MUSIC (Div I)
Chair: Professor Edward Gollin


On leave Fall/Spring: Professor M. Hirsch. Assistant Professor Z. Wadsworth.

On leave Fall only:

On leave Spring only: Professor W. A. Sheppard. Artist in Residence in Choral and Vocal Activities/Lecturer in Music, Bradley Wells.

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
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, 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 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: evaluation will be based on a short listening journal, two concert reviews, a quiz, a midterm exam and a final exam
Prerequisites: none
Enrollment Limit: 25
Enrollment Preferences: first-years, sophomores and any student who expresses a strong interest in the course
Expected Class Size: 25
Department Notes: intended for non-major students with little or no formal training in music
Distributions: (D1)
Not offered current academic year

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
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 16
Enrollment Preferences: first year students
Expected Class Size: 16
Distributions: (D1)

Fall 2018
LEC Section: 01   TF 1:10 pm - 2:25 pm   Dylan J. Schneider

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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Enrollment Limit:** 24

**Enrollment Preferences:** first years, potential Music majors, and those with strong musicianship backgroundedwin

**Expected Class Size:** 24

**Distributions:** (D1)

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**Fall 2018**

**LEC Section: 01** TR 11:20 am - 12:35 pm Dylan J. Schneider

**LAB Section: 02** MWF 9:00 am - 9:50 am Edwin I. Lawrence, Dylan J. Schneider, Daniel E. Prindle

**LAB Section: 03** MWF 10:00 am - 10:50 am Edwin I. Lawrence, Dylan J. Schneider, Daniel E. Prindle

**LAB Section: 04** MWF 11:00 am - 11:50 am Edwin I. Lawrence, Dylan J. Schneider, Daniel E. Prindle

**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:** may not be taken on a pass/fail basis

**Extra Info 2:** 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:** 24

**Distributions:** (D1)

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**Spring 2019**

**LEC Section: 01** TR 11:20 am - 12:35 pm Dylan J. Schneider

**LAB Section: 02** MWF 9:00 am - 9:50 am Edwin I. Lawrence, Dylan J. Schneider, Daniel E. Prindle

**LAB Section: 03** MWF 10:00 am - 10:50 am Edwin I. Lawrence, Dylan J. Schneider, Daniel E. Prindle

**LAB Section: 04** MWF 11:00 am - 11:50 am Edwin I. Lawrence, Dylan J. Schneider, Daniel E. Prindle

**MUS 104 (S) Jazz Theory and Improvisation I**

Crosslistings: AFR212 / MUS104

**Primary Crosslisting**

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: may not be taken on a pass/fail basis

Extra Info 2: this course will share aural skills labs with MUS 104a; students considering taking this course should consult the lab times shown below 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

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

Attributes: EXPE Experiential Education Courses

Not offered current academic year

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. Reading and writing assignments are combined with direct engagement with music and musicians. No prior musical training required.

Class Format: lecture/discussion

Requirements/Evaluation: based on class attendance and participation, regular short writing assignments, and a final paper

Extra Info: may not be taken on a pass/fail basis

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

Department Notes: MUS World Music/Ethnomusicology

Distributions: (D1) (DPE)

Distribution Notes: DPE: 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 2018

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

MUS 112 (S) Musics of Asia
Crosslistings: ASST126 / MUS112

Primary Crosslisting
This course offers an introduction to the great diversity of Asian music. Our survey will span from East Asia (China, Korea, and Japan) to Southeast Asia (Thailand and Indonesia) to the Indian subcontinent, Central Asia (Tibet and Afghanistan), to the Middle East (Iran and the Arabian peninsula), and will end with the extension of Asian music across North Africa and into Eastern Europe. Within this broad survey, we will focus on selected and
representative musical cultures and genres. In each section of the course, aspects of cultural context (including music's function in religious life and its relationship to the other arts), will be emphasized. While our focus will be on the traditional and classical musics of these cultures, we will also briefly consider the current musical scene. Encounters with this music will include attendance at live performances when possible.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on four tests and two papers

Prerequisites: none; no musical experience necessary

Enrollment Limit: 25

Expected Class Size: 20

Department Notes: MUS World Music/Ethnomusicology

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ASST

Attributes: GBST East Asian Studies Electives; MUS World Music/Ethnomusicology

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

Extra Info: may not be taken on a pass/fail basis

Prerequisites: no musical background assumed

Enrollment Limit: 40

Enrollment Preferences: random selection

Expected Class Size: 40

Distributions: (D1)

Not offered current academic year

MUS 120 (S) Musics of Africa

Crosslistings: AFR113 / MUS120

Primary Crosslisting

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
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

Distributions: (D1)

Not offered current academic year

MUS 141 (F) Opera

Crosslistings: MUS141 / THEA141

Primary Crosslisting

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

Distributions: (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
Distributions: (D1)
Not offered current academic year

MUS 146 (S)  The Concerto: Dialogue and Discord

The concerto is the musical genre most akin to the novel, and like the novel, explores the individual's relationship to society. A musical protagonist—a solo instrumentalist or a group of individual players—engages the larger orchestral ensemble, and a story unfolds in a dramatic narrative told in sound. This course will trace the history of the concerto from its beginning in the Baroque period to today. We will explore the spirited exchanges of Bach's Brandenburg Concerti, the urbane conversations of Mozart's piano concerti, the impassioned struggles of the Brahms violin concerto, the ferocious arguments of the Shostakovitch cello concerto, the polyglot discussions of John Adam's clarinet concerto, and many more. Along the way we will also investigate transformations in patronage and performance contexts, the cult of the virtuoso, and aspects of musical form and style. Students will experience the excitement of hearing concerti performed on campus by the Berkshire Symphony and student winners of the Department of Music's Concerto Competition.

Class Format: lecture/discussion
Requirements/Evaluation: evaluation based on several short papers, a midterm and a final, and on class participation
Prerequisites: none
Enrollment Limit: 25
Enrollment Preferences: students with a demonstrated interest in music
Expected Class Size: 20
Distributions: (D1)
Not offered current academic year

MUS 149 (F)  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, Bernard Herrmann, John Williams, James Horner, Alexandre Desplat, 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
MUS 150 (S) The Broadway Musical
Crosslistings: MUS150 / THEA150

Primary Crosslisting

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

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

MUS 152 (F) Understanding 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
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

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students with a demonstrated interest in music

Expected Class Size: 15

Distributions: (D1)

Not offered current academic year

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

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students with a demonstrated interest in music

Expected Class Size: 12

Distributions: (D1)

Not offered current academic year

MUS 166 (F) Beethoven

This course provides an introduction to the life and music of Ludwig van Beethoven. The composer's difficult childhood, tragic loss of hearing, clandestine affair with his "Immortal Beloved", and tempestuous relationship with his suicidal nephew Karl, together with the French Revolution and emergence of Romanticism, will form the backdrop for our investigation of his artistic struggles and monumental achievements. Students will listen to a broad cross section of Beethoven's music, including piano sonatas, string quartets, symphonies, overtures, concertos, choral works, and opera. We will explore a range of topics, including the nature of his genius, his relation to composers such as Haydn and Mozart, and his impact on posterity.

Class Format: lecture/discussion
**MUS 171 (S)  Music and Spirituality: Cross-Cultural Perspectives**  (WI)
Crosslistings: MUS171 / REL171

**Primary Crosslisting**
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

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 15

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under REL

**Not offered current academic year**
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
Department Notes: ARTS elective
Distributions: (D1) 
Not offered current academic year

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 inform 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: lecture/discussion
Requirements/Evaluation: class participation, short weekly assignments, a final paper/project
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: students with some musical experience
Expected Class Size: 15
Distributions: (D1) (DPE)
Distribution Notes: meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under WGSS
MUS 178 (F) Music and Politics (WI)
Crosslistings: MUS178 / PSCI178

Primary Crosslisting
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 comments on their tutorial partner's paper in off weeks.
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: first-year students
Expected Class Size: 8
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under PSCI
Not offered current academic year

MUS 179 (S) Paris, Music Capital of the Nineteenth Century
During the nineteenth century, writers and artists represented Parisian city life to an unprecedented degree. While Balzac, Baudelaire, Cassatt, Flaubert, and Manet captured urban activity through word and image, composers such as Berlioz, Offenbach, and Verdi turned to the Parisian soundscape to articulate what it meant to be a modern, urban citizen. This course explores the ways in which social, political, and urban developments impacted musical life in the "City of Light." By examining a diverse array of musical, literary, and visual sources, we will investigate how and why Paris became the epicenter of aesthetic movements such as romanticism, realism, and modernism. We will also pay close attention to how composers and musicians themselves dealt with rapid changes to the French metropolis by studying excerpts from newspaper criticism, memoirs, letters, song texts, and operetta libretti. Course readings will include testimonies of nineteenth-century Parisians as well as more recent work in art history, music, and urban studies. Knowledge of music notation and French is not required, but is a welcome bonus.

Class Format: lecture/discussion
Requirements/Evaluation: based on participation, two 3-5-page response papers, and one 8-page final research paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: students with a demonstrated interest in music, art history, and/or French literature
Expected Class Size: 15
Department Notes: this course counts as an elective for French and French Studies majors
Distributions: (D1)

Spring 2019
LEC Section: 01  TF 1:10 pm - 2:25 pm  Jacek H. Blaszkiewicz

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, sightsinging, 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)

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** MUS 104

**Enrollment Limit:** 12

**Enrollment Preferences:** Music majors and potential Music majors

**Expected Class Size:** 12

**Distributions:** (D1)

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Fall 2018

LEC Section: 01 TR 11:20 am - 12:35 pm Ileana Perez Velazquez

LAB Section: 02 F 12:00 pm - 12:50 pm Daniel E. Prindle

**MUS 202 (S) Music Theory and Musicianship II**

Music 202 proceeds to the study of twentieth-century practices including harmony, scales and modes, rhythmic techniques, new formal ideas, serial procedures, and set theory. It also covers more recent musical developments including aleatorism, minimalism, electronic music, post-modernism, eclecticism, and other techniques.

**Class Format:** two lecture meetings and two skills lab meetings per week

**Requirements/Evaluation:** evaluation based on written work, quizzes (in lectures and labs), and analysis and composition projects

**Extra Info:** evaluation also based on the results of the lab portion of the class (sight singing and ear training)

**Extra Info 2:** may not be taken on a pass/fail basis

**Prerequisites:** MUS 201

**Enrollment Limit:** 14

**Enrollment Preferences:** Music majors

**Expected Class Size:** 12

**Distributions:** (D1)

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Spring 2019

LEC Section: 01 TR 8:30 am - 9:45 am Ed Gollin

LAB Section: 02 F 12:00 pm - 12:50 pm Daniel E. Prindle

**MUS 204 (S) Jazz Theory and Improvisation II**

Crosslistings: MUS204 / AFR214

**Primary Crosslisting**

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
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR
Attributes: EXPE Experiential Education Courses
Not offered current academic year

MUS 205 (F) 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
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
Distributions: (D1)
Attributes: EXPE Experiential Education Courses

Fall 2018
SEM Section: 01 MR 1:10 pm - 2:25 pm Ileana Perez Velazquez

Spring 2019
SEM Section: 01 MR 1:10 pm - 2:25 pm Dylan J. Schneider

MUS 206 (F) 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
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
Expected Class Size: 4
Distributions: (D1)
Attributes: EXPE Experiential Education Courses
MUS 208 (F) Arranging for Voices
What is gained—or lost—when music is arranged for voices? How does one create music that has something to say when using something already said? Arranging for Voices addresses these questions through study of arrangements and regular arranging projects. Students will work in multiple styles, making use of numerous compositional strategies and techniques. All student arrangements will be read and discussed in a seminar-type setting.

Class Format: lecture

Requirements/Evaluation: evaluation will be based on weekly assignments, midterm and a final, large-scale project

Prerequisites: MUS 103 and 104

Enrollment Limit: 8

Enrollment Preferences: Music majors

Expected Class Size: 4

Distributions: (D1)

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

Extra Info: may not be taken on a pass/fail basis

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

Distributions: (D1)

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

**Department Notes:** MUS World Music/Ethnomusicology

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

**Distribution Notes:** DPE: 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;

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**Fall 2018**

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

**MUS 221 (S) African Dance and Percussion**

Crosslistings: AFR206 / MUS221 / DANC202

**Secondary Crosslisting**

Course continues the investigation of selected music and dance from the African continent. Advancing dance and music skills, deepening understanding of history and context of the material are focus of readings, discussions and projects throughout the semester. Questions we will
address include the impact of religion, colonialism, travel, immigration, media tradition and the continued emergence of new forms. Material may include *Gum Boots (Isicathulo)* from Southern Africa, *Juju* in Nigeria or *Hip Hop* in several nations. This course can be taken for academic and/or PE credit.

**Class Format:** studio/lecture/discussion

**Requirements/Evaluation:** participation in assignments that include research and performance projects and a short paper; students enrolled for PE credit only are not required to do short paper or research assignments; all students must participate in all performance projects

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** students who have taken DANC 100, DANC 201 or permission of the instructor

**Expected Class Size:** 20

**Department Notes:** MUS World Music/Ethnomusicology

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under DANC or MUS; meets Division 2 requirement if registration is under AFR

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

Not offered current academic year

**MUS 222 (S) Politics of Performance/Performing Politics in Contemporary Africa (WI)**

**Crosslistings:** MUS222 / AFR223

**Primary Crosslisting**

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 LGBTQ 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, raï, 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:** lecture/discussion

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

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**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

**Department Notes:** MUS World Music/Ethnomusicology

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

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

Not offered current academic year

**MUS 225 (S) Musics of the Caribbean**

**Crosslistings:** MUS225 / AFR225

**Primary Crosslisting**

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 Voudou 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

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Attributes:** AFR Core Electives; MUS World Music/Ethnomusicology

Not offered current academic year

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**MUS 226 (S) Introduction to the Music of Brazil**

A course designed to acquaint students with an overview of the history and development of the music of Brazil, from African and colonial antecedents to the present. Students will examine characteristics of West African music brought to Brazil as a part of the Portuguese colonization, as well as how these musical elements and influences comingle with those of the European immigrant population to create a variety of distinctly national musical styles, including Batucada, Choro, Frevo, Samba, Bossa Nova, and MPB (música popular brasileira), among others. Composers and musicians whose work will be studied will include Alfredo da Rocha Viana Sr., Pixinguinha (Alfredo da Rocha Viana Jr.), Noel Rosa, Luiz Gonzaga (Gonzagão), Heitor Villa Lobos, A.C. Jobim, Gilberto Gil, Milton Nascimento, Hermeto Pascoal, Egberto Gismonti, Mario Adnet, and others. Musical literacy sufficient to engage in score study and formal analysis is required.

**Class Format:** lecture - weekly lecture format with assigned readings and listening

**Requirements/Evaluation:** midterm and final exams as well as two 10-page research papers

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** MUS 104a or b

**Enrollment Limit:** 19

**Enrollment Preferences:** Music majors and Jazz Ensemble members

**Expected Class Size:** 19

**Department Notes:** MUS World Music/Ethnomusicology

**Distributions:** (D1)

**Attributes:** MUS World Music/Ethnomusicology

Not offered current academic year

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**MUS 230 (S) Musical Ethnography**

Often, we experience music's impact on us without fully considering why it achieves such strong effects. The discipline of ethnomusicology confronts the question of musical meaning by combining musical study and analysis with an exploration into the contexts of musical production, circulation, and reception. Musical ethnography is both the means by which scholars pursue this line of questioning, and also the (usually) written work that results from such an investigation. This course features a hands-on approach to musical ethnography. Students will each conduct ethnographic fieldwork in a music-making community within Williamstown and the surrounding area. Coursework will survey approaches to methodology (modes and degrees of researcher involvement, practical skills related to documentation), issues of ethics, and social and musical analysis.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** class participation, small assignments (four 1-2 page assignments), interview transcript with commentary, reading
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: evaluation will be based on in-class and online discussion participation, two papers, and midterm and final exams
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
Department Notes: required course for Music majors
Distributions: (D1)

Fall 2018
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: evaluation will be based on 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
Department Notes: required course for Music majors; Music majors may not take MUS 232 as pass/fail or 5th course option
Distributions: (D1)
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, 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: evaluation will be based on class participation, two papers, a midterm, and a final exam

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: ability to read music

Enrollment Limit: 15

Enrollment Preferences: Music majors

Expected Class Size: 10

Department Notes: required course for Music majors

Distributions: (D1)

MUS 238 (F) Music in Modernism (WI)
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.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on three papers (6, 8, and 12 pages in length) and on class participation; drafts of two of these papers will be required

Extra Info: students will receive detailed comments on each paper, allowing them to build upon those comments in subsequent writing assignments

Prerequisites: none

Enrollment Limit: 15

Expected Class Size: 10

Distributions: (D1) (WI)

Not offered current academic year

MUS 244 (S) Opera Since Einstein (WI)
Crosslistings: MUS244 / THEA243

Primary Crosslisting
After 400 years, we might assume we know what "opera" is. However, in recent decades the genre has moved far beyond our preconceptions. This course asks us to examine opera of the last forty years with fresh eyes and ears, expanding our understanding of the term to include the interdisciplinary, multimedia, cross-cultural work that has been created by composers, directors (Peter Greenaway, Peter Sellars, Robert Wilson),
filmmakers, choreographers, and visual artists in that period. Using the 1976 premiere of Philip Glass's seminal *Einstein on the Beach* as a starting point, we will examine such diverse works as Adams's *Nixon in China* and *The Death of Klinghoffer*, Glass's *Satyagraha*, Tan Dun's *Marco Polo*, Neuwirth's *Lost Highway*, Unsuk Chin's *Alice in Wonderland*, Andriessen's *Writing to Vermeer*, Ades's *Powder Her Face*, Muhly's *Two Boys*, Monk's *Atlas*, and Ashley's television opera, *Perfect Lives*.

**Class Format:** discussion/lecture

**Requirements/Evaluation:** evaluation based on 3 papers (6, 8, and 12 pages in length) and on class participation; drafts of two of these papers will be required

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 10

**Distributions:** (D1) (WI)

Not offered current academic year

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**MUS 247 (S) Music for Theater Production**

Crosslistings: THEA247 / MUS247

**Primary Crosslisting**

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

**Extra Info:** not available for the fifth course option

**Prerequisites:** ability to read music and permission of the instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** Music and Theater Majors

**Expected Class Size:** 10

**Distributions:** (D1)

Not offered current academic year

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

Crosslistings: AFR242 / MUS252

**Primary Crosslisting**

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 reading assignments, including a biography and related criticism, as well as detailed score analysis and study, are required.

**Class Format:** lecture

**Requirements/Evaluation:** evaluation based on in-class participation and preparation, quizzes on assigned readings, midterm, final examinations and a final paper

**Extra Info:** evaluation partially based on participation in an in-class group analysis presentation, and a final paper involving musical analysis of a
Coltrane composition or recorded performance

**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:** 10

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Attributes:** AMST Arts in Context Electives;

Not offered current academic year

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

Crosslistings: MUS254 / AFR254

**Primary Crosslisting**

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 it's 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

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under AFR

**Attributes:** AMST Arts in Context Electives;

Not offered current academic year

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

Crosslistings: WGSS261 / MUS261

**Primary Crosslisting**

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 abess 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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none
Enrollment Limit: 10
Enrollment Preferences: current or prospective Music and Women's Gender & Sexuality Studies majors
Expected Class Size: 6
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under WGSS

Spring 2019
SEM Section: 01    TR 9:55 am - 11:10 am    M. Jennifer  Bloxam

MUS 275 (F)  Shakespeare through Music  (WI)
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
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none

Enrollment Limit: 10
Enrollment Preferences: second-year students
Expected Class Size: 8
Distributions: (D1) (WI)
Distribution Notes: WI: Each student will write five 6- to 7-page essays, and provide five written peer reviews

Fall 2018
TUT Section: T1    TBA    M. Jennifer  Bloxam

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.

Class Format: lecture/discussion
Requirements/Evaluation: 4-page midterm paper, 8-page final paper, one presentation, two mid-semester creative projects
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: none
MUS 278 (F) Carmen, 1845 to Now (WI)
Crosslistings: MUS278 / WGSS248

Primary Crosslisting

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' 1952 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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Enrollment Limit: 10

Enrollment Preferences: sophomores and juniors

MUS 280 (S) Dancing the Score/Scoring the Dance
Crosslistings: DANC280 / MUS280

Primary Crosslisting

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
**MUS 281 (F) 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. Prerequisites: permission of instructor; enrollment limits apply to each section based upon studio space and student qualifications. 

- **Enrollment Limit:** none
- **Enrollment Preferences:** composition students and student choreographers
- **Expected Class Size:** 10
- **Distributions:** (D1)

Spring 2019

TUT Section: T1 TBA Erica Dankmeyer, Ileana Perez Velazquez

Class Format: partial credit fifth course

Requirements/Evaluation: evaluation based on preparation for weekly coachings

Extra Info: not available for the fifth course option

**MUS 291 (F) 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.

- **Enrollment Limit:** none
- **Enrollment Preferences:** composition students and student choreographers
- **Expected Class Size:** 10
- **Distributions:** (D1)

Spring 2019

LSN Section: 01 TBA Ed Gollin

Class Format: partial credit fifth course

Requirements/Evaluation: evaluation based on 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

Department 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:

Fall 2018
LSN Section: 01    TBA    Ed  Gollin

Spring 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

Extra Info: may not be taken on a pass/fail basis

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

Distributions: (D1)

Fall 2018
LEC Section: 01    TR 8:30 am - 9:45 am    Ed  Gollin

MUS 307 (F)  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)

Distributions: (D1)

Fall 2018
SEM Section: 01    MR 1:10 pm - 2:25 pm    Ileana  Perez Velazquez

Spring 2019
SEM Section: 01    MR 1:10 pm - 2:25 pm    Dylan J. Schneider

MUS 308 (F)  Composition IV
Advanced individual instruction in composition. Projects will be initiated largely by the students with guidance from the instructor. Student is
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 the quintet and progressing through the big band. Intensive score study and some transcription from selected recordings required. Evaluation will be based on the successful completion, rehearsal and performance of original arrangements and/or compositions during the semester, to include at least one transcription of a recorded arrangement, one quintet or sextet arrangement, and one arrangement for big band. Performances by the Jazz Ensembles, as rehearsed and prepared by the students of this course, are also expected. Students must attend small ensemble rehearsals when work is being rehearsed, and end of semester small ensemble recital when their work is performed.

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

Distributions: (D1)

Spring 2019

LEC Section: 01  TR 9:55 am - 11:10 am  Kris Allen

MUS 330 (S)  Modern Folklore: Postcolonial Dance and Music in Africa

Crosslistings: AFR330 / MUS330 / DANC330

Secondary Crosslisting

"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

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

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under DANC or MUS; meets Division 2 requirement if registration is under AFR

Attributes: MUS World Music/Ethnomusicology

Spring 2019

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

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

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

Distributions: (D1)

Spring 2019

SEM Section: 01    MR 2:35 pm - 3:50 pm
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
Distributions: (D1)

Fall 2018
SEM Section: 01 TF 1:10 pm - 2:25 pm Ronald L. Feldman

MUS 391 (F) 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
Requirements/Evaluation: may not be taken on a pass/fail basis; not available for the fifth course option
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 may not be taken on a pass/fail basis; not available for the fifth course option
Extra Info 2: should be used for four sequence courses in the same instrument; 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
Department 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 2018
IND Section: 01 TBA Ed Gollin

Spring 2019
IND Section: 01 TBA Ed Gollin

MUS 392 (F) 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
Requirements/Evaluation: may not be taken on a pass/fail basis; not available for the fifth course option

Extra Info: Music 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 may not be taken on a pass/fail basis; not available for the fifth course option

Extra Info 2: should be used for four sequence courses in the same instrument; 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

Department Notes: Dept. 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 2018
IND Section: 01 TBA Ed Gollin
Spring 2019
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

Extra Info: may not be taken on a pass/fail basis

Prerequisites: MUS 103-104, and two from MUS 231, 232, or 233 (or equivalents). MUS 201-202 are also recommended.

Enrollment Limit: 10

Enrollment Preferences: senior Music majors, junior Music majors

Expected Class Size: 8

Distributions: (D1)

Not offered current academic year

MUS 472 (S) Bach's Legacy (WI)

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.
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 materials 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
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: MUS 202
Enrollment Limit: 12
Enrollment Preferences: Music majors
Expected Class Size: 12
Distributions: (D1)

Not offered current academic year

MUS 491 (F)  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
Extra Info 2: should be used for four sequence courses in the same instrument; 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
Department 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"
MUS 492 (F)  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

Extra Info 2: should be used for four sequence courses in the same instrument; 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

Department 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)

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: may not be taken on a pass/fail basis

Extra Info 2: this is part of a full-year thesis (493-494)

Prerequisites: permission of department

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
Distributions: (D1)

Spring 2019
HON 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
Distributions: (D1)

Fall 2018
IND Section: 01    TBA    Ed    Gollin

Spring 2019
IND Section: 01    TBA    Ed    Gollin