IN AMERICA

INSTRUCTOR: Dr. Aaron Ziegel

DAYS/TIME: Mondays/Wednesdays/Fridays, 1:00pm–1:50pm — Section 001

#### COURSE OVERVIEW:

The Romanticism of the long 19<sup>th</sup> century marks the first era in musical history in which the United States has at last become a fully contributing participant, in terms of its presence and impact within the international musical scene. This course will examine the musical works and cultural contributions of composers living and writing in the United States during the Romantic era, broadly defined, including individuals who were native born in the U.S., immigrants to America, and others who were temporary residents here. Selected composer case studies include Louis Moreau Gottschalk, John Knowles Paine, Asger Hamerik, Frederick Delius, Antonin Dvořák, Amy Beach, Scott Joplin, Sergei Rachmaninoff, Howard Hanson, George Gershwin, William Grant Still, and Erich Wolfgang Korngold.