American Music: Sound and Media will take a topic-based approach to 20th/21st century-American music from experiential angles of sound, media, and music in social-cultural contexts of reception, including experimental works, and film and media aligned with popular culture. The spirit of the course is like that of a seminar based on readings and discussion from different points of view, and drawing on the interests of those participating. Organized around particular topics, readings, and music from classical to popular, analyses will explore American music in different sound-media contexts (film, opera, dance, multimedia, digital media). Topics include:

- Music, technology and techno-cultures of listening (remixes, covers, mashups)
- New approaches to repetition, time, drama and narrative (continuity & discontinuity)
- Intertextuality, & musical borrowing; composers’ relationships to tradition and history
- American utramodernists, tonalists, experimentalists
- Sound and film music studies
- Listening & affect: voice, character, and drama in film, opera, musical theatre
- Music & the body in performance (e.g., L. Anderson, M. Monk, N. Simone)

Selections from texts such as:
- M. Thompson & I. Biddle (eds), Sound, Music, Affect: Theorizing Sonic Experience (Bloomsbury 2013)
- Related work by authors such as Abbate, Ashby, Burns, Cheng, Cook, DeNora, Frith, Hisama, Hubbs, Kielian-Gilbert, Kramer, Kalinak, Maus, McClary, Zak.

Coursework: readings, class discussion, reaction papers on issues arising from the readings, midterm project and final paper, class presentations of research. Prerequisite: MUS-T252; MUS-T351 recommended, or permission of instructor. N399 requires section authorization.