MUSIC (Div I)
Chair: Professor Edward Gollin


On leave Fall only: Professor W. A. Sheppard.
On leave Fall/Spring: Artist in Residence, B. Wells.
On leave Spring only: Professor M. J. Bloxam; Artist in Residence, K. Allen.

COURSES AND COURSE-NUMBERING

100-level courses are introductory in nature. They aim to acquaint students with a variety of topics in music, ranging from the materials of music (introductory music theory and musicianship) to various musical cultures (African, American, Asian, Caribbean, and European) and styles within those cultures (classical, folk, and popular). Most 100-level courses are designed for the general student and have no prerequisites; they assume no prior musical training, and are open to all students interested in increasing their understanding and appreciation of music. The two 100-level courses that can serve to satisfy specific music theory requirements for the music major (MUS 103 and 104a or 104b) require a working knowledge of musical notation; these courses are geared to potential majors and students with strong instrumental or vocal background, and are particularly suitable for first-year students interested in taking more advanced courses in music.

200-level courses offer students the opportunity to explore a range of more specialized musical topics, from performance, technology, and musicianship-based classes to courses focused on specific styles, periods, composers, and examinations of meaning in music. Most regular 200-level courses have no prerequisites but do require the ability to read music, and are usually open to all students who can do so, regardless of class year. Some 200-level tutorials and writing intensive courses have no prerequisites and do not require the ability to read music, but the workload and more advanced approach to the subject matter makes these courses best suited to sophomores, juniors, and seniors. The two 200-level courses that complete the music theory requirements for the music major (MUS 201 and 202) have prerequisites; these courses are geared to potential majors, majors, and students with strong instrumental or vocal background.

300-level courses are designed for sophomores, juniors, and seniors with a background in instrumental or vocal performance and fluency in reading musical notation to focus on specialized topics. All require at least one semester of music theory or its equivalent. Some 300-level courses are experiential in nature, including performance-based coursework in conducting, composition, arranging, orchestration, and improvisation. Others are advanced courses in music theory and analysis, musicology, or ethnomusicology, taught in a seminar context that emphasizes original research and analysis.

400-level courses are intended for advanced juniors and seniors, usually music majors, wishing to pursue thesis, independent study, or small seminar coursework in composition, theory and analysis, musicology, ethnomusicology, or performance, under the guidance of an individual faculty advisor.

MAJOR

A minimum of ten courses are required for the major, as detailed below.

Four courses in Music Theory and Musicianship to be taken in sequence:

Music 103
Music 104a (Music Theory and Musicianship I) or Music 104b (Jazz Theory and Improvisation I)

Music 201
Music 202

Three courses in European and American Music History:

Music 231
Music 232
Music 233

Majors may choose to replace a maximum of one of these three specific courses with a course in music history covering aspects of the same period. The courses that may substitute for MUS 231, 232, and 233 are listed below:

Music 231: 163, 164, or 261
Music 232: 165, 166, 236, or 266T
Music 233: 119, 138, 150, 151, 238, 244, 251, 252 or 254

One course in World Music/Ethnomusicology from the following:

Music 111, 112, 117, 120, 125, 126, 211, 220, 221, 222, 225, 226, 230, 327, 330

Two electives:

One must be taken in the senior year and at the 400-level to serve as a capstone course. (The second semester of a year-long honors thesis, MUS 494, will satisfy the 400-level elective requirement.) The other elective may be fulfilled in any semester by any Music course but must be taken in addition to courses selected to satisfy the history, theory, and world music/ethnomusicology requirements detailed above.

Majors are required to participate in faculty-directed departmental ensembles for at least four semesters.

Majors must enroll in partial credit music lessons for at least two semesters.

THE DEGREE WITH HONORS IN MUSIC

Three routes provide the opportunity for honors or highest honors consideration in the Music major:

Composition: A Composition thesis must include one major work completed during the senior year supported by a 10- to 15-page discussion of the student’s work or analysis of a major 20th century or contemporary work. The student’s general portfolio of compositions completed during the junior and senior years will also be considered in determining honors.

Performance: A Performance thesis must include an honors recital given during the spring of the senior year supported by a 15- to 20-page discussion of one or more of the works performed. The student’s general performance career will also be considered in determining honors.

History, Theory and Analysis, or Ethnomusicology: A written Historical, Theoretical/Analytical, or Ethnomusicological thesis between 65 and 80 pages in length. A written thesis should offer new insights based on original research. A public oral thesis defense is also required.

In order for a thesis proposal to be approved, a student must have at least a 3.3 GPA in Music courses (this GPA must be maintained in order to receive honors), and must have demonstrated outstanding ability and experience through coursework and performance in the proposed thesis area. Students are encouraged to seek the advice of their potential thesis advisor early in the junior year and no later than the first month of the second semester. A 1- to 2-page proposal written in consultation with the faculty advisor must be received by the Music chair by the end of spring break.

Honors candidates must enroll in Music 493(F)-W31-494(S) during their senior year. A student who is highly qualified for honors work, but is unable to pursue a year-long project for compelling reasons, may petition the department for permission to pursue a WS/one-semester thesis. The standards for evaluating such a thesis remain the same. Completed thesis is due by April 15.

LESSONS

Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the lesson commitment. (See Music 281-288 and Advanced Musical Performance 391, 392, 491, 492). For further information, check the Music Department webpage or contact the Department of Music.

STUDY ABROAD

One study abroad course may satisfy the one free elective requirement for the major, if approved by the department. A second study abroad course might satisfy any one of the specific required courses if the proposed course is clearly equivalent and if the substitution is approved by the department. Majors planning to study abroad should meet with the department chair to propose specific study abroad courses that might be approved.
to satisfy major requirements under this policy. No more than two courses taken abroad may count toward the major. Music lesson courses and ensemble participation pursued while studying abroad may count toward the performance requirements with approval of the department.

MUS 10 (W) Winter Study Chamber Orchestra (WiSCO)
I will organize a classical chamber orchestra to read and perform music of assorted periods and genres. Two student conductors will lead the orchestra, each one having completed my Fall conducting class. In addition to conducting the orchestra, they will act as personnel managers and librarians. I will coach them on every aspect involved in producing a symphonic performance. Berkshire Symphony members and players in the Chamber Orchestra of Williams will make up the majority of the ensemble. The backbone of the training for the orchestra and the student conductors will involve issues of intonation, articulation, balance, bowing, dynamics, tempo, and interpretation. During rehearsals, members of the orchestra will be encouraged to offer ideas and suggestions in order to take part in the ownership of the final product. There will be a final recorded and videotaped concert at the end of Winter Study. Maximum enrollment: Strings: 12 violins, 5 violas, 4 cellos, 2 basses, and Winds: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani.

Class Format: MWF 7:00pm-9:00pm
Requirements/Evaluation: based on attendance and preparation
Prerequisites: none
Enrollment Limit: 36
Enrollment Preferences: if overenrolled, a short audition on the scheduled repertoire will be held and adjudicated by me and the student conductors
Grading: pass/fail only
Attributes: EXPE Experiential Education Courses
Not offered current academic year

MUS 11 (W) Sound and the City: New York on Film
Countless films take place in New York City, but not all foreground the city as an active character in the plot. In this course we will seek answers to the following questions: how does the urban environment participate in a film’s story? How can a movie soundtrack create a particularly urban atmosphere? How can sound represent or subvert the urban communities represented on screen? And more broadly: what does it mean to be a New Yorker? Films such as The Naked City (1948), Thoroughly Modern Millie (1967), Taxi Driver (1976), Manhattan (1979), and Do the Right Thing (1989) are wildly diverse in terms of genre, cinematography, soundtrack, and the subject positions they represent, and yet their soundscapes all forge a distinctly New York “feel.” Through close viewing--and listening--we will explore how the directors, mixers, editors, and composers deployed sound to forge distinct perspectives on the urban experience. Students will be expected to attend all screenings, read reviews and secondary literature, maintain a “sound journal,” and produce a ten-page final paper.

Requirements/Evaluation: “sound journal” and a 10-page paper
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: preference given to Music, Theatre, and American Studies majors, and students with prior film studies coursework
Grading: pass/fail only
Materials/Lab Fee: none
Not offered current academic year

MUS 12 (W) writing sample and brief application
Cross-listings: STAT 12 MUS 12
Secondary Cross-listing
The Sacred Harp is a tunebook, a style, a community, and a tradition. One of the most distinctly American forms of music, with a continuous tradition dating back over 150 years, shape-note music continues to be sung in amateur communities around the country-and increasingly, the world. In the reading portion of the course, we will study the history and current culture of shape-note singing. We will discuss issues of tradition and community, including shifts and tensions with respect to geographical region, religious affiliation, and race. Meanwhile, we will engage in the actual practice of
shape-note singing. For those with little formal training in music, this will include a quick introduction in the basics of music, but it will also highlight unique aspects of the Sacred Harp style in comparison to Western classical music, including the four-shape system of solfège. In addition to singing in class, we will visit one of the regular weekly singings in Northampton (mandatory). For the final project, students will have the opportunity to write a paper analyzing the tradition or stylistic aspects of the music; to write one or more tunes and compare them stylistically to those found in *The Sacred Harp*; or to undertake a quantitative analysis of the tunebook's music and its use in recorded singings. Assignments throughout the course will include smaller versions of these varied options, including short composition exercises and responses to the readings. Adjunct Instructor Bio: Micah Walter received his A.M. in Music from Harvard University and his B.A. in Music and Linguistics from Haverford College. He is interested particularly in non-performative forms of music, and the impact music and community have on each other. He feels strongly that all people, regardless of training, should be able to participate in music-making in a fulfilling way. An active Sacred Harp singer, he has attended all-day singings and conventions in seven states and written over thirty tunes.

**Requirements/Evaluation:** 10-page paper; final project; musical composition with commentary

**Prerequisites:** some previous singing or music-reading experience helpful

**Enrollment Limit:** 30

**Enrollment Preferences:** seniority

**Grading:** pass/fail only

**Materials/Lab Fee:** $10 plus cost of books

**This course is cross-listed and the prefixes carry the following divisional credit:**

STAT 12 MUS 12

**Attributes:** EXPE Experiential Education Courses

Not offered current academic year

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**MUS 13 (W) The Golden Age of Gospel Music**

A historical look at American Black Gospel, stressing the vocal tradition of the African American Church. Vocalists and instrumentalists are encouraged to participate, but there is no required prerequisite for the course. Course will consist of historical workshops in Gospel music. Required reading *People Get Ready* by Robert Darden, course booklet and will require a minimum of 10-page report. Music covered will be from the mid 1800's to contemporary gospel music. Field trip will include a trip to an African American Church service (Sunday morning). Requirements for the course include a 5-page paper with creative project or performance and a field trip to church. Adjunct Instructor Bio: Legendary Bassist Avery Sharpe has performed with Jazz greats from McCoy Tyner to Dizzy Gillespie. Sharpe is a Gospel Historian and has a strong up bringing in "The Church of God in Christ."

**Requirements/Evaluation:** 5-page paper with creative project or performance and a field trip to church

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** if overenrolled, preference to seniors

**Grading:** pass/fail only

**Materials/Lab Fee:** $138 plus cost of books

**Attributes:** EXPE Experiential Education Courses

Not offered current academic year

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**MUS 14 (W) Classic and Contemporary Musical Theater**

**Cross-listings:** THEA 14 MUS 14

**Primary Cross-listing**

This Winter Study will give participants an opportunity to study and perform numbers for one or more singers in great American musicals and European light operas. You have sung a solo, you have sung in chorus--now practice the exacting art of singing an ensemble on stage. The course will culminate with a performance of ensembles, solos, and duets from a variety of musical theater shows. Other ensembles from European models may also be included. Singers, actors, and pianists are all welcome to participate. The course is intended especially for singers who wish to have some stage time, and for actors who wish to work on their singing. Adjunct Instructor Bio: Keith Kibler has performed under some of the finest directors currently working including David Alden, Peter Sellars, Galina Vishnevskaya. He sang a major role in Kurt Weill's "Die Kleine Mahagonny" under Alvin Epstein with the American Repertory Theatre. He has been a featured soloist with the Boston Pops in American theater music. Keith Kibler
is an Associate Artist in the Music Department at Williams College. He can be reached at kkibler@williams.edu.

**Class Format:** afternoons

**Requirements/Evaluation:** a student may fulfill the requirements of the course by performing challenging numbers from the great American songbook in the final class public performance

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** the instructor will communicate with those wishing to register either in person or via email

**Grading:** pass/fail only

**Materials/Lab Fee:** none

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 14 MUS 14

**Attributes:** EXPE Experiential Education Courses

Not offered current academic year

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**MUS 15 (W) Contemporary American Songwriting**

**Cross-listings:** AMST 15 MUS 15

**Primary Cross-listing**

This course will focus on learning how to write and perform songs in classical contemporary style. Song styles that will be addressed include pop, rock, blues, country, folk and jazz. Topics addressed will include the evolution of song structure, how to create a lyric that communicates, vocal and instrument presentation, recording and performing techniques, publicity for events, and today's music industry. This class will culminate in a public performance of material written during the course. To successfully pass this course, students are required to create, edit, perform and possibly record two original songs in one of the above mentioned genres. These songs must be conceived during the course period (previously written material is not usable.) Students will be guided to create both music and lyrics. They may also be required to participate in a co-write session. One of these songs will be presented during the final performance, preferably by the student. Attendance at classes, feedback sessions, and final presentation is mandatory.

Please note: this class meets every day. A short writing assignment will be passed in on the last day of class. Adjunct Instructor Bio: Bernice Lewis is the Artist Associate in Songwriting at Williams College. She is an accomplished singer, songwriter, producer and educator and has been a national touring artist for over thirty years She has performed at the Kerrville Folk Festival, PBS's Mountain Stage, and the Kennedy Center in Washington D.C. In 2009, she was chosen by the National Park Service to be an Artist in Residence. She has released seven recordings of original songs.

**Class Format:** mornings

**Requirements/Evaluation:** final performance and a 2- to 3-page paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** students with a musical background and the ability to play an instrument may be given preference, but anyone interested is encouraged to register

**Grading:** pass/fail only

**Materials/Lab Fee:** cost of books

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 15 MUS 15

**Attributes:** EXPE Experiential Education Courses

Not offered current academic year

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**MUS 16 (W) Zimbabwean Music Collaboration**

This course focuses on teaching Zimbabwean music performance. Besides introducing a selection of basic songs on mbira, marimba and voice, the course explores orchestration of such music on other instruments such as brass, woodwinds, strings and additional percussion. The course content will trace both continuity and change in music from traditional song styles into African popular music. Beside the instrumental practice of the class, we will watch on YouTube and other videos the collaborative nature of this music. The class will end with an end-of-Winter Study performance by the participants.
Class Format: mornings

Requirements/Evaluation: final performance

Prerequisites: none, but students who play other instruments are encouraged to bring them

Enrollment Limit: 12

Enrollment Preferences: students with musical background; those who play other instruments may have an advantage

Grading: pass/fail only

Materials/Lab Fee: none

Attributes: EXPE Experiential Education Courses

Not offered current academic year

MUS 25 (W) Creative Art Projects inspired by Southern Florida Native American Indian History & Culture

This travel course will focus on creative work inspired by the history and culture of Native American Indians of Southern Florida. We will discuss the history and culture of Native Americans in the area, focusing mostly on the Calusa, their society, politics, system of government, trading customs, and religion. We will also talk about their construction of canal systems, and their architecture and engineering. Students will arrive to their own conclusion about the impact of Native Americans in our culture. They will also use their experiences during field trips, workshops, lectures, and group discussions as a source of inspiration for their creative work in one or more of the following fields: music composition, visual arts (video, photography), literature, poetry, and theater. They will create their projects individually or could form teams to create interdisciplinary works. If teamwork is selected for the creation of a project there will be a limit of one student per discipline in each team. We will visit archaeological and historical sites, Research Centers, and Museums focused in the History and Culture of Native American Indians of Southwest Florida. We will attend lectures offered by archaeologists, and will participate in the process of screening, cataloging, and analysis of samples extracted from the shell mounds of Useppa Island and Pineland at the Randell Research Center of the University of Florida. Calusa artifacts made with ceramic materials, wood carving, and painting, are recognized worldwide as remarkable examples of Native American artistic achievement. Samples of their art found during excavations in SW FL are part of exhibitions in the Historical Museums that we will visit. Students will learn about music inspired by pre columbian Native American instruments and art. We will discuss information and will visit the estuaries that sustained the world of the Calusas.

Class Format: travel

Requirements/Evaluation: 10-page paper; creative project, and travel journal

Prerequisites: none; not open to first-year students

Enrollment Limit: 7

Enrollment Preferences: priority given to students interested in creating original work in response to field trips and visits to Research Centers and Museums (musical, photography and/or video, literary, poetry, theater)

Grading: pass/fail only

Materials/Lab Fee: cost to student $1,995

Attributes: EXPE Experiential Education Courses TRVL Winter Study Travel Course

Not offered current academic year

MUS 31 (W) Senior Thesis: Music

To be taken by students registered for Music 493-494.

Class Format: thesis

Grading: pass/fail only

Distributions: (D1)

Winter 2020

HON Section: 01 TBA Ed Gollin

MUS 99 (W) Independent Study: Music

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a
faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

Class Format: independent study
Grading: pass/fail only
Distributions: (D1)

Winter 2020
IND Section: 01    TBA    Ed Gollin

MUS 101  (F) Listening to Music: An Introduction to the Western Classical Tradition
When you listen to music -- on the radio, on your phone, at a concert -- how much do you really hear? This course refines students’ listening skills through study of the major composers, styles, and genres of the Western classical tradition. We will explore music from the Baroque, Classical, Romantic, and Modern eras, including works by Bach, Mozart, Beethoven, Chopin, Tchaikovsky, Brahms, Stravinsky, and other composers. Genres to be covered include the symphony, string quartet, sonata, opera, song, and choral music. Attendance at selected concerts on campus is required.

Class Format: lecture
Requirements/Evaluation: a short listening journal, two concert reviews, a quiz, a midterm exam and a final exam
Prerequisites: none; intended for non-major students with little or no formal training in music
Enrollment Limit: 25
Enrollment Preferences: first-years, sophomores and any student who expresses a strong interest in the course
Expected Class Size: 25
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

Fall 2019
LEC Section: 01    TR 11:20 am - 12:35 pm    Marjorie W. Hirsch

MUS 102  (F) Introduction to Music Theory
The course presents an introduction to the materials and structures of music. Through a variety of practical exercises and written projects, students will develop an understanding of the elements of music (e.g. pitch, scales, triads, rhythm, meter, and their notation) and explore their combination and interaction in the larger-scale organization of works of classical, jazz and popular music (i.e. harmony, counterpoint, form, rhetoric). Practical musicianship skills will be developed through in-class and prepared singing, keyboard and rhythmic exercises.

Class Format: two weekly lectures
Requirements/Evaluation: evaluation will be based on written and practical quizzes, projects, participation, and a final exam
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: first year students
Expected Class Size: 16
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)

Fall 2019
LEC Section: 01    TR 8:30 am - 9:45 am    Zachary Wadsworth

MUS 103  (F) Music Theory and Musicianship I
MUS 103 and 104 are designed for potential majors and for students with strong instrumental or vocal backgrounds. Students entering MUS 103 should have a solid understanding of musical rudiments (intervals, scales, keys) and reading proficiency in both bass and treble clefs. A short diagnostic exam will be administered at the first class meeting of MUS 103 to determine if a student requires any additional work to complement and fortify course work during the early weeks of the semester, or whether placement in MUS 102 would be more appropriate. Students with a strong background in music theory may take a placement exam during First Days to see whether they can pass out of one or both semesters. MUS 103 and 104 are required for the music major. MUS 103 presents the materials, structures and procedures of tonal music, with an emphasis on the harmonic and contrapuntal practice of the baroque and classical periods (ca. 1650-1825). The course explores triadic harmony, voice leading, and counterpoint with an emphasis on the chorale style of J.S. Bach and his predecessors. Keyboard harmony and figured bass exercises, sight singing, dictation, analysis of repertoire, written exercises and emulation projects will develop both an intellectual and an aural understanding of music of the period. Projects include the harmonization of chorale melodies, the arrangement of classical period minuets and the composition of vocal canons.

Class Format: lecture two days a week; a conference meeting one day a week; ear training/keyboard/ skills lab meeting twice a week
Requirements/Evaluation: evaluation will be based on weekly written work, written and keyboard quizzes, and midyear and final projects
Enrollment Limit: 24
Enrollment Preferences: first-years, potential Music majors, and those with strong musicianship backgrounds
Expected Class Size: 24
Grading: no pass/fail option, no fifth course option
Distributions: (D1)

Fall 2019
LEC Section: 01 TR 11:20 am - 12:35 pm Ed Gollin
LAB Section: 02 MWF 9:00 am - 9:50 am Daniel E. Prindle, Edwin I. Lawrence
LAB Section: 03 MWF 10:00 am - 10:50 am Daniel E. Prindle, Edwin I. Lawrence
LAB Section: 04 MWF 11:00 am - 11:50 am Daniel E. Prindle, Edwin I. Lawrence

MUS 104  (S)  Music Theory and Musicianship I

Music 104a continues the practical musicianship work of Music 103, while expanding the scope of harmonic topics to include seventh chords and chromatic harmony. Music 104a further explores the transformation of chorale harmony in contrapuntal works of the eighteenth century. Projects include the composition and performance of preludes, fugues and organ chorale preludes on baroque models.

Class Format: lecture two days a week; a conference meeting one day a week; ear training/keyboard skills lab meeting twice a week
Requirements/Evaluation: evaluation will be based on weekly written work, written and keyboard quizzes, and midterm and final projects
Extra Info: this course will share aural skills labs with MUS 104b; students considering taking this course should consult the lab times shown below and plan their schedules accordingly
Prerequisites: MUS 103
Enrollment Limit: 24
Enrollment Preferences: first-years, potential or declared Music majors, and those with strong musicianship backgrounds
Expected Class Size: 21
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)

Spring 2020
LEC Section: A1 TR 11:20 am - 12:35 pm Zachary Wadsworth
LAB Section: A2 MWF 9:00 am - 9:50 am Daniel E. Prindle, Edwin I. Lawrence
LAB Section: A3 MWF 10:00 am - 10:50 am Daniel E. Prindle, Edwin I. Lawrence
LAB Section: A4 MWF 11:00 am - 11:50 am Daniel E. Prindle, Edwin I. Lawrence

MUS 104  (S)  Jazz Theory and Improvisation I
Cross-listings: MUS 104  AFR 212

Primary Cross-listing

The theory and application of basic techniques in jazz improvisation and performance styles, including blues forms, swing, bebop, modally based composition, Afro-Cuban, etc. Appropriate for students with skill on their instrument and some basic theoretical knowledge. Knowledge of all key signatures, major/minor keys and modes, intervals, triads and basic seventh chords and their functions within keys. Students should be able to play and demonstrate these concepts on their instruments-competence on an instrument is essential (vocalists and drummers will be encouraged to study the piano). Pianists and guitarists should be able to sight read chords on a jazz lead sheet.

Class Format: alternates between lecture style exposition of theoretical topics and a master class where students will perform and be evaluated on assigned repertoire

Requirements/Evaluation: evaluation will be based on weekly assignments,(e.g., harmonic analysis and exercises in transposition and transcription), a midterm, a transcription project and the end of semester concert, as well as improvement as measured in weekly class performance

Extra Info: this course will share aural skills labs with MUS 104a; students considering taking this course should consult the lab times and plan their schedules accordingly

Prerequisites: MUS 103 and/or permission of instructor; musical literacy required as per above description; private study on student's individual instruction strongly encouraged

Enrollment Limit: 15

Enrollment Preferences: prospective Music majors, then Jazz Ensemble members, then Music majors

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
MUS 104 (D1) AFR 212 (D2)

Attributes: EXPE Experiential Education Courses

Spring 2020

SEM Section: B1  TR 9:55 am - 11:10 am
LAB Section: B2  MWF 9:00 am - 9:50 am  Daniel E. Prindle, Edwin I. Lawrence
LAB Section: B3  MWF 10:00 am - 10:50 am  Daniel E. Prindle, Edwin I. Lawrence
LAB Section: B4  MWF 11:00 am - 11:50 am  Daniel E. Prindle, Edwin I. Lawrence

MUS 110  (F)  Electronic Music Genres, a Creative Approach

In this course, students will study the theoretical and practical fundamentals of audio technology and MIDI production. They will use applications such as Ableton Live and Max/MSP in order to create their own electronic music compositions. Electronic Music genres and aesthetics such as acousmatic music, House (Afro, Latin progressive, swing, tech), disco, electronic rock, electronica, acid jazz, and hip hop will also be explored during the students' weekly projects. In their composition projects, Students will be encouraged to mix different styles of music creating fusion. This class will include instruction on interactive composition for students interested in live performance of their music, and sound processing in real time. Students can bring their own acoustic or electronic instruments to class sessions to learn how to process their sounds in real time using Ableton Live and Max/MSP, although bringing an instrument is not required.

Class Format: Seminar

Requirements/Evaluation: four fusion composition projects and weekly presentation of students mini-projects based on student research of styles chosen for their fusion projects

Prerequisites: none

Enrollment Limit: 8

Enrollment Preferences: Music majors

Expected Class Size: 8

Grading: no pass/fail option, no fifth course option

Distributions: (D1)
MUS 111 (F) Music Cultures of the World (DPE)
This course introduces a variety of musical traditions from around the world, from highlife and hip hop in Ghana to Balinese Gamelan and Indian classical genres. Students will develop a working knowledge of musical terms, influential musicians, and concepts relevant to performance genres hailing from the Americas, Africa, Asia, Europe, and the Middle East. Beyond engaging with music's sound and structure, we will address its capacity to express personal and group identity, and its ability to both reflect and shape broader social ideas and circumstances. In particular, we will consider music's global circulation, and how its contents and meanings reflect those processes. Reading and writing assignments are combined with direct engagement with music and musicians. No prior musical training required.

Class Format: lectures are combined with discussion and workshops
Requirements/Evaluation: class attendance and participation, regular short writing assignments and projects, and a final paper
Prerequisites: none
Enrollment Limit: 30
Enrollment Preferences: current or prospective majors in Music, Anthropology, Sociology, Arabic Studies and Asian Studies, as well as current and prospective concentrators in Africana Studies and Latina/o Studies
Expected Class Size: 20
Grading: no pass/fail option, yes fifth course option
Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: Not only are students exposed to a wide range of musical material from across the globe, they also consider how music becomes meaningful and powerful in light of local contexts and the politics of circulation. Discussions and written assignments address issues including gender identity, economic disparity, the politics of cultural preservation, and music's potential in situations of political unrest.
Attributes: MUS World Music/Ethnomusicology

Fall 2019
LEC Section: 01 MW 11:00 am - 12:15 pm Corinna S. Campbell

MUS 119 (S) Popular Music: Revolutions in the History of Rock
This course will trace the history of rock music from the 1950s to the present, focusing on those musicians who revolutionized the genre in various periods. Such "revolutions" are discovered in the use of new sounds and musical forms, in the relationship between lyrics and musical setting, and in the conception of rock's role in society. Three objectives will underpin our studies: to develop listening skills with music that one often hears, but perhaps rarely listens to intently; to determine in what ways popular music can be interpreted as reflecting its cultural context; and to encounter the work of several of the more innovative musicians in the history of rock. Finally we will interrogate our own activities by asking why the study of the "merely popular" should be pursued in a liberal arts education, whether new approaches can be developed for this endeavor, and what makes music "popular."

Class Format: lecture/discussion
Requirements/Evaluation: evaluation will be based on two tests, two papers, and a final exam
Prerequisites: no musical background assumed
Enrollment Limit: 40
Enrollment Preferences: random selection
Expected Class Size: 40
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)

Not offered current academic year
MUS 120  (S)  Musics of Africa

Cross-listings:  MUS 120  AFR 113

Primary Cross-listing

This course introduces a selection of musical cultures from the geographical breadth of Africa. Following an introductory exploration of the fundamental aesthetic and social parameters governing African musical practice, we will engage in a series of case studies considering a diverse array of musical practices and related social and political issues in specific locales. Featured countries include Ghana, Zimbabwe, Ethiopia, Algeria and the Democratic Republic of Congo. This course samples a wide range of musical practices from the Ghanaian dance craze, azonto, to Ethiopian liturgical chants, to Shona mbira music in Zimbabwe. Performance analysis and critical reading and listing assignments are combined with a number of hands-on workshops and musical exercises.

Class Format: lecture/discussion

Requirements/Evaluation:  grade based on a listening journal, bi-weekly short assignments, a final paper, and class participation

Prerequisites:  no prerequisites: prior musical background is not essential for this class

Enrollment Limit:  20

Enrollment Preferences:  current or prospective Music majors and Africana Studies concentrators

Expected Class Size:  12

Grading:  yes pass/fail option,  yes fifth course option

Distributions:  (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

MUS 120 (D1)  AFR 113 (D2)

Attributes:  GBST African Studies Electives  MUS World Music/Ethnomusicology

Not offered current academic year

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MUS 138  (S)  Introduction to Twentieth-Century Music

Twentieth-century Euro-American art music involved a persistent exploration of the limits of musical possibility. Encounters with this music often challenge our ears and musical minds and require us to reconsider fundamental conceptions of music itself. Throughout the course, we will investigate in what ways the basic elements of music (e.g., harmonic organization, rhythm, timbre, instrumentation and performance conventions) were extended and revolutionized. Topics and styles to be discussed include: atonality, expressionism, twelve-tone techniques, neoclassicism, electronic and computer music, stochastic music, minimalism, and neoromanticism. We will also consider the music of this century in relation to contemporary developments in the other arts and to popular musical styles. The syllabus will include works by such composers as Debussy, Mahler, Stravinsky, Schoenberg, Webern, Bartók, Weill, Milhaud, Shostakovich, Ives, Copland, Babbitt, Stockhausen, Messiaen, Boulez, Berio, Cage, Górecki, Glass, Gubaidulina, and Tower.

Class Format: lecture/discussion

Requirements/Evaluation:  evaluation will be based on a series of quizzes, projects, short papers, and performance reports; quizzes will include listening and identifying examples

Prerequisites:  none

Enrollment Limit:  19

Enrollment Preferences:  juniors, seniors, Music majors and potential majors

Expected Class Size:  12

Grading:  yes pass/fail option,  yes fifth course option

Distributions:  (D1)

Not offered current academic year

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MUS 141  (F)  Opera

Cross-listings:  THEA 141  MUS 141

Primary Cross-listing

An introduction to the history of opera, from the genre's birth c. 1600 to the present. At various points in its 400-year development, opera has been
considered the highest synthesis of the arts, a vehicle for the social elite, or a form of popular entertainment. Opera's position in European cultural history will be a primary focus of our inquiry. We will also study the intriguing relationship between text and music, aspects of performance and production, and the artistic and social conventions of the operatic world. The multidimensional nature of opera invites a variety of analytical and critical perspectives, including those of music analysis, literary studies, feminist interpretations, and political and sociological approaches. Works to be considered include operas by Monteverdi, Lully, Charpentier, Handel, Gluck, Mozart, Rossini, Donizetti, Verdi, Wagner, Bizet, Puccini, Strauss, Berg, Britten, Glass and Adams. This course may involve a trip to the Metropolitan Opera.

Class Format: lecture/discussion
Requirements/Evaluation: evaluation will be based on a midterm, a brief paper, an 8-page paper, and a final exam
Prerequisites: none
Enrollment Limit: 30
Enrollment Preferences: none
Expected Class Size: 20
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
THEA 141 (D1) MUS 141 (D1)

MUS 143 (S) The Symphony
This course traces the European symphonic tradition from the late eighteenth century through the mid-twentieth century, focusing on works by Mozart, Haydn, Beethoven, Berlioz, Liszt, Mendelssohn, Schumann, Brahms, Dvorak, Mahler, Strauss, and Shostakovich. We will examine developments in musical form and harmony, social contexts for listening, and contemporary aesthetic debates about the nature of genius, the idea of musical tradition, and the narrative capacity of instrumental music.

Class Format: lecture/discussion
Requirements/Evaluation: students will be evaluated on three 3- to 5-page essays, two exams, and short weekly assignments, ability to read music not required
Prerequisites: none
Enrollment Limit: 25
Enrollment Preferences: first-years and sophomores
Expected Class Size: 10
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

MUS 149 (S) The Language of Film Music
Filmmakers have relied on music from the earliest days of silent movies (often accompanied by live musical performance) to our present age of slickly-produced YouTube videos. Along the way, trends have arisen (and have been artfully thwarted) in countless film scores, whether constructed from preexisting works or specially crafted by composers like Max Steiner, Duke Ellington, Bernard Herrmann, John Williams, James Horner, Micachu, or Björk. In this class, we will look at and listen to films from different periods and cultures, observing which techniques evolved, which have changed very little, and considering when an idea is borrowed and when it might actually be new. We will also discuss the impact this language has on the experience of the viewer, and how film music functions in the wider culture. Assignments will consist of listening/viewing, responding in writing, and re-interpreting film clips with music you will compose or borrow.

Class Format: lecture/discussion
Requirements/Evaluation: assignments, quizzes, midterm essay, final creative project; midterm and final will also involve viewing/listening
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: given to juniors and seniors
MUS 150 (S) The Broadway Musical  (DPE)

Cross-listings: MUS 150  THEA 150

Primary Cross-listing

Named for a specific road but enjoying a global impact, the Broadway musical has intersected with multiple styles and societal concerns over the past century. In this course, we explore the American musical theater's roots and relationship to opera, operetta, vaudeville, minstrelsy, and Tin Pan Alley. Traveling through the genre's history, we will encounter a wide range of musical styles, including ragtime, jazz, rock, and hip hop, and will explore several genre transformations, such as movies made into musicals and musicals into movies. We will develop a range of analytical skills as we investigate connections between choreography, lyrics, music, staging, and production. Throughout the semester, we will consider the genre's representations and reflections of ethnicity, race, sexuality, and class. The syllabus includes representative works by Gilbert and Sullivan, Cohan, Gershwin, Kern, Weill, Rodgers and Hammerstein, Lerner and Loewe, Bernstein, Sondheim, Lloyd Webber, and Miranda, with particular focus on such works as Showboat, Oklahoma!, Guys and Dolls, West Side Story, Hair, Rent, and Hamilton.

Class Format: lecture/discussion

Requirements/Evaluation: based on a midterm, a brief paper, an 8-page paper, and a final exam

Prerequisites: none

Enrollment Limit: 30

Enrollment Preferences: none

Expected Class Size: 30

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)  (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

MUS 150 (D1) THEA 150 (D1)

Difference, Power, and Equity Notes: We will develop skills aimed at analyzing and interpreting how perceptions of race, gender, and class shaped, and were shaped by, Broadway. We will consider the extent to which, for example, blackface minstrelsy and ethnic-based humor persisted and how specific musicals aimed to engage with critical social and political issues throughout the genre's history. Musicals have played a major role in the contested and ongoing endeavor to define "America."

Spring 2020

LEC Section: 01  MR 1:10 pm - 2:25 pm  W. Anthony  Sheppard

MUS 151 (F) History of Jazz

"There are only three things that America will be remembered for 200 years from now when they study the civilization: The Constitution, Jazz Music and Baseball. These are the three most beautiful things this culture's ever created."--(Gerald Early) Jazz is the most common name for a great African American Art form that still defies definition. Over the past century this elastic tradition has laid down firm roots for numerous other American and World musics, while itself in the throes of a seemingly permanent identity crisis. Jazz is perennially declared dead or dying yet consistently summoned by advertisers to lend vitality and sex appeal to liquor or automobiles. By any name and regardless of its health status, jazz has a rich history of conservative innovators, at once restless and reverent, who made fascinating leaps of creativity out of inspiration or necessity. This "listening intensive" class will look at the past century of jazz music through ideas, "what-if" questions and movements that changed the way the music was created, presented and perceived. Both musical concepts (such as syncopation and cross instrumental-influence) and cultural connections (jazz as cold war propaganda, jazz as protest music) will be examined, giving us freedom to link similar kinds of musical thought across disparate settings and
decades. Our inquiry will include (but not be limited to) the lives and music of Louis Armstrong, Fletcher Henderson, Mary Lou Williams, Duke Ellington, Charlie Parker, Thelonious Monk, Dizzy Gillespie, Art Blakey, John Lewis, Miles Davis, John Coltrane, and Wayne Shorter.

**Class Format:** lecture

**Requirements/Evaluation:** class participation including regular reading and listening assignments; concert attendance; mid-term and final exam, one paper, and one final project

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** first-years and sophomores

**Expected Class Size:** 30

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

*Not offered current academic year*

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**MUS 163 (S) Bach**

Johann Sebastian Bach now enjoys the status of a cultural icon, transcending time and place. But who was Bach, and why do his musical creations continue to fascinate us? This course offers an introduction to the life and music of this iconic composer. We will explore aspects of cultural context (such as the social milieu in which Bach developed his art and the use and perception of his music by his contemporaries), as well as develop our listening skills by exploring matters of purely musical content (the styles and forms of his prodigious oeuvre). Both instrumental and vocal music will be surveyed, including the Brandenburg Concerti, the Goldberg Variations, the Magnificat, and the B Minor Mass. Along the way we will also consider Bach's legacy in the 19th and 20th centuries.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on class participation, a listening diary, one 8- to 10-page paper, 4 mini-quizzes, a midterm, and a final exam

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students with a demonstrated interest in music

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

*Not offered current academic year*

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**MUS 164 (F) Bach and Handel: Their Music in High Baroque Culture**

This course explores the lives and music of two great composers of the High Baroque, Johann Sebastian Bach and George Frideric Handel. We will examine their dramatically contrasting life experiences and musical pursuits within the larger social and cultural framework of the period: Bach as a provincial composer, servant to minor German aristocrats and the Lutheran Church, virtuoso organist and pedagogue; Handel as a cosmopolitan celebrity and entrepreneur, creator of operatic and instrumental entertainments for both the Italian and English nobility and the paying public.

Development of listening skills and understanding of Baroque music styles, genres, and forms will be stressed. Bach's *Brandenburg Concerti* and *Mass in B-minor*, and Handel's opera *Giulio Cesare* and *Water Music Suite* are just a few of the works to be discussed and enjoyed.

**Class Format:** lecture/discussion, two meetings per week; field trip may be required

**Requirements/Evaluation:** evaluation will be based on participation, two papers, a midterm, and a final exam

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** first-year students and sophomores

**Expected Class Size:** 10

**Grading:** yes pass/fail option, no fifth course option
MUS 165 (F) Mozart

This course will examine the extraordinary life and musical genius of Wolfgang Amadeus Mozart. Through lectures, discussion, readings, and guided listening, students will gain appreciation of Mozart's classical compositional style and familiarity with many of his greatest works. The class will explore Mozart's pivotal position as a musician in Viennese society; his strange combination of bawdy behavior and sublime artistry; his relationship with his domineering father Leopold, as well as with Haydn, Beethoven, and Salieri; and the myths about Mozart that have sprung up in the two centuries since his death.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on class participation, listening quizzes, two short papers, a midterm exam, and a final exam

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students with demonstrated interest in music

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

MUS 171 (S) Music and Spirituality: Cross-Cultural Perspectives

Cross-listings: MUS 171 REL 171

Primary Cross-listing

How does the sacred sound? Across cultures and across millennia, music has served to enable, inspire, and express the spiritual life experiences of communities and individuals. Why is this so? In what contexts and through what means can making and hearing music reflect and produce spiritual experience? This team-taught course will take a comparative approach to exploring music's spiritual power, considering such areas as the function of music in ritual practices from various cultures and times, the use of music to tell sacred stories, music and dance in spiritual practice, and the role of music created in the face of death and its aftermath. Working from both musicological and ethnomusicological perspectives, we will explore the possibilities of sensory ethnography for better understanding the role of perception and the body in spiritual experiences with music. Our comparisons will draw from Western and world Christian traditions from medieval to modern times, and on conversations with musicians immersed in the music of other faith traditions (including Jewish, Hindu, and Muslim). We will explore connections between music and spirituality through a wide variety of repertoires, including plainchant and Renaissance sacred choral music; the music and dance of traditional West African religions like vodun and orisa; music from the Western classical tradition by such composers as Bach, Beethoven, and Messiaen; American hymnody and spirituals; gospel music in the U.S. and Africa; and selected artists from the world of jazz and popular music, such as John Coltrane and Leonard Cohen.

Class Format: seminar

Requirements/Evaluation: class participation; class journal; presentation with annotated bibliography; ethnographic field study; final project with presentation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students with a demonstrated interest in music, religion, and/or anthropology/sociology

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)
MUS 174  (F)  The Singing Voice: Structure, Styles and Meaning

What makes an opera singer sound different than a rock singer? Why can't one convincingly sing in the style of the other? And why is the former granted a higher status and the latter a wider audience? This course examines the world of singing styles and engages these styles from multiple angles: through listening, readings, film viewing and, above all, through singing. The class will learn the basics of yodeling, Tuvan throat singing, and belting, among other styles, and will explore the cultural and historical contexts of each.

Class Format: lecture/studio/discussion
Requirements/Evaluation: evaluation will be based on one quiz, two papers, and a final project
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: juniors and seniors
Expected Class Size: 10
Grading: yes pass/fail option, no fifth course option
Distributions: (D1)
Attributes: EXPE Experiential Education Courses

MUS 175  (F)  Sound Art, Public Music

Cross-listings:  MUS 175  ARTS 273

Primary Cross-listing
Western music performance traditionally occurs within contained spaces in which "performer" and "audience" adhere to designated locations and follow tacit scripts: seats/stage; applause/bows, etc. In recent years, traditional boundaries and scripts of performance and reception have moved into public spaces—from sound art installations to ambient music, from interactive sound sculpture to radio art to social media driven flash mobs. This course studies the work of pioneers in public music and sound art including Alvin Lucier, Bill Fontana, John Cage, Hildegard Westerkamp, Brian Eno and John Luther Adams, among others. The course will alternate between study and analysis of particular artistic strategies and the creation of site-specific works on and around the Williams campus.

Class Format: seminar
Requirements/Evaluation: class participation, three short (2-4 page) essays, a response journal and the creation of four public music works
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: juniors and seniors
Expected Class Size: 10
Grading: yes pass/fail option, yes fifth course option
Unit Notes: ARTS elective
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
MUS 175 (D1) ARTS 273 (D1)

Not offered current academic year

MUS 177  (S)  Gender and Sexuality in Music  (DPE)

Cross-listings:  WGSS 177  MUS 177

Primary Cross-listing
This course explores key themes in the expression of gender and sexuality through music. It draws from primarily 21st century examples, across
cultures and genres, ranging from pop boy bands to Indian bhangra dance to the musical avant-garde. Themes will include: communicating gendered ideals, dance and embodiment, transgressive performances, biography and subjectivity, intersectionality, music and sexual violence, and marketing. We will explore the ways in which ideas and identities related to sex and gender are formulated and mobilized in music's performance and consumption. Inevitably, issues of sound and stagecraft intersect with factors such as race, age, and class, further informing these experiences. Students will consider their own processes of identifying and interpreting expressions of gender and sexuality in sound and movement, and contemplate the role of culture and society in informing those interpretations.

Class Format: seminar

Requirements/Evaluation: attendance/participation, short assignments, midterm project, final paper

Prerequisites: open to all students; familiarity with musical terminology is helpful but not required

Enrollment Limit: 19

Enrollment Preferences: WGSS and MUSC majors/prospective majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 177 (D2) MUS 177 (D1)

Difference, Power, and Equity Notes: This course critically examines the ways in which music constructs and reflects gendered and sexual identities in intersectional space. We discuss how normative viewpoints come to be accepted and interpreted as 'natural,' and how musicians and audiences have maneuvered within and against those socio-political expectations. Music and readings span a wide range of sources—elite, popular, counter-cultural; from Euro-American sources to genres hailing from Brazil, Korea, and India.

Spring 2020

SEM Section: 01 MR 1:10 pm - 2:25 pm Corinna S. Campbell

MUS 178 (F) Music and Politics

Cross-listings: PSCI 178 MUS 178

Primary Cross-listing

This course examines how musical sound and musical discourse change, enable, and inhibit citizen formation and the functioning of a well-ordered society. We will take a very wide definition of "politics," as music can have political meaning and effects far beyond national anthems and propaganda. For instance, musical sound is often read as a metaphor for political structures: eighteenth-century commenters pointed out that string quartets mirrored reasoned, democratic discourse, and twentieth-century critics made similar arguments about free jazz. Beliefs about music can serve as a barometer for a society's non-musical anxieties: Viennese fin-de-siècle critics worried that the sounds and stories of Strauss's operas were causing moral decline, an argument that should be familiar to anyone who reads criticism of American popular music. Finally, a pervasive strand of Romantic thought holds that (good) music, by its nature, is apolitical—what might it mean to deny social relevance to an entire field of human expression? We will read classic philosophical texts on art and politics by Schiller, Kant, Schopenhauer, Marx, Adorno, and others, and pair them with contextual studies of works of Western classical music from the last two hundred years and popular music of the last hundred years.

Class Format: tutorial

Requirements/Evaluation: Students will be expected to write a 5-7 page paper every other week, and submit written commend on their tutorial partner's paper in off weeks.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 8

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
PSCI 178 (D1) MUS 178 (D1)
MUS 201 (F) Music Theory and Musicianship II

Music 201 continues to greater degrees the study of music techniques from the common practice period by means of analysis, composition, written exercises, sight-singing, and dictation. We will expand our understanding of chromaticism. We will learn how chromaticism is used as a voice-leading tool, and how it participates in music even at deeper levels of the structure. We will learn about innovations that occurred from the early 19th century through the beginning of the 20th century and will trace the origins for these new harmonic tendencies. We will also learn how composers create larger formal structures.

Class Format: lecture meetings twice a week plus aural skills lab meetings

Requirements/Evaluation: final grading will be based on homework, theory quizzes, analysis papers, compositional projects, final project, class attendance, preparation, participation, and on the results of the lab portion of the class (sight singing and ear training)

Prerequisites: MUS 104

Enrollment Limit: 12

Enrollment Preferences: Music majors and potential Music majors

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2019

LEC Section: 01  TR 11:20 am - 12:35 pm  Ileana Perez Velazquez
LAB Section: 02  MWF 12:00 pm - 12:50 pm  Daniel E. Prindle

MUS 202 (S) Music Theory and Musicianship II

Music 202 explores the techniques of post-tonal composition and the theoretical and analytical tools developed to describe the contextually defined features of twentieth- and twenty-first-century music. Topics will include set theory, serial techniques, referential collections, new rhythmic and metric techniques, form in post-tonal music, and the intersection of tonal and contextual structure.

Class Format: two lecture meetings and one aural skills lab meeting per week

Requirements/Evaluation: quizzes, analysis and composition assignments, a final analysis project and presentation, and aural skills participation and performance

Prerequisites: MUS 201 or permission of instructor

Enrollment Limit: 14

Enrollment Preferences: Music majors

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2020

LEC Section: 01  TR 11:20 am - 12:35 pm  Ed Gollin
LAB Section: 02  MWF 12:00 pm - 12:50 pm  Daniel E. Prindle

MUS 204 (S) Jazz Theory and Improvisation II

Cross-listings: MUS 204  AFR 214

Primary Cross-listing

A continuation of MUS 104b, this course builds upon theoretical knowledge, performance and aural skills developed previously. Students will deal with more complex theoretical and performance issues, including the use of symmetric scales, strategies for chord reharmonization, pentatonic and hexatonic scale shapes, and Coltrane's "Three Tonic" harmonic system.
Class Format: two weekly seminar meetings, alternating between theory and performance sessions

Requirements/Evaluation: weekly compositional, analysis, transcription or performance exercises and final transcription project

Prerequisites: MUS 104b or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: Music majors and Jazz Ensemble members

Expected Class Size: 5-8

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
MUS 204 (D1) AFR 214 (D2)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

MUS 205  (F)(S)  Composition I

Beginning courses in musical composition. Size and number of required projects will vary from 4 to 5. Each assignment will represent 25% of the student's final grade. A group meeting per week will deal with the presentation of the student's work in progress, analysis of models for composition, performance of work in class, and critiquing of work. There will be a weekly individual meeting with the instructor to discuss each student's progress. Students must also be available for performances and reading of work outside normal class time and the instructor and students will work together to ensure that all work written during the semester is actually performed.

Class Format: seminar

Requirements/Evaluation: evaluation based on the quality and timeliness of composition projects, attendance, and class participation

Prerequisites: MUS 202 (may be taken concurrently) or permission of instructor

Enrollment Limit: 6

Enrollment Preferences: Music majors; consideration of non-majors based on qualifications and experience

Expected Class Size: 4

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Attributes: EXPE Experiential Education Courses

Fall 2019

SEM Section: 01  MR 1:10 pm - 2:25 pm  Zachary Wadsworth

Spring 2020

SEM Section: 01  MR 1:10 pm - 2:25 pm  Ileana Perez Velazquez

MUS 206  (F)(S)  Composition II

Beginning courses in musical composition. Size and number of required assignments will vary from 3 to 6 in addition to a possible full semester composition project. One to two group meetings per week will deal with the presentation of new assignments, analysis of models for composition, performance of work in class, and critiquing of work. Individual meetings may be added to deal with individual needs. Students must also be available for performances and reading of work outside normal class time and the instructor and students will work together to ensure that all work written during the semester is actually performed.

Class Format: seminar

Requirements/Evaluation: evaluation based on the quality and timeliness of composition projects, attendance, and class participation

Prerequisites: MUS 202 (may be taken concurrently) and permission of instructor

Enrollment Limit: 6

Enrollment Preferences: Music majors; consideration of non-majors based on qualifications and experience
Fall 2019
SEM Section: 01    MR 1:10 pm - 2:25 pm     Zachary Wadsworth

Spring 2020
SEM Section: 01    MR 1:10 pm - 2:25 pm     Ileana Perez Velazquez

**MUS 210  (S) Music Technology I**

Designed for students with some music background who wish to learn basic principles of Musical Technology and practical use of current software and hardware. Topics include acoustics, MIDI sequencing, digital recording and editing, sampling, analog and digital synthesis, digital signal processing, and instrument design. Lectures will provide technical explanations on those topics covered in class and an historical overview of electronic music.

**Class Format:** lecture

**Requirements/Evaluation:** evaluation will be based on weekly assignments, a midterm exam, a final paper and two composition projects

**Prerequisites:** MUS 102 or 103, or permission of instructor; knowledge of and proficiency with musical notation is required; some background in acoustics/physics is desirable

**Enrollment Limit:** 8

**Enrollment Preferences:** Music majors and those planning to major

**Expected Class Size:** 8

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

Spring 2020
LEC Section: 01    TR 9:55 am - 11:10 am     Ileana Perez Velazquez

**MUS 211  (S) Music, Nationalism, and Popular Culture  (DPE)**

This course surveys the manner, function, and contexts through which sound and ideas of national belonging are linked. We will consider influential and iconic musicians (Umm Kalthoum, Amalia Rodriguez, Bob Marley, Carlos Gardel, Joao Gilberto, Youssou N'Dour), international forums for the expression of national sentiment (the Olympics, Miss Universe and Eurovision competitions), and a wide range of instruments, genres, and anthems that are strong conduits for national sentiment. Drawing on the work of critical theorists including Benedict Anderson, Michael Herzfeld, and Ernest Gellner, we will pursue a number of analytical questions: What parallels exist between musical and political structure? How do nations adjust as their policies and demographics change? How are cultural forms implicated in postcolonial nation building projects? What marginal populations or expressive forms are included, excluded, or appropriated in the formation of national identity? Finally, what differences emerge as we change our focus from a national to an international perspective, or from officially endorsed representations of national culture to unofficial popular forms of entertainment?

**Class Format:** lecture/discussion

**Requirements/Evaluation:** class participation, two 4- to 6-page papers, Midterm paper, a Final Paper/Project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** upperclass students and Music majors

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)  (DPE)

**Difference, Power, and Equity Notes:** Owing to its global focus and attention to power and privilege in political and musical structures, this course
meets the DPE requirement. Topics include the use of music for social control and subversion in Mobutu's Zaire, its affective power in U.S. campaign ads, and the ways in which constructions of 'folk music' impact power differentials in a national political structure. Assignments help students develop an awareness of the specific strategies whereby music mobilizes national ideologies.

Attributes: AMST Arts in Context Electives  MUS World Music/Ethnomusicology

Not offered current academic year

MUS 220  (S)  African Dance and Percussion

Cross-listings:  AFR 201  DANC 201  MUS 220

Secondary Cross-listing

We will examine two forms that embody continuity of tradition or the impact of cultural shifts in generations. Lamban was created by the Djeli, popularly called Griots who historically served many roles in traditional society from the Kingdom of Ghana and Old Mali spanning the 12th-current centuries. This dance and music form continues as folklore in modern day Guinea, Senegal, Mali and The Gambia where it was created and practiced by the Mandinka people. Bira is an ancient and contemporary spiritual practice of Zimbabwe's Shona people. Both of these forms are enduring cultural practices while Kpanlogo from the modern West African state of Ghana represents the post-colonial identity of this nation's youth at the end of the 1950s. This course can be taken for academic and/or PE credit

Class Format: class hours will be divided among research and discussion of the dance, percussion, and music of two forms, as well as physical learning and group projects; also includes field trips to view an area performance and the archives at Jacob Pillow

Requirements/Evaluation: discussion of assignments, group response performances, and short research paper. Students enrolled for PE credit are responsible only for the performance-based projects

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: students who have taken DANC 100 or DANC 201; have experience in a campus-based performance ensemble; or have permission of the instructors

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 201  (D2) DANC 201  (D1) MUS 220  (D1)

Attributes: GBST African Studies Electives  MUS World Music/Ethnomusicology

Spring 2020

STU Section: 01  TF 1:10 pm - 3:50 pm  Sandra L. Burton, Tendai Muparutsa

MUS 221  (F)  African Dance and Percussion

Cross-listings:  AFR 206  MUS 221  DANC 202

Secondary Cross-listing

Before the 20th century, the African continent was the source of dance and music that influenced new forms rooted on and off the continent. These forms are shaped by the impact of religion, colonialism, national political movements, travel, immigration, and the continuing emergence of technology. In South Africa, the labor conditions of miners instigated the creation of Isicathulo, Gum boots, and in Brazil the history of colonialism is a factor that anchors Samba as a sustaining cultural and socioeconomic force. The birth of Hip Hop in the 20th century finds populations across the globe using its music, dance, lyrics, and swagger as a vehicle for individual and group voice. Hip Hop thrives as a cultural presence in most countries of the African continent and in the Americas. We will examine the factors that moved this form from the Bronx, New York, to Johannesburg, South Africa, and Rio, Brazil. We will examine at least two of these forms learning dance and music technique and composition material that will inform their practice. Each of these genres generated new physical practices, new and enduring communities while continuing to embody specific histories that have moved beyond their place of origin. What is their status in this century?

Class Format: class hours will be divided among discussion of media and readings; rehearsal of dance and music techniques; field trips to view performances; research at the Jacob Pillow's archives; and interaction with visiting artists
**Requirements/Evaluation:** a series of discussion, research, and individual and group projects; all of which will inform collaboration on mid-term and final projects

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** students who have taken DANC 100 or DANC 201; have experience in a campus based performance ensemble; or have permission of the instructors

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 206 (D2) MUS 221 (D1) DANC 202 (D1)

**Attributes:** GBST African Studies Electives  MUS World Music/Ethnomusicology

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**MUS 222 (F) Politics of Performance/Performing Politics in Contemporary Africa** (DPE) (WS)

**Cross-listings:** MUS 222  AFR 223

**Primary Cross-listing**

Using select examples from throughout Africa, this course highlights genres, artists, and works that engage with social and ideological change. Students practice critical listening and performance analysis, while also considering the social contexts that render these performances meaningful and provocative. Topics include: challenges to mass mediated stereotypes of African populations, the social and economic impact of cultural tourism, music as a form of social critique, changing attitudes toward women and the LGBTQIA community, music and global aid organizations, issues of migration and displacement, and the changing roles of traditional musical occupations. Popular genres-among them Afrobeat, kwaito, soukous, rai, mbalax, Chimurenga music, and a variety of rap and hip-hop styles-are discussed alongside numerous traditional and ceremonial genres, national/political anthems, and concert pieces. Active participation in class discussion is an important component of this course.

**Class Format:** seminar; this class places a strong emphasis on discussion

**Requirements/Evaluation:** based on in-class preparation and participation, bi-weekly short writing assignments, a midterm paper and a final project

**Prerequisites:** some familiarity with music terminology encouraged

**Enrollment Limit:** 15

**Enrollment Preferences:** sophomores, juniors, or seniors who are current or prospective Music majors, as well as current and prospective Africana Studies and Latina/o Studies concentrators

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)  (DPE)  (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

MUS 222 (D1) AFR 223 (D2)

**Writing Skills Notes:** Students receive regular feedback on multiple short assignments throughout the semester. Particular focus is dedicated to crafting and substantiating written arguments.

**Difference, Power, and Equity Notes:** Throughout the course, students engage with case studies concerning specific socio-political contexts within Africa, with an emphasis placed on music's role as a social agent. Topics include representational politics, music as a tool for the powerful as well as the politically disempowered, and music's role in conflict resolution.

**Attributes:** GBST African Studies Electives  MUS World Music/Ethnomusicology

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**Fall 2019**

STU Section: 01    TF 1:10 pm - 3:50 pm    Sandra L. Burton,  Tendai  Muparutsa

**SEM Section: 01    MR 1:10 pm - 2:25 pm    Corinna S. Campbell**
MUS 225 (S)  Musics of the Caribbean

Cross-listings:  AFR 225  MUS 225

Primary Cross-listing

From witty and politically charged calypsos to soulful bachatas, from folkloric displays that advertise a country's cultural diversity to ritual performances that facilitate communication with the spirit world, the music of the Caribbean is astonishingly diverse, both sonically and in its social application. This course serves as an introduction to a wide spectrum of Caribbean music in its broader social and historical context. Through engaging with audio and video sources, readings, performance exercises and workshops, students will learn to identify distinguishing features associated with particular countries and regions, while also exploring the sounds and musical structures that are shared between them. Featured genres include reggae, steel pan, calypso, zouk, Maroon music from Suriname and Jamaica, chutney, salsa, merengue and music from Haitian Vodu and Cuban Santería religions. Interlaced with discussion of musical genres and innovative musicians are a number of central questions about the social role of music within the region: How has slavery and colonial enterprise shaped the musical landscape of the Caribbean? How do the realms of sacred and secular performance relate to each other? What role does tourism and global circulation play in influencing musical tastes and practices? Finally, how do music and dance interconnect?

Class Format: lecture

Requirements/Evaluation: class participation, multimedia project, midterm paper, intermittent short assignments, final exam

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: Music majors and Africana Studies or Latina/o Studies concentrators

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
AFR 225 (D1) MUS 225 (D1)

Attributes: AFR Core Electives  MUS World Music/Ethnomusicology

Not offered current academic year

MUS 231 (F)  Music in History I: Bach and Before

This course explores 1000 years of music-making in Western European culture, beginning with the philosophical and theoretical origins of that music in ancient Greece and extending to the life and music of J.S. Bach. Topics covered will include how the sound of music changed over a millennium; the different functions it served and how genres developed to serve these functions; the lives of the men and women who composed, performed, and wrote about music; and how the changing notation and theory of music related to its practice over the centuries. At the same time, the course provides an introduction to the modern study of music history, sampling a broad range of recent scholarship reflecting an array of critical approaches to the study of early music in our own day.

Class Format: lecture/discussion, two meetings per week; field trip may be required

Requirements/Evaluation: in-class and online discussion participation, two papers, and midterm and final exams

Prerequisites: ability to read music; open to qualified non-majors with the permission of instructor

Enrollment Limit: 15

Enrollment Preferences: Music majors and those planning to major

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Unit Notes: required course for Music majors

Distributions: (D1)

Fall 2019

LEC Section: 01  MR 2:35 pm - 3:50 pm  M. Jennifer Bloxam
MUS 232  (S)  Music in History II: Classical and Romantic Music
This course explores the development of western classical music from 1750-1900 through the study of works by Mozart, Beethoven, Schubert, Schumann, Chopin, Verdi, Wagner, Tchaikovsky, Brahms, Mahler, and others. Composers' styles will be examined in conjunction with Classical and Romantic aesthetics. Topics for discussion include the changing role of music and musicians in society, music and narrative, music and philosophy, operatic traditions, and musical nationalism.

Class Format: lecture/discussion, three days per week
Requirements/Evaluation: class participation, two papers, class presentations, a midterm, and a final exam
Prerequisites: ability to read music
Enrollment Limit: 15
Enrollment Preferences: Music majors, or those planning to major
Expected Class Size: 12
Grading: yes pass/fail option, yes fifth course option
Unit Notes: required course for Music majors; Music majors may not take MUS 232 as pass/fail or 5th course option
Distributions: (D1)

Spring 2020
SEM Section: 01    MW 11:00 am - 12:15 pm     Marjorie W. Hirsch

MUS 233  (F)  Music in History III: Musics of the Twentieth Century
A survey of musics in both Western and non-Western society from the close of the nineteenth century to the present. Emphasis will be on the contextual study of the music of major composers of Western art music, on the musical expressions of selected areas of world music such as Africa, Asia, India, and the Americas, and on the intermingling of musical influences of pop, jazz, and art music of the electronic age.

Class Format: lecture/discussion, two days per week
Requirements/Evaluation: class participation, two papers, a midterm, and a final exam
Prerequisites: ability to read music
Enrollment Limit: 15
Enrollment Preferences: Music majors
Expected Class Size: 10
Grading: yes pass/fail option, yes fifth course option
Unit Notes: required course for Music majors
Distributions: (D1)

Fall 2019
LEC Section: 01    MW 11:00 am - 12:15 pm

MUS 238  (F)  Music in Modernism
The synthesis of the arts was a primary pursuit of modernist composers, artists, choreographers, and writers. Seeking either to realize Wagner’s “total work of art” in the theater, or to uncover the more general correspondences celebrated by Baudelaire, modernists consistently looked beyond their own media. Collaborations on works of “total theater” were common: Satie, Cocteau, Massine, Picasso; Brecht, Hindemith, Weill; Stravinsky, Nijinsky, Bakst; Claudel, Honegger, Rubinstein. Modernists explored new connections between music and color (Scriabin, Kandinsky), music and literature (Joyce, Mann), and music and dance (Duncan, Graham). Occasionally, modernists attempted to unite the arts on their own: Schoenberg painted, Pound composed, and Kokoschka wrote. Our focus will be on those works of music, art, dance, and literature that explored new relationships between the arts. One goal will be to investigate whether specific equivalents exist between techniques of modernist painting, poetics, choreography, and composition. Aware of the risks and rewards of interdisciplinary study, we will attempt our own theories of artistic synthesis. This course is designed to bring multiple perspectives to the study of music in modernism.
MUS 247 (S)  Music for Theater Production

Cross-listings: THEA 247  MUS 247

Primary Cross-listing

Music written to accompany or to "point up" the action or mood of a dramatic performance on stage can be traced to Ancient Theater. Are the labels of incidental and background music appropriate or patronizing for this genre? What is the difference between the composition of "incidental music" and sound designing? How does creating music to accompany a play differ from writing concert music or music for film, ballet, opera, or musical theater? What makes for effective incidental music? How does the music interact with the spoken drama? Students will discuss music composed for selected plays and will compose music for a scene of a play drawing upon pre-existing works, or creating their own. Format: tutorial. During the first and last weeks of the semester, students will attend two group classes. In the other weeks, students will meet with the instructor in pairs for a one-hour session. Students will write and present a 5- to 6-page paper every other week and a 1- to 2-page response to their partner's paper in the alternate weeks.

Class Format: tutorial

Requirements/Evaluation: evaluation will be based on five papers/presentations, and five responses

Prerequisites: ability to read music and permission of the instructor

Enrollment Limit: 10

Enrollment Preferences: Music and Theater Majors

Expected Class Size: 10

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 247 (D1)  MUS 247 (D1)

Not offered current academic year

MUS 252 (F)  Introduction to the Music of John Coltrane

Cross-listings: AFR 242  MUS 252

Primary Cross-listing

This course offers the serious music student an opportunity to study the unique body of work produced by saxophonist and composer John Coltrane (1926-1967). The course traces the evolution of Coltrane's compositional and performance styles in the context of the musical and cultural environment in which they developed. Emphasis placed on Coltrane's musical style, representing a unique synthesis of influences, including jazz, world, and European Classical music and spirituality. Substantial listening and reading assignments, including a biography and related criticism, as well as detailed score analysis and study, are required.

Class Format: lecture

Requirements/Evaluation: in-class participation including small quizzes, midterm, class presentation, and final paper

Prerequisites: MUS 103 and/or 203 strongly recommended; musical literacy sufficient to deal with the material and/or permission of instructor

Enrollment Limit: 19
Enrollment Preferences: musically literate students and Music majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 242 (D2) MUS 252 (D1)

Attributes: AMST Arts in Context Electives

Fall 2019
LEC Section: 01    TF 1:10 pm - 2:25 pm    Kris Allen

MUS 254  (F)  Bebop: The (R)evolution of Modern Jazz

Cross-listings: MUS 254  AFR 254

Primary Cross-listing

In the 1940s, Jazz turned a corner, transitioning from the functional and popular music of the swing era to the increasingly complex art music known as bebop. The practitioners of this new sub-genre were seen not as showmen or entertainers, but (in the words of poet Ralph Ellison) as "frozen faced introverts, dedicated to chaos." This music was simultaneously old and new, a musical evolution interpreted through the lens of cultural revolution. This class will survey the lives, music and continuing impact of bebop's most pivotal figures: Charlie Parker, Thelonious Monk, Dizzy Gillespie, Bud Powell and Kenny Clarke among many others. Through score study and guided listening assignments, the class will examine the melodic, harmonic and rhythmic innovations associated with this pivotal era in jazz history. We will evaluate, compare and contrast examples of contemporary theoretical scholarship concerning this musical vocabulary and its evolution. Intersections between the music and parallel artistic, social and political movements will also be addressed.

Class Format: seminar

Requirements/Evaluation: weekly reading, listening, short written responses to discussion prompts and participation in class discussion; quizzes on assigned readings and listening, and final exam

Enrollment Limit: 12

Enrollment Preferences: Music majors, Jazz Ensemble members, Africana Studies concentrators

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

MUS 254 (D1) AFR 254 (D1)

Attributes: AMST Arts in Context Electives

Not offered current academic year

MUS 261  (S)  The Saint and the Countess: Lost Voices of Medieval Women

Cross-listings: WGSS 261  MUS 261

Primary Cross-listing

Very few female voices from the Middle Ages are audible today; most of the music, poetry, and other writings that survives reveals the creativity and expresses the attitudes of men. This course will explore the experiences and viewpoints of medieval women through the lens of the poetry and songs of two exceptional 12th-century figures: the German abbess Hildegard of Bingen, whose long and immensely productive life was shaped by the requirements of monastic culture; and the French Countess of Dia in Provence, whose elusive life and works exemplify the dynamics of aristocratic court culture. We will ask how these and other musical women active in both the sacred and the secular spheres (such as the nun Birgitta of Sweden, and Queen Blanche of Castile) negotiated their places and made their voices heard within the patriarchal society of their time. We will examine the ways in which these contrasting environments informed the different outlooks, ideas, and aesthetics expressed in the words and music of their songs. Along the way we will critically assess how these lost voices have been recreated to speak to us today through recordings and film.

Class Format: seminar
**Requirements/Evaluation:** evaluation based on several short papers and presentations, and a final project and presentation

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** current or prospective Music and Women's Gender & Sexuality Studies majors

**Expected Class Size:** 6

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 261 (D1) MUS 261 (D1)

Not offered current academic year

**MUS 271 (F) Sonic Art**

**Cross-listings:** ARTS 271 MUS 271

**Primary Cross-listing**

The course explores sound art through research and hands-on creative projects. Students will create original sound works, working collaboratively with partners from complementary disciplines. Precedents for sound installation, sonic pavilions, sound performance and artist-made instruments will be reviewed. Example works include texts on an ancient Greek Chythonic cult, instruments created by contemporary Brazilian transdisciplinary artists, the collaborative group Experiments in Art and Technology (E.A.T.) as well as works by artists showing at Mass MoCa and Documenta 14.

**Class Format:** Seminar

**Requirements/Evaluation:** permission of Instructor. Presentation of students mini projects (20%), Four artistic projects (20%)

**Prerequisites:** none

**Enrollment Limit:** 8

**Enrollment Preferences:** Students with either Studio Art or Music experience

**Expected Class Size:** 8

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTS 271 (D1) MUS 271 (D1)

Fall 2019

SEM Section: 01 M 7:00 pm - 9:40 pm

**MUS 272 (S) Music and Meaning** (WS)

Nearly everyone finds music meaningful, but what exactly does it mean? Without the help of words, this largely non-referential art presents special challenges to interpretation. While most would agree that musical sounds can do such things as mimic the rumbling of thunder, evoke the countryside, suggest the act of chasing, or express rage, the capacity of music to convey meaning remains controversial among scholars, performers, and listeners. Some, following music critic Eduard Hanslick, assert that musical works are essentially "tonally moving forms"—patterns of sound with no reference to the world outside themselves; a work's meaning derives solely from the interplay of musical elements. Others counter that music can signify aspects of human experience, its sounds and structures not merely referring to the outside world but even relating complex narratives. Certain writers have argued that, without the assistance of language, what music signifies remains vague, while others insist that the meaning of music is actually more precise than that of words. In this tutorial course, we will explore a range of questions regarding musical meaning. How can combinations of pitches, rhythms, and instrumental timbres signify something beyond themselves? Is the subject of musical meaning more relevant to some historical styles or genres than others? How can we glean the meaning(s) of a work? Should we concentrate on formal processes within the music? Consider socially constructed meanings? Seek the composer's intentions? What makes some interpretations more convincing than others? In grappling with these questions, students will engage with writings by Agawu, Cone, Hanslick, Kramer, Langer, Lewin, Newcomb, and Schopenhauer, among others. Music to be studied includes works by Beethoven, Schubert, Chopin, Brahms, Mahler, Tchaikovsky, Ravel, Stravinsky, Glass, and Adams.
**MUS 275 (F) Shakespeare through Music**

The plays of William Shakespeare are replete with references to music, and in his day included singing and even dancing as part of the narrative. As his plays entered the global canon, composers and choreographers, along with musicians and dancers, have contributed as avidly to interpreting Shakespeare's plots and characters as have theater directors and actors across the world. This tutorial course will focus on three plays—the tragedies *Romeo and Juliet* and *Othello*, and the comedy *Midsummer Night's Dream*—in order to compare and contrast a broad range of ways in which music works to tell these stories and portray these characters. We will consider these three plays in genres ranging from symphony orchestra, opera, and ballet to film scores, modern dance, jazz, musical theater, and popular song. Music from the Renaissance to the present day will be explored, including composers such as Purcell, Mendelssohn, Tchaikovsky, Verdi, Prokofiev, Bernstein, Britten, Ellington, and Costello. We will also examine film scores ranging from the silent era through such directors as Max Reinhardt, Orson Welles, Franco Zeffirelli, and Baz Luhrmann. Through comparative analysis of different approaches to relating Shakespeare's plays through music, this tutorial aims to develop both critical listening to music and critical thinking about music.

**Class Format:** tutorial

**Requirements/Evaluation:** each student will write five 6- to 7-page essays, and provide five peer reviews; evaluation will be based on the quality of written work and discussion

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** second-year students

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Not offered current academic year**

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**MUS 276 (F) Music and the Internet**

Since the release of Napster in 1999, the Internet's relationship with music has been sometimes elevating and sometimes adversarial. While it has granted listeners access to broad music libraries and musicians access to large audiences, the Internet has also exposed listeners to legal action, taxed artists with dwindling royalties, and disrupted and reshaped the recording and publishing industries. This course examines how the Internet has affected music at every level, from its creation to its distribution and consumption. Topics will include music written for online spaces, musical performances that take place online, music and online gaming, live music that refers to the Internet, the financial and philosophical background of music file formats, changing notions of musical ownership, censorship of music online, music's place in memes, and the user experience in (and attitudes toward music projected by) services like iTunes, YouTube, Spotify, and musically.
**MUS 278 (F) Carmen, 1845 to Now**

**Cross-listings:** WGSS 248  MUS 278

**Primary Cross-listing**

The story of the gypsy femme fatale Carmen has endured for over 150 years. In Western culture she exemplifies the seductive, exotic, independent, and forbidden woman who drives an upstanding man to a life of crime and finally murder. This course explores a broad array of treatments of this archetypal narrative, starting with Prosper Mérimée's 1845 novella on which Bizet based his beloved 1875 opera *Carmen*. We will consider various staged and film versions of the opera itself, including Francesco Rosi's stunning 1984 movie, and discuss various other film transformations of the story, from DeMille's 1915 silent film through Hammerstein's 1954 all-black musical *Carmen Jones*, to the MTV version *A Hip Hopera* of 2004. Comic approaches will also be assessed, from Charlie Chaplin's *Carmen Burlesque* of 1915 through Spike Jones' *Carmen Murdered!* and *The Naked Carmen* of 1970. We will explore remarkable dance interpretations ranging from Carlos Saura's 1983 flamenco version through David Bourne's choreography in his 2001 gay reading called *The Car Man*.

**Class Format:** tutorial; after initial group meetings to discuss Mérimée's novella and Bizet's music, students will meet with the instructor in pairs for one hour each week

**Requirements/Evaluation:** each student will write a 5- to 6-page essay every other week (five in all), and provide peer reviews in alternate weeks; evaluation will be based on the quality of written work, discussions, and oral presentation

**Prerequisites:** none; ability to read music useful but not necessary

**Enrollment Limit:** 10

**Enrollment Preferences:** sophomores and juniors

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**Attributes:** FMST Core Courses

Not offered current academic year

**MUS 279 (S) American Pop Orientalism** (DPE) (WS)

This tutorial will investigate the representation of Asians and Asian Americans in American popular culture since the late nineteenth century. Our focus will be on music's role in Orientalist representation in a wide variety of media and genres, including Hollywood film, television, popular song, music videos, Broadway musicals, hip hop, and novels. We will begin with major texts in cultural theory (Said, Bhabha) and will attempt throughout the semester to revise and refine their tenets. Can American Orientalism be distinguished in any fundamental way from nineteenth-century European imperialist thought? How does Orientalist representation calibrate when the "exotic others" being represented are themselves Americans? Our own critical thought will be sharpened through analysis and interpretation of specific works, such as *Madame Butterfly*, *Chinatown, My Chinatown,*, *Sayonara*, *Flower Drum Song*, *Miss Saigon*, *Rising Sun*, *M. Butterfly*, *Aladdin*, and Weezer's *Pinkerton*. We will end the semester by considering the current state of Orientalism in American popular culture.

**Class Format:** tutorial
**Requirements/Evaluation:** five 5- to 6-page essays and five critical oral responses

**Prerequisites:** previous related coursework and/or musical experience is desirable, but is not required

**Enrollment Limit:** 10

**Enrollment Preferences:** students with prior related course experience

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**Writing Skills Notes:** Students will receive detailed comments on each paper, allowing them to build upon those comments in subsequent writing assignments. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Students will develop analytical and interpretive skills applicable to their future engagements with a wide range of art forms as we investigate the musical, literary, and visual techniques employed in works of exotic representation. We will focus on how popular culture has shaped and reflected perceptions of race and gender in American history since the late 19th century.

**Attributes:** AMST Arts in Context Electives ASAM Core Courses

Spring 2020

TUT Section: T1 TBA W. Anthony Sheppard

**MUS 280 (S) Dancing the Score/Scoring the Dance**

**Cross-listings:** MUS 280 DANC 280

**Primary Cross-listing**

This course is designed for students interested in intensive collaborative composition work in dance and music. Students in dance will be paired with students in music; both students will be supported in creating in collaboration by practicing composition in their respective disciplines while working closely with each other in a structured, intimate setting. Any genre or style of music or dance may be explored. Projects will allow students to practice methodologies of collaboration and creation. Groups will evolve, and document procedures unique to their group. Students are expected to rigorously build upon and revise their work(s) by making active use of feedback sessions. Studying historic and contemporary dance and music collaborations in a variety of genres will give further context to our work. Weekly presentation of assignments, active participation in feedback sessions, identifying to the group what the next steps are, written reflection on sessions, and final showing will be required. Creating in collaboration trains students to articulate vision and intention while enabling the instructors to differentiate their aesthetic values from those of the students. It also trains students to collaborate with other disciplines during the creative process. The format allows class members to receive undivided focus on their processes, while also challenging them to assess their own abilities, create their own next steps, and discover how movement can inspire music as well as music inspiring dance. This tutorial provides a crucial central aspect of the creative arts: a space for ongoing feedback driven by the questions arising for the students, rather than specific aesthetic preferences or working practices. Investment in the work of one’s group is central, sharing responsibility for the development of others’ as well as one’s own work.

**Class Format:** tutorial; each student choreographer will work with a student composer; they will share responsibility choosing, creating, developing, completing, and presenting their projects

**Requirements/Evaluation:** 10% class participation, 20% written assignments, 70% composition assignments

**Prerequisites:** permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** composition students and student choreographers

**Expected Class Size:** 10

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

MUS 280 (D1) DANC 280 (D1)

Not offered current academic year

**MUS 281 (F)(S) Individual Vocal and Instrumental Instruction**
Individual vocal or instrumental lessons offered as a partial credit fifth course. Students are encouraged to take this course for a letter grade, but pass/fail is also an option. (Note: partial credit music lessons taken pass-fail do not count as one of the three pass-fail options available to students for regular semester courses.) Students are required to prepare for 10 lessons during the semester with a minimum expectation of one hour practice per day and to perform publicly on at least one departmental studio recital during the semester. Lessons are scheduled TBA based upon instructor schedule. Make-up lessons given at the discretion of the instructor. Grading will be based upon lesson preparation, public performance, and progress throughout the semester. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 10 lesson commitment. To register for the course, a student must first contact the appropriate teacher (see Music Dept. for list), and then fill out a registration/billing contract to be signed by both teacher and student. There is no online registration. Registration is for course number 281, with the appropriate section number from the following list. Students will be reassigned to course numbers 281-288 based on the number of semesters of instruction already taken in one particular section. Specific instrument or voice sections are as follows: 01 Bassoon, 02 Cello, 03 Clarinet, 04 Bass, 05 Flute, 06 Guitar, 07 Harpsichord, 08 Horn, 09 Jazz Piano, 10 Oboe, 11 Organ, 12 Percussion, 13 Piano, 14 Classical Saxophone, 15 Trumpet, 16 Viola, 17 Violin, 18 Voice, 19 Jazz Bass, 20 Jazz Vocal, 21 Trombone, 22 Harp, 23 Jazz Drum, 24 Jazz Saxophone, 25 Jazz Trumpet, 28 African Drumming, 29 Jazz Guitar, 30 Mbira, 31 Vocal/Songwriting, 32 Jazz Trombone 33 Sitar, 34 Tabla, 35 Erhu, 36 Yangqin, 37 Zheng, 38 Liuqin/Pipa, 39 Zhongruan

Prerequisites: permission of the individual instructor; enrollment limits apply to each section based upon studio space and student qualifications

Grading: yes pass/fail option, partial credit fifth course option

Distributions: No divisional credit

Fall 2019
LSN Section: 01 TBA Ed Gollin

Spring 2020
LSN Section: 01 TBA Ed Gollin

MUS 291 (F)(S) Chamber Music Workshop

Classical and Jazz Chamber Music and other small departmental ensembles (including Chamber Choir, Percussion Ensemble, Chinese Music Ensemble, and Brass Ensemble) coached by faculty on a weekly basis culminating in a performance. Offered as a partial credit fifth course. Students are encouraged to take this course for a letter grade, but as with all fifth courses, pass/fail is also an option. Students in ad hoc groups organized each semester by the director of the chamber music or jazz programs are required to prepare for 10 one-hour coaching sessions during the semester. It is recommended that each group rehearse a minimum of 2 hours each week in preparation of the coaching. Each ensemble is responsible for keeping a weekly log of rehearsal times and attendance. The logs are to be handed in to the coaches at the end of the semester. In addition students are expected to practice the assigned music individually and are required to perform on the Classical or Jazz Chamber Music concert at the end of the semester. The ensembles will be organized based on skill levels and the instruments represented. For students in continuing departmental small ensembles, students are expected to practice the assigned music individually and keep a log of their practices, attend all rehearsals, and participate in all concerts presented during the semester. To register for the course, a student must contact the Chamber Music Performance Coordinator, and fill out a registration contract to be signed by the Coordinator, the coach, and the student.

Class Format: partial credit fifth course

Requirements/Evaluation: preparation for weekly coachings

Extra Info: registration is through the Music department

Prerequisites: permission of the Chamber Music Staff; enrollment limits will depend upon instructor availability

Enrollment Preferences: more advanced students, to be determined by audition as necessary

Grading: yes pass/fail option, partial credit fifth course option

Unit Notes: students should register for 291 for their first semester enrolled in this course and should use the numbers 292-298 for subsequent semesters

Distributions: No divisional credit

Fall 2019
LSN Section: 01 TBA Ed Gollin
MUS 301 (F) Modal Counterpoint
Counterpoint, the study of the ways independent melodic lines can be joined in music, has been essential to musical and compositional instruction for centuries. Counterpoint was taught by Mozart, studied by Beethoven, and to this day remains an integral part of compositional training. The course will introduce students to species counterpoint in two and three voices—exercises that develop discipline in polyphonic writing, hearing, and thinking. The exercises will focus on the constraints of sixteenth-century vocal polyphony (music of Palestrina and Lassus) but will illustrate how such contrapuntal discipline is also manifest in music of Corelli, Bach, Brahms and Debussy. The species exercises will lead to a final composition project, such as the emulation trio sonata in seventeenth-century style.

Class Format: lecture
Requirements/Evaluation: evaluation will be based on written exercises and emulation projects
Prerequisites: MUS 103 or permission of instructor
Enrollment Limit: 19
Enrollment Preferences: Music majors and those with previous music theory training
Expected Class Size: 12
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)

Not offered current academic year

MUS 307 (F)(S) Composition III
Advanced individual instruction in composition. Projects will be initiated largely by the students with guidance from the instructor. Student is responsible for arranging performance of their own work. Student may enroll for up to four semesters by taking these courses in sequence, with the lower numbered course being the prerequisite for the next higher numbered course. May not be taken in conjunction with Music 493 or 494, the honors courses in composition.

Class Format: seminar
Prerequisites: MUS 205, 206 and permission of instructor; 2 students per instructor for both courses (MUS 307, 308)
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

MUS 308 (F)(S) Composition IV
Advanced individual instruction in composition. Projects will be initiated largely by the students with guidance from the instructor. Student is responsible for arranging performance of their own work. Student may enroll for up to four semesters by taking these courses in sequence, with the lower numbered course being the prerequisite for the next higher numbered course. May not be taken in conjunction with Music 493 or 494, the honors courses in composition.

Class Format: seminar
Prerequisites: MUS 205, 206 and permission of instructor; 2 students per instructor for both courses (MUS 307, 308)
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

Fall 2019
MUS 309 (S) Jazz Arranging and Composition
This is a course designed to acquaint the student with the basic principles of composing and arranging for Jazz Ensemble, beginning with lead sheet format and progressing through the big band. Intensive score study and some transcription from selected recordings required. Evaluation will be based on the successful completion and performance of original arrangements and/or compositions during the semester, to include several lead sheet compositions, one quintet and one sextet arrangement, and one arrangement for big band. Students must attend extra small ensemble and large ensemble rehearsals when work is being rehearsed and/or performed. A solid background in jazz chord/scale theory is required.

Class Format: weekly lecture and targeted ensemble rehearsals generally last 2 hours total; additional individual tutorial style meetings are generally an hour a week, more frequently and for longer amounts of time as needed

Requirements/Evaluation: project based 4-5 compositions/arrangements

Prerequisites: MUS 104b and permission of the instructor

Enrollment Limit: 10

Enrollment Preferences: MUS 104B or recommendation of instructor

Expected Class Size: 3-5

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

MUS 327 (S) Sounds and Pressures: Music in the 1970s Caribbean

Cross-listings: MUS 327 AFR 327

Secondary Cross-listing

For the Caribbean the 1970s was a decade of cultural excitement and political tragedy. 1960s radical consciousness contributed to rapidly changing music styles that formed by the early seventies and blossomed on the world stage as the decade progressed. This was the period when Jamaican Reggae, Haitian Konpa, and Spanish Caribbean Salsa, asserted their presence in the mainstream. But the countries that birthed these popular music forms were locked in political crisis. In Jamaica, political violence escalated, Haiti faced a brutal dictatorship and Cuba was caught in the midst of Cold War wranglings. A common response to these challenges was massive emigration from the Caribbean to the United States. This course will examine the music produced in the 1970s Caribbean and its relationship to the forces of migration, national politics, and inter-regional contact. After a background on Cuban and Haitian music, the course will give greatest focus to Jamaican politics its relationship with Reggae, which reached further than any other Caribbean music form in the 1970s.

Class Format: lecture

Requirements/Evaluation: class participation, 3-4 short papers (5-7 pages)

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: AFR concentrators

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

MUS 327 (D1) AFR 327 (D2)
MUS 330 (S) Modern Folklore: Postcolonial Dance and Music in Africa

Cross-listings: DANC 330 AFR 330 MUS 330

Secondary Cross-listing

"Folklore is a mixture of traditions, poems, songs, dances and legends of the people, it can be no other than the reflection of the life of the country and if that country develops, there is no reason why the folklore which is the living expression, should not develop as well. Modern folklore in present Africa is as authentic as the Africa of old." --Keita Fodeba, founding Artistic Director of Les Ballet Africain, Guinea, West Africa. This course will involve intensive dance and musical practice that is rooted in traditional and contemporary/forms from the African continent and the Diaspora. We will examine the international impact of countries who achieved independence from Europe in the late 1950's-1990s such as Les Ballets Africain, National Dance Company of Senegal, Bembeya Jazz, Ghana Dance Ensemble, and the national dance and music companies of Zimbabwe, Jamaica, and Cuba. Our study will include the impact of artists such as James Brown, Miriam Makeba, Michael Jackson, and Youssou N'Dour, as well as Hip Hop culture and the emergence of new forms of music and dance or modern folklore.

Class Format: studio

Requirements/Evaluation: student progress with music and dance material taught, quality of assigned short papers, quality of research and performance midterm and final projects

Prerequisites: Any of the following courses offer students preparation or experience DANC 100, 201, 202; MUS 111, 117, 120, 211, 222, 233; AFR 193, 200, 223, experience in a campus-based dance or music ensemble or permission of the instructors

Enrollment Limit: 14

Enrollment Preferences: students who have taken DANC 201, 202 or any of the courses listed in the prerequisites

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: occasional fees to attend concerts; fee range free-$35

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
DANC 330 (D1) AFR 330 (D1) MUS 330 (D1)

Attributes: MUS World Music/Ethnomusicology

Not offered current academic year

MUS 352 (F) Interplay: Collaborative Traditions in Jazz

"Meaningful theorizing about jazz improvisation at the level of the ensemble must take the interactive, collaborative context of musical invention as a point of departure" - Ingrid Monson, Saying Something. Collaboration gives birth to specific musical moments, shapes the dramatic arc of whole pieces and performances, and is the foundation out of which the styles and larger artistic identities of individuals and groups arise. This class is an opportunity for advanced students of jazz music to investigate the uniquely collaborative nature of jazz language assimilation and communication. Participants will transcribe and analyze examples of musical interplay from the recorded works of the Miles Davis Quintet of the 1960's, the John Coltrane Quartet of the 1960's, and other notable jazz ensembles. They will also undertake a thorough profile of a modern-day ensemble, including a performance-based final project. Essays on jazz aesthetics by Berliner, Monson, Hobson and Rinzler among others will serve to broaden our discussions as we examine the ideas of musical collaboration and group identity through social and commercial lenses.

Class Format: tutorial

Requirements/Evaluation: an assortment of weekly writing/listening/transcription/analysis/composition/performance projects

Prerequisites: advanced jazz theory and performance skills, permission of instructor, MUS 104b, 204 highly suggested

Enrollment Limit: 10

Enrollment Preferences: Music majors, jazz ensemble members

Expected Class Size: 8

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Not offered current academic year
MUS 381  (S)  Choral Conducting

Choral conducting techniques will be developed through exercises and projects that encompass the many facets of this activity. Using the class as the primary practice choir, students will focus on conducting patterns applied to elements of interpretation, keyboard and vocal skills, issues of tuning and blend, rehearsal techniques, score study, and style and repertoire. Regular videotaping of conducting sessions will provide opportunities for students to study themselves. Repertoire will include a broad survey of works from the early Renaissance to early 21st century, accompanied and a cappella, and issues of conducting ensembles at various skill levels will be addressed.

Class Format: seminar/coaching sessions

Requirements/Evaluation: evaluation will be based on regular conducting assignments and final projects

Prerequisites: MUS 103 and 104

Enrollment Limit: 6

Enrollment Preferences: upperclass students

Expected Class Size: 4

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

MUS 382  (F)  Orchestral Conducting

This course will introduce and develop a broad range of subjects associated with conducting, including: leadership, rehearsal techniques, physical and aural skills, interpretation, performance practices, and programming. Related areas to be discussed include: balance, intonation, rhythm, articulation, bowings, and complex meters. Weekly conducting and score reading assignments will form the core of the workload. Larger projects may include conducting existing instrumental ensembles, and along with score reading, will be the basis of the midterm and final exams. This course includes instrument demos, conducting videos and a trip to audit a private Boston Symphony rehearsal at Symphony Hall in Boston.

Class Format: seminar/lab

Requirements/Evaluation: evaluation will be based on class participation, regular conducting assignments, midterm and final projects

Prerequisites: membership in a Music Department ensemble preferred, permission of instructor

Enrollment Limit: 6

Enrollment Preferences: Music department ensemble members/upperclass students

Expected Class Size: 2-4

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2019

SEM Section: 01    TF 1:10 pm - 2:25 pm     Ronald L. Feldman

MUS 391  (F)(S)  Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment. Class Format: individual instruction

Class Format: individual instruction

Extra Info: MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load should be used for four sequence courses in the same instrument;

Extra Info 2: if a different instrument is elected, the numbering sequence should start again at 391; numbers are selected without regard to semester taken or class year of student

Prerequisites: completed application, registration and instructor recommendation must be submitted by the instructor by the Tuesday before the first Friday of the semester
Enrollment Preferences: intended for music majors; students must obtain the application and registration forms from the Music Department Office

Grading: no pass/fail option, no fifth course option

Unit Notes: Music majors may register for a total of four semesters, non-majors may register for two semesters: the specific name of the project elected is to be specified after the title "Music Performance Studies"

Distributions: (D1)

Fall 2019
IND Section: 01 TBA Ed Gollin

Spring 2020
IND Section: 01 TBA Ed Gollin

MUS 392 (F)(S) Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment.

Class Format: individual instruction

Extra Info: MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load should be used for four sequence courses in the same instrument;

Extra Info 2: if a different instrument is elected, the numbering sequence should start again at 391; numbers are selected without regard to semester taken or class year of student

Prerequisites: completed application, registration and instructor recommendation must be submitted by the instructor by the Tuesday before the first Friday of the semester

Enrollment Preferences: intended primarily for music majors; students must obtain the application and registration forms from the Music Department Office

Grading: no pass/fail option, no fifth course option

Unit Notes: Music majors may register for a total of four semesters, non-majors may register for two semesters: the specific name of the project elected is to be specified after the title "Music Performance Studies"

Distributions: (D1)

Fall 2019
IND Section: 01 TBA Ed Gollin

Spring 2020
IND Section: 01 TBA Ed Gollin

MUS 471 (S) Timbre

Timbre is central to the experience of all music and often enables us to identify styles and cultures nearly instantaneously. However, timbre is not commonly discussed in detail since our technical vocabulary for describing this musical element has been comparatively limited. Our work in this seminar will involve readings in music theory and history, ethnomusicology, and cognitive studies as well as in the emerging field of sound studies as we attempt to define timbre, explore its manifestations in a wide variety of music, and develop an analytical approach and descriptive vocabulary tooled specifically to this musical element. We will consider how composers and performers of both art and popular musics have wielded timbre as an expressive device and how technology may allow us to analyze details of timbral performance and perception. We will investigate the relationship between timbre and orchestration, from the rise of Haydn’s orchestra to the Klangfarbenmelodie of Schoenberg. We will consider extremes of timbral distortion in both vocal and electric guitar effects in rock music as well in such traditions as Korean p’ansori and will explore various forms of speech music and the work of composers of spectral music to expand our case studies. Finally, our own experiments with timbral effects will bring our seminar to bear on our musical performance.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on papers, presentations, and class participation
MUS 472 (S) Bach's Legacy
How have composers after Bach engaged with his legacy? This seminar will trace the course of the Classical and early Romantic period "Bach Revival" through Mozart, Beethoven, Mendelssohn, and Clara and Robert Schumann, and explore how he was venerated in the later Romantic era by Brahms and Busoni. Our main focus, however, will be on how composers of the modern era have viewed him and used his music. We will test critical conceptual frameworks offered by David Lowenthal's "The Past is a Foreign Country" and Harold Bloom's "The Anxiety of Influence," using them as lenses through which to view contemporary classical composers' Bach-inspired creations, ranging from Schoenberg and Webern through Sophia Gubaidulina, George Crumb, and David Lang. Finally, we will consider both the musical techniques and meanings of reworkings and quotations of Bach's music in film, jazz and popular music.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on several papers totaling at least 20 pages, presentations, and class participation
Prerequisites: MUS 103-104, and two from MUS 231, 232, or 233 (or equivalents). MUS 201-202 and MUS 231 and/or 233 highly recommended
Enrollment Limit: 10
Enrollment Preferences: senior Music majors, junior Music majors
Expected Class Size: 8
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
Not offered current academic year

MUS 473 (S) Process Music
The course explores process music—music organized by the unfolding of various mathematical or mechanistic procedures—as defined by Steve Reich’s “Music as Gradual Process.” The seminar centers upon Reich’s process music, placing it in the context of its intellectual and musical precursors, the process and minimalist music of his contemporaries, and the subsequent generations of composers who built on Reich’s foundation. The course will develop analytical tools to both define the processes that composers use in their music and to explore the particular relation between the musical materials (melodic, rhythmic) a composer chooses and the processes to which those material are subject. Reich’s process music and its techniques will serve as both a lens and mirror to examine and reflect upon precursor repertoires, including the contrapuntal music of Bach, isorhythmic motets of the middle ages and their cyclic counterparts in the music of Messiaen, serial procedures of the 1950s, and Ghanaian ensemble drumming. Contemporary musicians/composers to be explored as lecture topics and student projects will include Riley, Glass, Tenney, Lang, Tom Johnson, and Radiohead.

Class Format: seminar; weekly 3-hour meeting
Requirements/Evaluation: based on analysis and composition projects, and a final paper
Prerequisites: MUS 202
Enrollment Limit: 12
Enrollment Preferences: Music majors
Expected Class Size: 12
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Not offered current academic year
MUS 474 (S) Music and Corporeality (WS)

Music is often said to derive its own special quality from the fact that it exists outside of visual representation and is not contained within a physical form, yet musical sound and practice are created through and act upon bodies in numerous ways. This course aims to address how music and bodies shape and respond to one another. Drawing from sources across musical sub-disciplines and extending to fields including cognitive science, sound studies, performance studies, and anthropology, we will follow four lines of inquiry related to music and corporeality: Embodied practices: techniques and pedagogies in performance and in listening (including praxis [Bourdieu], Deep Listening [Oliveros, Becker], Alexander Technique); Music's physical effects and affects: pleasure and pain, the vocalic body [Bonefant, Connor], cognitive processes; Ideological moves: questioning the universality of music and of bodies (including works by Blacking, Miller, and Geurts); Music and bodies at their limits: cyberfeminism, futurism, disembodiment, ecstasy, questions of artificiality/virtuality. Musical examples will be drawn from classical and popular sources from Euro/American idioms and beyond, predominantly from the late 20th and 21st centuries.

Class Format: Seminar

Requirements/Evaluation: midterm project, final paper (including rough draft and final copy) and presentation, intermittent 1- to 3-page papers and exercises

Prerequisites: familiarity with music terminology and the ability to read music notation is expected; questions can be directed to the instructor

Enrollment Limit: 12

Enrollment Preferences: senior and junior Music majors

Expected Class Size: 8

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: This course culminates in a final presentation and paper, meant to showcase the student's critical achievements, including their ability to formulate and substantiate their argument. Assignments and exercises throughout the course are aimed at honing students' ability to write and present effectively.

Spring 2020

SEM Section: 01 W 1:10 pm - 3:50 pm Corinna S. Campbell

MUS 491 (F)(S) Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment.

Class Format: individual instruction

Extra Info: MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load; the numbers 391, 392, 491, 492 should be used for four sequence courses in the same instrument;

Extra Info 2: if a different instrument is elected, the numbering sequence should start again at 391; numbers are selected without regard to semester taken or class year of student

Prerequisites: completed application, registration and instructor recommendation must be submitted by the instructor by the Tuesday before the first Friday of the semester

Enrollment Preferences: intended primarily for music majors; students must obtain the application and registration forms from the Music Department Office

Grading: yes pass/fail option, yes fifth course option

Unit Notes: Music majors may register for a total of four semesters, non-majors may register for two semesters: the specific name of the project elected is to be specified after the title *Music Performance Studies*

Distributions: (D1)

Fall 2019

IND Section: 01 TBA Ed Gollin

Spring 2020
MUS 492  (F)(S)  Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment.

Class Format: individual instruction

Extra Info: MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load; the numbers 391, 392, 491, 492 should be used for four sequence courses in the same instrument;

Extra Info 2: if a different instrument is elected, the numbering sequence should start again at 391; numbers are selected without regard to semester taken or class year of student

Prerequisites: completed application, registration and instructor recommendation must be submitted by the instructor by the Tuesday before the first Friday of the semester

Enrollment Preferences: intended primarily for music majors; students must obtain the application and registration forms from the Music Department Office

Grading: yes pass/fail option, yes fifth course option

Unit Notes: Music majors may register for a total of four semesters, non-majors may register for two semesters; the specific name of the project elected is to be specified after the title "Music Performance Studies"

Distributions: (D1)

Fall 2019
IND Section: 01   TBA   Ed Gollin

Spring 2020
IND Section: 01   TBA   Ed Gollin

MUS 493  (F) Senior Thesis: Music

Music senior thesis. Required for all students approved for thesis work in music. Please refer to "The Degree with Honors in Music" for deadlines and other requirements.

Class Format: independent study

Extra Info: this is part of a full-year thesis (493-494)

Prerequisites: permission of department

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2019
HON Section: 01   TBA   Ed Gollin

MUS 494  (S) Senior Thesis: Music

Music senior thesis. Required for all students approved for thesis work in music. Please refer to "The Degree with Honors in Music" for deadlines and other requirements.

Class Format: independent study

Extra Info: this is part of a full-year thesis (493-494)

Prerequisites: permission of department

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)
MUS 497  (F) Independent Study: Music
All independent study proposals must be approved by the entire music faculty. Proposals must be completed and signed by faculty sponsor, and submitted to department chair, by the day PRIOR to the first day of classes of the semester. No proposals will be accepted or considered if this deadline is missed. Proposals for full-year projects must be complete at the beginning of the fall semester.
Class Format: independent study
Prerequisites: permission of department
Grading:  yes pass/fail option,  yes fifth course option
Distributions:  (D1)

Fall 2019
IND Section: 01  TBA  Ed Gollin

MUS 498  (S) Independent Study: Music
All independent study proposals must be approved by the entire music faculty. Proposals must be completed and signed by faculty sponsor, and submitted to department chair, by the day PRIOR to the first day of classes of the semester. No proposals will be accepted or considered if this deadline is missed. Proposals for full-year projects must be complete at the beginning of the fall semester.
Class Format: independent study
Prerequisites: permission of department
Grading:  yes pass/fail option,  yes fifth course option
Distributions:  (D1)

Spring 2020
IND Section: 01  TBA  Ed Gollin