

MUSIC (Div I)

Chair: W. Anthony Sheppard, Marylin & Arthur Levitt Professor of Music

- Kris Allen, Lyell B. Clay Artist in Residence in Jazz Activities/Lecturer in Music, Director of the Jazz Ensemble
- M. Jennifer Bloxam, Herbert H Lehman Professor of Music
- Corinna S. Campbell, Associate Professor of Music; on leave Fall 2021
- Ronald L. Feldman, Artist in Residence in Orchestral and Instrumental Activities/Lecturer in Music, Director of the Berkshire Symphony
- Matthew A. Gold, Artist in Residence in Percussion and Contemporary Music Performance
- Ed Gollin, Professor of Music; on leave 2021-2022
- Wang Guowei, Artist in Residence in Chinese Music Performance and Director of the Williams College Chinese Music Ensemble
- Marjorie W. Hirsch, Professor of Music
- Noah Horn, Visiting Artist in Residence and Director of Choral Activities
- Joanna Kurkowicz, Lyell B. Clay Artist in Residence, Violin and Concertmaster, Berkshire Symphony
- Edwin Lawrence, Artist Associate in Harpsichord, Piano and Organ and Lecturer in Music
- Tendai Muparutsa, Artist in Residence in African Music Performance, Lecturer in Music, Director of Zambezi, Co-Director of Kusika
- Ileana Perez Velazquez, Professor of Music; on leave Spring 2022
- Daniel E. Prindle, Lecturer in Music
- Tim Pyper, Visiting Assistant Professor of Music
- W. Anthony Sheppard, Chair and Marylin & Arthur Levitt Professor of Music
- Doris J. Stevenson, Lyell B. Clay Artist in Residence, Piano
- Zachary Wadsworth, Associate Professor of Music
- Brad Wells, Lyell B. Clay Artist in Residence and Director of Choral/Vocal Activities, Lecturer in Music
- Brett L Wery, Visiting Artist in Residence in Winds and Director of the Wind Ensemble

COURSES AND COURSE-NUMBERING

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

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

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

analysis.

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

MAJOR

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

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

Music 103

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

Music 201

Music 202

Three courses in European and American Music History:

Music 231

Music 232

Music 233

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

Music 231: 163, 164, or 261

Music 232: 165, 166, 236, or 266T

Music 233: 118, 119, 138, 150, 151, 238, 239, 244, 251, 252 or 254

One course in World Music/Ethnomusicology from the following:

[AFR 239 / MUS 215\(F\) LEC Music Migration, Blues People, and Wayward Women: Case Studies in DJ Scholarship](#)

Taught by: [Lynnée D Bonner](#)

[Catalog details](#)

[DANC 201 / AFR 201 / MUS 220\(F\) STU African Dance and Percussion](#)

Taught by: [Sandra Burton](#), [Tendai Muparutsa](#)

[Catalog details](#)

[DANC 202 / AFR 206 / MUS 221\(S\) STU African Dance and Percussion](#)

Taught by: [Sandra Burton](#), [Tendai Muparutsa](#)

[Catalog details](#)

[DANC 330 / AFR 330 / MUS 330 STU Modern Folklore: Postcolonial Dance and Music in Africa](#)

Taught by: [Sandra Burton](#)

[Catalog details](#)

[MUS 111\(S\) LEC Music in Global Circulation](#)

Taught by: [Corinna Campbell](#)

[Catalog details](#)

[MUS 120 / AFR 113 LEC Musics of Africa](#)

Taught by: [Corinna Campbell](#)

[Catalog details](#)

[MUS 177 / WGSS 177 SEM Gender and Sexuality in Music](#)

Taught by: [Corinna Campbell](#)

[Catalog details](#)

[MUS 211 SEM Music, Nationalism, and Popular Culture](#)

Taught by: [Corinna Campbell](#)

[Catalog details](#)

[MUS 222 / AFR 223 SEM Politics of Performance/Performing Politics in Contemporary Africa](#)

Taught by: [Corinna Campbell](#)

[Catalog details](#)

[MUS 323 / THEA 321 / DANC 323 SEM Arts Organizing in Africa and the Diaspora](#)

Taught by: [Corinna Campbell](#)

[Catalog details](#)

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; for students in the class of 2024 and subsequent years, Advanced Musical Performance, MUS 491 or 492, will not satisfy the 400-level capstone elective. 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 your phone or computer, on the radio, 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.

Requirements/Evaluation: Grades will be based on participation, GLOW posts, several quizzes, a midterm exam, and a final exam. Attendance at two Williams concerts required if conditions permit.

Prerequisites: none; intended for non-major students with little or no formal training in music

Enrollment Limit: 19

Enrollment Preferences: first-years, sophomores and any student who expresses a strong interest in the course

Expected Class Size: 19

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

Distributions: (D1)

Fall 2021

LEC Section: 01 MWF 8:30 am - 9:45 am Marjorie W. Hirsch

MUS 102 (F) Introduction to Music Theory

The course presents an introduction to the materials and structures of music. Through a variety of practical exercises and daily worksheets, 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 singing, keyboard, and rhythmic exercises.

Requirements/Evaluation: regular homework assignments (1-2 pages), written and applied musicianship quizzes, three model composition projects, midterm and final exam, participation

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: first-year students

Expected Class Size: 16

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

Distributions: (D1)

Fall 2021

LEC Section: 01 MR 1:10 pm - 2:25 pm Tim Pyper

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 chorale harmonization, arranging, and the composition of canons.

Class Format: In addition to the two lecture meetings each week, the class requires three weekly lab meetings (for keyboard skills, music writing skills, and aural skills).

Requirements/Evaluation: weekly written work, written and applied quizzes, and midyear and final projects

Enrollment Limit: 24

Enrollment Preferences: first-years, potential Music majors, and those with strong musicianship backgrounds

Expected Class Size: 24

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

Distributions: (D1)

Fall 2021

LEC Section: 01 TR 11:20 am - 12:35 pm Zachary Wadsworth

LAB Section: 02 MWF 9:00 am - 9:50 am Daniel E. Prindle, Edwin I. Lawrence
LAB Section: 03 MWF 10:00 am - 10:50 am Daniel E. Prindle, Edwin I. Lawrence
LAB Section: 04 MWF 11:00 am - 11:50 am Daniel E. Prindle, Edwin I. Lawrence

MUS 104 (S) Music Theory and Musicianship I

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

Class Format: lecture two days a week; lab meetings (for keyboard skills, music writing skills, and ear training) three days a week

Requirements/Evaluation: weekly written work, written and applied quizzes, and midterm and final projects

Prerequisites: MUS 103

Enrollment Limit: 24

Enrollment Preferences: first-year students, potential or declared Music majors, and those with strong musicianship backgrounds

Expected Class Size: 21

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

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

Distributions: (D1)

Spring 2022

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

MUS 104 (S) Jazz Theory and Improvisation I

Cross-listings: MUS 104 AFR 212

Primary Cross-listing

The theory and application of basic techniques in jazz improvisation and performance styles, including blues forms, swing, bebop, modally based composition etc. Appropriate for students with basic skill on their instrument and some theoretical knowledge including all key signatures, major/minor keys and modes, intervals, triads and basic seventh chords and their functions within keys. This is a performance practice course and instrumental competence is essential. Vocalists and drummers will be encouraged to study the piano; pianists guitarists and bassists 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: 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

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

Enrollment Limit: 15

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

Expected Class Size: 12

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

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

Distributions: (D1)

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

MUS 104 (D1) AFR 212 (D2)

Attributes: EXPE Experiential Education Courses

Spring 2022

SEM Section: B5 TR 11:20 am - 12:35 pm Kris Allen

LAB Section: B6 MWF 9:00 am - 9:50 am Daniel E. Prindle

LAB Section: B7 MWF 10:00 am - 10:50 am Daniel E. Prindle

LAB Section: B8 MWF 11:00 am - 11:50 am Daniel E. Prindle

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

In this course, students will study the theoretical and practical fundamentals of audio technology, MIDI production, and interactive composition. Students are not required to have any background in Music Technology. We will start by covering the basics of Electronic Music but the class will move at a fast pace covering more advanced subjects in a short period of time. We will go over concepts of Physics acoustic, MIDI (sequencing, etc), Sound editing, Digital Signal Processing Effects, Sound Synthesis, and Interactive electronic music composition using Ableton Live, Max4Live, as well as Max MSP for students to learn how to program their own virtual synthesizers and/ or algorithmic composition to create interactive music in real time. Electronic Music Composition is a central part of the class. Students can choose any aesthetic of their choice for the composition projects, since the focus of the class is on teaching students the technological tools to create the music of their choice. Students will be encouraged to mix different styles of music creating fusion.

Class Format: Remote. Access to the software used in class will be provided for all the students registered in class

Requirements/Evaluation: Four fusion composition projects and weekly presentation of students mini-projects focused on the electronic music techniques studied in class, and based on student research of musical styles chosen for their projects.

Prerequisites: One of the following: MUS 102, MUS 103, or permission of instructor for those students that have taken music lessons in their previous school: please contact iperez@williams.edu

Enrollment Limit: 10

Enrollment Preferences: Music majors

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

MUS 111 (S) Music in Global Circulation (DPE)

(Formerly Music Cultures of the World.) This course introduces a variety of musical genres and practices from around the world, alongside a discussion of the processes and politics of their global circulation. Through learning about a combination of contemporary styles and longstanding musical traditions spanning a broad geographical range, students will develop a working knowledge of musical terms, concepts, and influential musicians. Beyond engaging with music's sound and structure, we will address its capacity to express personal and group identity, and its ability to both reflect and shape broader social ideas and circumstances. In particular, we will consider music's global circulation, and how its contents and meanings reflect those processes. Genres covered in the course vary intermittently but often include: "throat singing" genres in Tuva and Sardinia, Zimbabwean mbira and Chimurenga music, Argentine Tango, Ghanaian azonto and highlife, Balinese gamelan, and North Indian classical music. No prior musical training is required.

Requirements/Evaluation: class attendance and participation, three 5-7 page written assignments, and an 8-10 page final paper

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: current or prospective majors in Music, upperclassmen.

Expected Class Size: 20

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

Distributions: (D1) (DPE)

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

Attributes: MUS World Music/Ethnomusicology

Spring 2022

LEC Section: 01 TR 9:55 am - 11:10 am Corinna S. Campbell

MUS 118 (S) Hearing Race in America, 1890-1955 (DPE)

The rise of Rock 'n' Roll in the mid-1950s has typically been viewed as a temporary confluence in American culture, suggesting possibilities for musical and racial integration even as various forms of appropriation and exclusion were perpetuated. This course will explore the earlier multiple musical streams that merged at this moment. We will start by engaging with contemporary and historical perspectives on race, adopting a radically interdisciplinary approach. Our focus will then be on several of the most prominent vernacular and commercial forms of American music during this period: ragtime, blues, early jazz, rhythm and blues, Tin Pan Alley, country and western, bluegrass, Tex-Mex/Tejano conjunto, "Latin jazz," and Cajun/zydeco. Prior to the 1950s, these musical styles were segregated, at least in terms of production and marketing. How did racial assumptions and histories shape the creation, dissemination, and reception of this music? Can we hear the multiple ways in which race played out in American music in the first half of the twentieth century?

Class Format: lecture/discussion

Requirements/Evaluation: Evaluation will be based on a 5-page paper, a midterm, a 7-page paper, a final exam, and on class participation.

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Random selection.

Expected Class Size: 19

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

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: We will focus on how racial imagination and systemic racism shaped the creation, marketing, and reception of multiple genres and styles in American popular music from 1890 to 1955. Before embarking on this historical study, we will first become familiar with current theories of race and with dominant American perceptions of race c. 1900. Perceptions of difference (in multiple forms), realities of market power, and issues of artistic and financial equity directly impacted music in this period.

Spring 2022

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

MUS 120 (S) Musics of Africa

Cross-listings: AFR 113 MUS 120

Primary Cross-listing

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

Class Format: discussion

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

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

Enrollment Limit: 20

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

Expected Class Size: 12

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

Distributions: (D1)

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

AFR 113 (D2) MUS 120 (D1)

Attributes: GBST African Studies Electives MUS World Music/Ethnomusicology

Not offered current academic year

MUS 141 (F) Opera

Cross-listings: THEA 141 MUS 141

Primary Cross-listing

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

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

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

Distributions: (D1)

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

THEA 141 (D1) MUS 141 (D1)

Not offered current academic year

MUS 149 (S) The Language of Film Music

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

Class Format: This is a remote course that includes synchronous class meetings.

Requirements/Evaluation: Course evaluations include: several short writing and creative assignments, two quizzes, a midterm essay, and a final creative project. Off-campus students should consult the professor about computer hardware requirements for the completion of creative projects.

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: given to juniors and seniors

Expected Class Size: 25

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

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

MUS 150 (S) The Broadway Musical (DPE)

Cross-listings: MUS 150 THEA 150

Primary Cross-listing

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

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 30

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

Distributions: (D1) (DPE)

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

MUS 150 (D1) THEA 150 (D1)

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

Not offered current academic year

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 (racial, technological and economic) 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: All meetings online. Some meetings will be in smaller discussion groups

Requirements/Evaluation: class participation including regular reading and listening assignments; 4 quizzes, two short papers/projects

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: first-years and sophomores

Expected Class Size: 20

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

Distributions: (D1)

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

Not offered current academic year

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: discussion, two meetings per week, and a field trip may be required

Requirements/Evaluation: participation, two papers, a midterm, and a final exam

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: first-year students and sophomores

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

MUS 165 (F) Mozart

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

Class Format: discussion

Requirements/Evaluation: class participation, listening quizzes, two short papers, a midterm exam, and a final exam

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students with demonstrated interest in music

Expected Class Size: 15

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

Distributions: (D1)

Not offered current academic year

MUS 166 (S) Beethoven

This course provides an introduction to the life and music of Ludwig van Beethoven. The composer's difficult childhood, loss of hearing, secret affair with his "Immortal Beloved," tempestuous relationship with his suicidal nephew, along with political, philosophical, social, and cultural developments of the late 18th and early 19th centuries, will provide context for our study of his artistic achievements. Students will listen to a broad selection of Beethoven's music, including sonatas, string quartets, symphonies, overtures, concertos, choral works, and opera. Some of the topics we will discuss include the nature of his genius, his compositional methods, his influence on later composers such as Schubert, Wagner, and Brahms, Beethoven in popular culture, and the continuing impact of his music around the globe.

Class Format: lecture/discussion

Requirements/Evaluation: class participation, two 5-7 page papers, several listening quizzes, midterm and final exams

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students with a demonstrated interest in music

Expected Class Size: 15

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

Distributions: (D1)

Spring 2022

LEC Section: 01 MWF 8:30 am - 9:45 am Marjorie W. Hirsch

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

Cross-listings: REL 171 MUS 171

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 15

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

Distributions: (D1)

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

REL 171 (D1) MUS 171 (D1)

Not offered current academic year

MUS 174 (S) The Singing Voice: Structure, Styles and Meaning

What makes an opera singer sound different than a pop singer? How does the sound of each contribute to musical meaning for listeners? And why is the former granted a higher status and the latter a wider audience? This course examines the world of singing styles and engages these styles from multiple angles: through listening, readings, film viewing and, importantly, through singing. We examine histories of styles, cultural contexts as well as basic physiology, acoustics and techniques. We will explore the basics of yodeling, Tuvan throat singing, and belting, among other styles. Familiarity with musical notation recommended.

Class Format: studio/brief lectures

Requirements/Evaluation: Two quizzes, regular journaling, a final paper (6-8 page) and a presentation.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: juniors and seniors

Expected Class Size: 10

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

Distributions: (D1)

Attributes: EXPE Experiential Education Courses

Spring 2022

SEM Section: 01 MR 1:10 pm - 2:25 pm Brad Wells

MUS 175 (F) Sound Art, Public Music

Cross-listings: MUS 175 ARTS 273

Primary Cross-listing

Western music performance traditionally occurs within contained spaces in which performer and audience adhere to designated locations and follow tacit scripts: seats/stage; applause/bows, etc. In recent years, traditional boundaries and expectations of performance and reception have loosened, often moving 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 examines 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 sound art works inspired by ideas and creators we are studying.

Requirements/Evaluation: class participation, three short (2- to 4-page) essays, a response journal and the creation of four sound art works

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: juniors and seniors

Expected Class Size: 10

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

Unit Notes: ARTS elective

Distributions: (D1)

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

MUS 175 (D1) ARTS 273 (D1)

Fall 2021

SEM Section: 01 MR 2:35 pm - 3:50 pm Brad Wells

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

Cross-listings: WGSS 177 MUS 177

Primary Cross-listing

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

Requirements/Evaluation: attendance/participation, intermittent GLOW posts and short assignments (2 pgs or less), midterm project, and either a 12-page final paper or a project with supplementary paper (length to be determined in consultation with the instructor).

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

Enrollment Limit: 15

Enrollment Preferences: WGSS and MUSC majors/prospective majors

Expected Class Size: 15

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

Unit Notes: This is a hybrid course, with the majority of the classes taking place remotely. The character and frequency of in-person class sessions will depend on the size of the class and the number of students taking part in the in-person option.

Distributions: (D1) (DPE)

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

WGSS 177 (D1) MUS 177 (D1)

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

Attributes: MUS World Music/Ethnomusicology

Not offered current academic year

MUS 179 (F) James Baldwin's Song

Cross-listings: AFR 128 COMP 129 MUS 179

Secondary Cross-listing

"It is only in his music [. . .] that the Negro in America has been able to tell his story. It is a story which otherwise has yet to be told and which no American is prepared to hear," wrote James Baldwin in *Notes of a Native Son* in 1955. In this course, we strive to listen more closely to racialized experience through James Baldwin's musical literature. Through analysis and creation of music, we hope to better understand cultural difference and collective humanity. In this course, we closely analyze James Baldwin's use of song names, creation of musician characters, and replication of musical elements in his writing. Baldwin's musical word play crosses historical and genre boundaries. So we will explore texts from his early to late career, such as the gospel music of his youth in the semi-autobiographical novel *Go Tell It on the Mountain*, the metaphor of the blues in the play written during the civil-rights movement *Blues for Mr. Charlie*, the jazz musician protagonist in "Sonny's Blues" written after World War II in Paris, and his only musical recording in *A Lover's Question* set down near the end of his life. In addition to closely analyzing James Baldwin's attention to music throughout his literature, students will learn basic music writing and production skills. The tutorial will draw on a range of musical resources, including playlists, music workshops, guest lectures and performances. All of these resources will guide students to a more attuned hearing not only of music but also of the African American experience it reflects. By the end of the course, students will have written several short 1-2 page close analysis essays and song lyrics. For their final project, students will produce an original song based on key insights from the course. No musical experience is required, though an openness to learn and practice songwriting is expected.

Requirements/Evaluation: Several short 1-2 page close analysis essays of Baldwin's work, oral peer feedback presentations, song lyrics, and an original song composition for the final project

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: This course is specifically for first-year students and they will receive preference in this class; a statement of interest will be solicited from pre-registrants.

Expected Class Size: 10

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

Distributions: (D1)

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

AFR 128 (D2) COMP 129 (D1) MUS 179 (D1)

Attributes: AFR Core Electives

Fall 2021

TUT Section: T1 TBA Rashida K. Braggs

MUS 201 (F) Music Theory and Musicianship II

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

Class Format: Remote. In addition to the scheduled lecture block, the class requires a weekly aural-skills meeting, to be scheduled in the first week of class. The one-on-one meeting will take place with a lab instructor for approximately 10-15 minutes

Requirements/Evaluation: homework, theory quizzes, analysis papers, compositional projects, final project, class attendance, preparation, participation, and on the results of the lab portion of the class

Prerequisites: MUS 104

Enrollment Limit: 12

Enrollment Preferences: Music majors and potential Music majors

Expected Class Size: 12

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

Distributions: (D1)

Fall 2021

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

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

MUS 202 (S) Music Theory and Musicianship II

Music 202 examines the materials and structures of atonal and post-tonal music from the 20th and 21st centuries, and it develops musicianship skills to aid in the perception and performance of these materials and structures. Topics include set theory, serial techniques, referential collections, post-tonal pitch centrality, new rhythmic and metric techniques, new formal structures, and the intersection of tonal and contextual structure.

Class Format: This course has two lecture meetings and one aural skills lab meeting per week.

Requirements/Evaluation: short analysis and composition assignments, quizzes, a midterm paper (3-4 pages), a final analysis paper (5 pages) and presentation, and aural skills participation and performance

Prerequisites: MUS 201 or permission of instructor

Enrollment Limit: 14

Enrollment Preferences: Music majors

Expected Class Size: 12

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

Distributions: (D1)

Spring 2022

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

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

MUS 204 (F) Jazz Theory and Improvisation II

Cross-listings: MUS 204 AFR 214

Primary Cross-listing

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

Class Format: two weekly seminar meetings, alternating between theory and performance sessions

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

Prerequisites: MUS 104b or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: Music majors and Jazz Ensemble members

Expected Class Size: 5-8

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

Distributions: (D1)

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

MUS 204 (D1) AFR 214 (D2)

Attributes: EXPE Experiential Education Courses

Fall 2021

SEM Section: 01 TR 11:20 am - 12:35 pm Kris Allen

MUS 205 (F)(S) Composition I

Beginning courses in musical composition. Size and number of required projects will vary from 3 to 5. A group meeting per week will deal with the presentation, performance, and critique of the student's work in progress, analysis of models for composition, and discussion of topics in composition. 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 heard/performed.

Requirements/Evaluation: completion of assignments, quality and timeliness of composition projects, attendance, and class participation

Prerequisites: MUS 201 (may be taken concurrently) or permission of instructor

Enrollment Limit: 6

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

Expected Class Size: 4

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

Distributions: (D1)

Attributes: EXPE Experiential Education Courses

Fall 2021

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

Spring 2022

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

MUS 206 (F)(S) Composition II

Beginning courses in musical composition. Size and number of required assignments will vary from 3 to 5 in addition to a possible full semester composition project. A group meeting per week will deal with the presentation, performance, and critique of the student's work in progress, analysis of models for composition, and discussion of topics in composition. 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 heard/performed.

Requirements/Evaluation: completion of assignments, quality and timeliness of composition projects, attendance, and class participation

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

Enrollment Limit: 6

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

Expected Class Size: 4

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

Distributions: (D1)

Attributes: EXPE Experiential Education Courses

Fall 2021

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

Spring 2022

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

MUS 207 (S) Jazz Improvisation

This class is for the intermediate and advanced player with {some} experience improvising. The goal is to build on each student's existing improvisational abilities, and the coursework will be somewhat tailored to the needs of the students enrolled. Students will study intermediate and advanced concepts for improvisation and learn the essentials of the jazz language through solo transcription and analysis. There will be time spent learning important jazz compositions and a focus on using improvisational devices and techniques learned in class on these compositions. Much of class time will be spent playing through exercises and patterns, playing ideas in twelve keys and implementing the learned class material into solos over standard jazz compositions.

Class Format: combining theory and performance

Requirements/Evaluation: completion of two to three solo transcription assignments, composition assignments, and short quizzes

Prerequisites: some experience improvising in jazz contexts on a pitched instrument, a basic understanding of jazz nomenclature

Enrollment Limit: 19

Enrollment Preferences: Music majors and Jazz Ensemble members

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

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.

Requirements/Evaluation: weekly assignments, a midterm exam, a final paper and two composition projects

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

Enrollment Limit: 8

Enrollment Preferences: Music majors and those planning to major

Expected Class Size: 8

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

Distributions: (D1)

Not offered current academic year

MUS 211 (F) Music, Nationalism, and Popular Culture (DPE)

This course surveys the manner, function, and contexts through which sound and ideas of national belonging are linked. We will consider influential and iconic musicians (Umm Kalthoum, Amalia Rodriguez, Bob Marley, Carlos Gardel), 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: This course is a hybrid model, involving a combination of exclusively remote all-class meetings and small group meetings in which remote students and in-person students will meet separately.

Requirements/Evaluation: Class participation, regular short (1 page) written responses, two 5- to 6-page papers, a Final Paper/Project

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Upperclass students and music majors, international students who need to fulfill in-person requirement.

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

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

Not offered current academic year

MUS 215 (F) Music Migration, Blues People, and Wayward Women: Case Studies in DJ Scholarship

Cross-listings: AFR 239 MUS 215

Secondary Cross-listing

Music Migration explores migration patterns vis-à-vis the movement of music, people, and ideas. Students will explore DJ culture as an interdisciplinary practice, both performative and subversive in its ability to shape and define social experiences. Students will employ creative research skills to examine the social context of DJ culture related to the music of the Black diaspora and its makers' interior lives and genius, enacting what the instructor calls "DJ Scholarship." The course will follow flows of music migrations between various regions within the United States. Instead of providing a linear history, this course connects and tunes into fundamental political-cultural movements and musical interventions across geographies. Specific attention will be paid to how sound travels within the context of the blues and what this tells us about the relationship between the sonic, race, gender, and sexuality. Using Black feminist thought as a guide to understand Blues, funk and soul women, we will draw from Saidiya Hartman's conceptual framework "wayward women" to understand a working-class feminist practice. In turn, we will examine what kind of worlds are produced by sound cultures during significant political and social change.

Requirements/Evaluation: Class participation, ten 2 to 3-page responses to reading/film/music, Final project: presentation of a mock syllabus

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: If course is overenrolled, preference given to Africana studies concentrators.

Expected Class Size: 10

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

Distributions: (D1)

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

AFR 239 (D2) MUS 215 (D1)

Attributes: MUS World Music/Ethnomusicology

Fall 2021

LEC Section: 01 M 7:00 pm - 9:40 pm Lynnée D Bonner

MUS 220 (F) African Dance and Percussion

Cross-listings: AFR 201 MUS 220 DANC 201

Secondary Cross-listing

We will examine two forms that embody continuity of tradition or the impact of societal, political or economic change. Lamban was created by the Djeli, popularly called Griots served many roles in the kingdoms of Ghana and Old Mali from the 12th century to current times. This dance and music form continues as folklore in modern day Guinea, Senegal, Mali and The Gambia where it is practiced by the Mandinka people. Bira is an ancient and contemporary spiritual practice of Zimbabwe's Shona people. While these forms are enduring cultural practices, Kpanlogo from the modern West African state of Ghana represents the post-colonial identity of this nation's youth and their aspirations for independence at the end of the 1950s. We will also consider the introduction of these forms outside of their origin. This course can be taken for academic and/or PE credit

Class Format: class hours will be used to learn and use the dance and music of at least two forms including historical context, a group and individual research project or paper. When possible, our process will include guest artists and field trips to see live performance as well as use of the archives at Jacob's Pillow Dance Festival.

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: students who have taken a 100 level dance course of DANC 202; have experience in a campus-based performance ensemble; or have permission of the instructors

Expected Class Size: 12

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

Distributions: (D1)

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

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

Attributes: GBST African Studies Electives MUS World Music/Ethnomusicology

Fall 2021

STU Section: 01 MR 1:10 pm - 2:25 pm MR 2:35 pm - 3:50 pm Sandra L. Burton, Tendai Muparutsa

MUS 221 (S) African Dance and Percussion

Cross-listings: AFR 206 MUS 221 DANC 202

Secondary Cross-listing

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

Class Format: class hours will be divided among discussion of media and readings; rehearsal of dance and music techniques; field trips to view performances; research at the Jacob Pillow's archives; and interaction with visiting artists

Requirements/Evaluation: a series of discussion, research, and individual and group projects; all of which will inform collaboration on mid-term and final projects

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: students who have taken DANC 107 ,108 or DANC 201; have experience in a campus based performance ensemble; or have permission of the instructors

Expected Class Size: 16

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

Distributions: (D1)

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

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

Attributes: GBST African Studies Electives MUS World Music/Ethnomusicology

Spring 2022

STU Section: 01 MR 1:10 pm - 2:25 pm MR 2:35 pm - 3:50 pm Sandra L. Burton, Tendai Muparutsa

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

Cross-listings: MUS 222 AFR 223

Primary Cross-listing

Using select examples from throughout Africa, this course highlights genres, artists, and works that engage with social and ideological change. Students practice critical listening and performance analysis, while also considering the social contexts that render these performances meaningful and provocative. Topics include: challenges to mass mediated stereotypes of African populations, the social and economic impact of cultural tourism, music as a form of social critique, changing attitudes toward women and the LGBTQIA community, music and global aid organizations, issues of migration and displacement, and the changing roles of traditional musical occupations. Popular genres-among them Afrobeat, kwaito, soukous, rāi, 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: this class places a strong emphasis on discussion

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

Prerequisites: some familiarity with music terminology encouraged

Enrollment Limit: 15

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

MUS 222 (D1) AFR 223 (D2)

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

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

Attributes: GBST African Studies Electives MUS World Music/Ethnomusicology

Not offered current academic year

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

This course explores 1000 years of music-making in Western Europe, beginning with the philosophical and theoretical origins of this music in ancient Greece and extending to the life and music of J.S. Bach. Topics covered 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

Requirements/Evaluation: in-class and online participation, two medium length papers, unit tests and final exam

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

Enrollment Limit: 10

Enrollment Preferences: music majors, those planning to major in music, and any student with a strong interest in music.

Expected Class Size: 6

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

Unit Notes: Required course for Music majors. Music majors may not take MUS 231 as pass/fail or 5th course option if they are using it to fulfill the Medieval/Renaissance/Baroque music history requirement for the music major.

Distributions: (D1)

Spring 2022

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 traces the development of Western art music from 1750-1900. We will explore the works of many eighteenth- and nineteenth-century composers, probing the music's connections with Classical and Romantic aesthetics, as well as political, philosophical, social, and cultural developments of the time. Composers to be studied include Haydn, Mozart, Beethoven, Schubert, Robert Schumann, Clara Schumann, Felix Mendelssohn, Fanny Mendelssohn Hensel, Berlioz, Chopin, Verdi, Wagner, Tchaikovsky, Brahms, Mahler, and others. Topics for discussion include the changing role of composers in society, music's relation to the other arts, challenges faced by nineteenth-century female composers, controversies surrounding music and meaning, the interaction of music and drama in opera, and musical nationalism.

Class Format: lecture-discussion

Requirements/Evaluation: class participation, two 5-6 page papers, GLOW posts, midterm and final exams

Prerequisites: ability to read music

Enrollment Limit: 15

Enrollment Preferences: Music majors, those planning to major, and any student with a strong interest in music

Expected Class Size: 12

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

Unit Notes: Music majors may not take MUS 232 as pass/fail or 5th course option if they are using it to fulfill the Classical-Romantic music history requirement for the music major.

Distributions: (D1)

Spring 2022

LEC Section: 01 MW 11:00 am - 12:15 pm Marjorie W. Hirsch

MUS 233 (F) Music in History III: Musics of the Twentieth Century

A survey of musics in both Western and non-Western society from the close of the nineteenth century to the present. Emphasis will be on the contextual study of the music of major composers of Western art music, on the musical expressions of selected areas of world music such as Africa, Asia, India, and the Americas, and on the intermingling of musical influences of pop, jazz, and art music. Our study will focus on issues of exoticism and globalization.

Class Format: discussion

Requirements/Evaluation: class participation, two papers, a midterm, and a final exam

Prerequisites: ability to read music

Enrollment Limit: 12

Enrollment Preferences: Music majors or students with some musical background.

Expected Class Size: 8

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

Unit Notes: required course for Music majors

Distributions: (D1)

Fall 2021

LEC Section: 01 MW 11:00 am - 12:15 pm W. Anthony Sheppard

MUS 238 (F) Music in Modernism

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

Class Format: discussion

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

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

Distributions: (D1)

Not offered current academic year

MUS 239 (S) Music in the Global Cold War (WS)

Cross-listings: MUS 239 LEAD 239

Primary Cross-listing

Throughout the Cold War (1947-1991), music was deployed as a weapon, as a source of nationalist and ideological inspiration, as a form of political protest and resistance, and as propaganda. Music both echoed and helped shape political views and, therefore, prompted various forms of regulation and censorship (McCarthyism in the U.S.; the Union of Soviet Composers). To counter Soviet claims of American cultural inferiority and racism, the U.S. sponsored numerous musical diplomacy efforts showcasing both jazz (Armstrong; Ellington; Brubeck) and classical musicians and composers (Bernstein; American orchestras). Cold War politics and the threat of nuclear war influenced musical styles (Copland; Soviet Socialist Realism; the popular American folk music revival; serialism; rock behind the Iron Curtain), specific musical events (Tokyo East West Music Encounter; concerts celebrating the fall of the Berlin Wall), and individual careers (Shostakovich; Robeson; Van Cliburn). To investigate music's political roles and capacity for expressing communist and democratic capitalist ideologies, we will adopt a case study approach. The Cold War was a global political and, frequently, militaristic struggle. Though our focus will be on music in the U.S.S.R. and U.S.A., we will also consider musical developments impacted by the Cold War throughout Western and Eastern Europe, in Latin America, and in East Asia.

Class Format: Hybrid, meeting twice per week. Class discussion will be central to this course.

Requirements/Evaluation: 20% = Participation; 20% = Paper #1, 5-6 pages; 25% = Paper #2, 8 pages; 35% = Paper #3, 12 pages, due during exam period

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Students with relevant experience in Political Science, History, or Music studies.

Expected Class Size: 12

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

Distributions: (D1) (WS)

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

MUS 239 (D1) LEAD 239 (D1)

Writing Skills Notes: Students will write three papers during the semester: a 6 page, 8 page, and a 12 page paper. Drafts of papers 2 and 3 will be required prior to the due dates listed below. This is a "writing skills" course. Students will receive detailed comments on each paper, allowing them to build upon those comments in subsequent writing assignments.

Not offered current academic year

MUS 249 (S) Black British Music and Visual Culture 1970s-1990s

Cross-listings: MUS 249 AFR 253

Secondary Cross-listing

Taking the original 1988 Black Film, British Cinema conference as a starting point, this class will draw on independent film, music, and literature to ask more important questions about the Black British cultural landscape and media politics. We will specifically engage this conference to ask what 'Black Britishness' means in Britain as an imperial nation and to examine the aesthetics strategies used by Black filmmakers and cultural producers. In honing radical and Leftist filmmaking, Thatcherism (in conversation with Reaganomics), and the race riots in London, Birmingham, Leeds, and Liverpool throughout the 1980s, this course explores how Black audiovisual cultures disrupted the British landscape and affectively engaged the spectator by showing diasporic conditions. We will look at the impact of Reggae Sound Systems and the role of sound as a mode of knowledge production. By looking at collectives such as Black Audio Film Collective, Sankofa Film and Video Collective, and Ceddo Film and Video Workshop, we delve into broader questions of identity formation, documentary realism, and the mixture of conventional and avant-garde styles in cinema and music. John Akomfrah, DJ Norman Jaye, Jazzy B, Isaac Julien, Joan Armatrading, Horace Ové, Martina Attile, and Ngozi Onwerah will be used to show how Black British cultural production makes a more considerable contribution to global perspectives on Black music, film, and cinema.

Requirements/Evaluation: Class participation, ten 2 to 3-page responses to reading/film/music. Final project: presentation of a mock syllabus.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: If course is overenrolled, preference given to Africana studies concentrators.

Expected Class Size: 10

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

Distributions: (D1)

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

MUS 249 (D1) AFR 253 (D2)

Spring 2022

SEM Section: 01 M 7:00 pm - 9:40 pm Lynnée D Bonner

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

Cross-listings: AFR 242 MUS 252

Primary Cross-listing

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

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

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

Enrollment Limit: 19

Enrollment Preferences: musically literate students and Music majors

Expected Class Size: 15

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

Distributions: (D1)

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

AFR 242 (D2) MUS 252 (D1)

Attributes: AMST Arts in Context Electives

Not offered current academic year

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

Cross-listings: AFR 254 MUS 254

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D1)

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

AFR 254 (D1) MUS 254 (D1)

Attributes: AMST Arts in Context Electives

Not offered current academic year

MUS 261 (S) Lost Voices of Medieval and Renaissance Women (WS)

Cross-listings: MUS 261 WGSS 261

Primary Cross-listing

Remarkably few female voices from the first 1500 years of music in the West are audible today; most of the extant music and poetry of these centuries was composed by men to communicate male perspectives on matters worldly and divine. In this course we will listen to the experiences and viewpoints of medieval and Renaissance women as expressed through their poetry and song. We will ask how these women, whose lives were shaped either by the requirements of monastic culture or by the complex dynamics of aristocratic court culture, negotiated their places and made their voices heard within the patriarchal society of their time. We will examine how the contrasting environments of church and court 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. Our exploration begins in Byzantium and travels through Germany to France, Spain, and Italy. Along the way we encounter the Greek chant of the 9th century Byzantine abbess Kassia, the Latin poetry, chant, and sacred music drama of the 12th century German polymath St. Hildegard of Bingen, and the elegant poems and courtly melodies of the Countess of Dia and Queen Blanche of Castile in 12th and 13th century France. Heading south, we explore 14th century sacred polyphony at the royal convent of Las Huelgas in northern Spain, and voyage cross the Mediterranean to sample the lively musical life of 15th and 16th century cloistered female communities in northern Italy. We conclude our journey with a comparison of three remarkable 16th century women: the archduchess Margaret of Austria, Governor of the Hapsburg

Netherlands, and poet-composer of French chansons; Sister Leonora d'Este, an Italian princess who spent her life enclosed in a Venetian convent, and likely authored a collection of anonymous Latin motets; and Maddelena Casulana, a northern Italian composer of madrigals, and the first woman to publish music under her own name. Her introduction to her first book of madrigals encapsulates the aim of this course: "I want to show the world, as much as I can in this profession of music, the vain error of men that they alone possess the gifts of intellect and artistry, and that such gifts are never given to women."

Requirements/Evaluation: Evaluation based on participation, three essays totaling 20-25 pages, three short peer reviews, and a final project presentation.

Prerequisites: Ability to read music helpful but not required.

Enrollment Limit: 10

Enrollment Preferences: Current or prospective Music and Women's Gender & Sexuality Studies majors, then seniors, juniors, and sophomores.

Expected Class Size: 6

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

Distributions: (D1) (WS)

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

MUS 261 (D1) WGSS 261 (D2)

Writing Skills Notes: Students will write three essays totaling 20-25 pages, each of which will be revised in response to peer and instructor feedback.

Spring 2022

SEM Section: 01 TR 11:20 am - 12:35 pm M. Jennifer Bloxam

MUS 271 (F) Sonic Art

Cross-listings: ARTS 271 MUS 271

Primary Cross-listing

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

Requirements/Evaluation: presentation of students mini projects (20%), four artistic projects (20%)

Prerequisites: none

Enrollment Limit: 8

Enrollment Preferences: students with either Studio Art or Music experience

Expected Class Size: 8

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

Distributions: (D1)

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

ARTS 271 (D1) MUS 271 (D1)

Not offered current academic year

MUS 272 (S) Music and Meaning (WS)

Nearly everyone finds music meaningful, but what exactly does it mean? Without the help of words, this largely non-referential art presents special challenges to interpretation. While most would agree that musical sounds can do such things as mimic the rumbling of thunder, evoke the countryside, suggest the act of chasing, or express rage, the capacity of music to convey meaning remains controversial among scholars, performers, and listeners. Some, following music critic Eduard Hanslick, assert that musical works are essentially "tonally moving forms"--patterns of sound with no reference to the world outside themselves; a work's meaning derives solely from the interplay of musical elements. Others counter that music can signify aspects of human experience, its sounds and structures not merely referring to the outside world but even relating complex narratives. Certain writers have argued that, without the assistance of language, what music signifies remains vague, while others insist that the meaning of music is actually more precise than that of words. In this tutorial course, we will explore a range of questions regarding musical meaning. How can

combinations of pitches, rhythms, and instrumental timbres signify something beyond themselves? Is the subject of musical meaning more relevant to some historical styles or genres than others? How can we determine the meaning(s) of a work? Should we concentrate on formal processes within the music? Consider socially constructed meanings? Seek the composer's intentions? Emphasize our personal responses? What makes some interpretations more convincing than others? In grappling with these questions, students will engage with writings by Agawu, Cone, Hanslick, Kramer, Langer, Lewin, Newcomb, and Schopenhauer, among others. Music to be studied includes works by Beethoven, Schubert, Chopin, Brahms, Mahler, Tchaikovsky, Ravel, Stravinsky, Glass, and Adams.

Class Format: This course will be taught remotely. During the first and last weeks of the semester, students will attend one or two online group classes; in the other weeks, students will meet with the instructor in pairs for a one-hour, online session at a mutually convenient time.

Requirements/Evaluation: Students will write and present a 5- to 6-page paper every other week and a 1-2 page response to their partner's paper in the alternate weeks; evaluation will be based on five papers/presentations, and five responses.

Prerequisites: Ability to read music, or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Any student who expresses a strong interest in the course

Expected Class Size: 10

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

Distributions: (D1) (WS)

Writing Skills Notes: In this tutorial course, students will write and present a 5- to 6-page paper every other week (five papers total) and a 1- to 2-page response to their partner's paper in the alternate weeks (five responses total). Through discussion in the tutorial sessions and comments on the papers, the course will place strong emphasis on developing students' critical thinking and writing skills.

Not offered current academic year

MUS 273 (F) Dangerous Music (WS)

As a largely non-referential art whose meanings are far from transparent, music might seem to pose little danger. How could mere sounds represent a threat? Yet precisely because its meanings can be obscure, enabling it to achieve its ends surreptitiously, music has intertwined with danger throughout history. With its power to stir the emotions, stimulate bodily movement, encode messages, and foment rebellion, music has often been perceived as an agent of harm. Plato claimed that too much music could make a man effeminate or neurotic, and warned that certain musical modes, melodies, and rhythms promote licentious behavior and anarchic societies. Puritans, Victorians, and totalitarians, as well as opponents of ragtime, rock 'n roll, and rap, have also accused certain musical genres or styles of exerting dangerous influences, and sought to limit or suppress them. In Afghanistan, the Taliban banned music altogether. While music has often been unfairly accused, its potential for placing people in actual danger is undeniable. Works that are played at ear-splitting decibel levels, that call upon performers to injure themselves, that are used as a form of psychological torture, or that incite violence demand reconsideration of the widely shared view that music is fundamentally a form of entertainment.

Requirements/Evaluation: evaluation will be based on participation, five 5-6-page papers/presentations, and five 1-2 page responses

Prerequisites: an ability to read music is desirable but not required

Enrollment Limit: 10

Enrollment Preferences: students with demonstrated interest in music

Expected Class Size: 10

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

Distributions: (D1) (WS)

Writing Skills Notes: Students will write five 5-6 page papers and five 1-2 page responses, and will receive extensive feedback on their writing.

Fall 2021

TUT Section: T1 TBA Marjorie W. Hirsch

MUS 275 (F) Shakespeare through Music

The plays of William Shakespeare are replete with references to music, and in his day included singing and even dancing as part of the narrative. As his plays entered the global canon, composers and choreographers, along with musicians and dancers, have contributed as avidly to interpreting Shakespeare's plots and characters as have theater directors and actors across the world. This tutorial course will focus on three plays--the tragedies

Romeo and Juliet and *Othello*, and the comedy *Midsummer Night's Dream*--in order to compare and contrast a broad range of ways in which music works to tell these stories and portray these characters. We will consider these three plays in genres ranging from symphony orchestra, opera, and ballet to film scores, modern dance, jazz, musical theater, and popular song. Music from the Renaissance to the present day will be explored, including composers such as Purcell, Mendelssohn, Tchaikovsky, Verdi, Prokofiev, Bernstein, Britten, Ellington, and Costello. We will also examine film scores ranging from the silent era through such directors as Max Reinhardt, Orson Welles, Franco Zeffirelli, and Baz Luhrmann. Through comparative analysis of different approaches to relating Shakespeare's plays through music, this tutorial aims to develop both critical listening to music and critical thinking about music.

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: second-year students

Expected Class Size: 8

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

Distributions: (D1)

Not offered current academic year

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: discussion

Requirements/Evaluation: 4-page midterm paper, 8-page final paper, one presentation, two mid-semester creative projects

Prerequisites: none

Enrollment Limit: 19

Expected Class Size: 14

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

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

MUS 278 (S) Carmen, 1845 to Now (DPE) (WS)

Cross-listings: MUS 278 WGSS 248

Primary Cross-listing

The story of the gypsy *femme fatale* Carmen has endured for over 150 years. In Western culture and beyond, she exemplifies the seductive, exotic, independent, and dangerous 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 and problematic narrative, starting with Prosper Mérimée's 1845 novella on which Bizet based his famous 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 provocative dance interpretations ranging from Carlos Saura's 1983 flamenco version through David Bourne's choreography in his 2001 gay reading called *The Car Man*. Our journey concludes with a comparison of two post-colonial sub-Saharan African films--the Senegalese director Ramaka's *Karmen Gei* (2001) and *U-Carmen eKhayelitsha* (2005) by the South African director Dornford-May--that push critical reaction to Bizet's story and music beyond Western cultural boundaries.

Class Format: Remote format. After four initial 75-minute group meetings to discuss Mérimée's novella and Bizet's music, students will meet with the instructor in pairs for one hour each week. The scheduled class time is obligatory only for the first two weeks, after which weekly pair meetings will be individually scheduled.

Requirements/Evaluation: Each student will write a 5- to 6-page essay every other week (five in all), and provide 2-page written and oral peer reviews in alternate weeks; evaluation will be based on the quality of written work, discussions, and oral presentation.

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

Enrollment Limit: 10

Enrollment Preferences: Preference given to current or prospective Music and Women's Gender & Sexuality Studies majors, then seniors and juniors.

Expected Class Size: 8

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

Distributions: (D1) (DPE) (WS)

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

MUS 278 (D1) WGSS 248 (D2)

Writing Skills Notes: Students will write five short essays of 5-6 pages each, and receive oral and written feedback addressing structure, argumentation, and style from their tutorial partner and the instructor on every essay.

Difference, Power, and Equity Notes: This course satisfies the DPE requirement through a critical examination of the ways in which the Carmen story has served as a stage on which multifaceted textual and musical constructions and conflicts express the power dynamics between individual and group identities, encompassing gender and sexuality, nationality, race, ethnicity, and class.

Not offered current academic year

MUS 279 (F) American Pop Orientalism (DPE) (WS)

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

Requirements/Evaluation: five 5- to 6-page essays and five critical oral responses

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

Enrollment Limit: 10

Enrollment Preferences: students with prior related course experience

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

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

Attributes: AMST Arts in Context Electives ASAM Core Courses

Not offered current academic year

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

Cross-listings: MUS 280 DANC 280

Primary Cross-listing

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

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

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

Prerequisites: permission of instructor

Enrollment Limit: 10

Enrollment Preferences: composition students and student choreographers

Expected Class Size: 10

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

Distributions: (D1)

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

MUS 280 (D1) DANC 280 (D1)

Not offered current academic year

MUS 281 (F)(S) Individual Vocal and Instrumental Instruction

Individual vocal or instrumental lessons offered as a partial credit fifth course. Students are encouraged to take this course for a letter grade. (Note: partial credit music lessons taken pass/fail do not count as one of the three pass/fail options available to students for regular semester courses.) Students are required to prepare for 10 lessons during the semester with a minimum expectation of one hour practice per day and to perform publicly on at least one departmental studio recital during the semester. Lessons are scheduled TBA based upon instructor schedule. Make-up lessons are given at the discretion of the instructor. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 10 lesson commitment. There is no registration via Williams Student Records. To register for the course, a student must first contact the appropriate teacher; they may do this using the inquiry form. The inquiry form, an outline of the registration process, and the lesson registration deadlines are available on the Music Department website at <https://music.williams.edu/courses/#individual-vocal-and-instrumental-instruction>. Students will be reassigned to course numbers 281-288 based on the number of semesters of instruction already taken in one particular section. Specific instrument or voice sections are as follows: 01 Bassoon, 02 Cello, 03 Clarinet, 04 Bass, 05 Flute, 06 Guitar, 07 Harpsichord, 08 Horn, 09 Jazz Piano, 10 Oboe, 11 Organ, 12 Percussion, 13 Piano, 14 Classical Saxophone, 15 Trumpet, 16 Viola, 17 Violin, 18 Voice, 19 Jazz Bass, 20 Jazz Vocal, 21 Trombone, 22 Harp, 23 Jazz Drum, 24 Jazz Saxophone, 25 Jazz Trumpet, 26 Euphonium, 27 Tuba, 28 African Drumming, 29 Jazz Guitar, 30 Mbira, 31 Vocal/Songwriting, 32 Jazz Trombone 33 Sitar, 34 Tabla, 35 Erhu, 36 Yangqin, 37 Zheng, 38 Liuqin/Pipa, 39 Zhongruan

Requirements/Evaluation: Lesson preparation, public performance, and progress throughout the semester.

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

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: NA

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

Unit Notes: Enrollment in more than one studio must be approved each semester by the chair beforehand.

Distributions: No divisional credit

Fall 2021

LSN Section: 01 TBA W. Anthony Sheppard

Spring 2022

LSN Section: 01 TBA W. Anthony Sheppard

MUS 291 (F)(S) Chamber Music Workshop

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

Requirements/Evaluation: preparation for weekly coachings

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: No divisional credit

Fall 2021

LSN Section: 01 TBA W. Anthony Sheppard

Spring 2022

LSN Section: 01 TBA W. Anthony Sheppard

MUS 301 (F) 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.

Class Format: Hybrid--lectures will be a mix of pre-recorded video content, and working through sample exercises in person or online as conditions require.

Requirements/Evaluation: written exercises and emulation projects

Prerequisites: MUS 103 or permission of instructor

Enrollment Limit: 19

Enrollment Preferences: Music majors and those with previous music theory training

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

MUS 307 (F)(S) Composition III

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

Requirements/Evaluation: satisfactory completion of student-initiated projects

Prerequisites: MUS 205, 206 and permission of instructor

Enrollment Limit: 4

Enrollment Preferences: Music majors

Expected Class Size: 2

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

Distributions: (D1)

Fall 2021

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

Spring 2022

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

MUS 308 (F)(S) Composition IV

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

Requirements/Evaluation: satisfactory completion of student-initiated projects

Prerequisites: MUS 205, 206 and permission of instructor

Enrollment Limit: 4

Enrollment Preferences: Music majors

Expected Class Size: 2

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

Distributions: (D1)

Fall 2021

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

Spring 2022

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

MUS 309 (S) Jazz Arranging and Composition

This is a course designed to acquaint the student with the basic principles of composing and arranging for Jazz Ensemble, beginning with lead sheet format and progressing through the big band. Intensive score study and some transcription from selected recordings required. Evaluation will be based

on the successful completion and performance of original arrangements and/or compositions during the semester, to include several lead sheet compositions, one quintet and one sextet arrangement, and one arrangement for big band. Students must attend extra small ensemble and large ensemble rehearsals when work is being rehearsed and/or performed. A solid background in jazz chord/scale theory is required.

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

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

Prerequisites: MUS 104B and permission of the instructor

Enrollment Limit: 10

Enrollment Preferences: MUS 104B or recommendation of instructor

Expected Class Size: 3-5

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

Distributions: (D1)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

MUS 323 (S) Arts Organizing in Africa and the Diaspora (DPE)

Cross-listings: THEA 321 MUS 323 DANC 323

Primary Cross-listing

At the heart of this class is the question, how do artists and organizations use the performing arts to effect social change in their communities? Drawing from a number of case studies from throughout Africa and the African Diaspora, we will first endeavor to understand and contextualize issues related to education, social uplift, the environment, and the economy as they relate to specific communities. We will then examine how a series of organizations (from grassroots campaigns to multinational initiatives) utilize the performing arts in response to those issues. Among the issues we will discuss at length are: -How do performers and organizations navigate the interplay between showcasing the performance talents of individuals and groups and foregrounding an issue or cause? More broadly, what dilemmas emerge as social and aesthetic imperatives intermingle? -What are the dynamics between people acting on a local level within their communities and their various international partnerships and audiences? -How can government or NGO sponsorship help and/or hinder systemic change? By the end of the semester, students will be equipped with conceptual frameworks and critical vocabularies that can help them ascertain the functions of performance within larger organizations and in service to complex societal issues. Throughout the course, we will watch and listen to a variety of performances from traditional genres to hip-hop, however this class is less about learning to perform or analyze any particular genre than it is about thinking through how performance is used as a vehicle for social change. Case studies will include youth outreach and uplift in Tanzania through the United African Alliance, campaigns to promote girls' education in Benin and Zimbabwe, community-wide decolonizing initiatives through the Yole!Africa Center in the Democratic Republic of Congo, and the cultural reclamation of a mining town in Suriname through the arts organization, Stichting Kibii.

Class Format: This is a remote course.

Requirements/Evaluation: Four case study profiles, midterm essay (5-7pages), and a final project. Regular participation in class discussion.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: If the course exceeds the maximum enrollment, selection will be made based on students explanations for why they want to take the class.

Expected Class Size: 15

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

Distributions: (D1) (DPE)

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

THEA 321 (D1) MUS 323 (D1) DANC 323 (D1)

Difference, Power, and Equity Notes: This course interrogates on a fundamental level issues of power and equity. Using the performing arts as a critical lens, we discuss a series of social and environmental challenges that communities of African descent face. These are in direct dialogue with global systems of power and economic factors. Issues include: environment, education, local communities' interactions with multinational corporations, and representational politics in performance.

Attributes: MUS World Music/Ethnomusicology

Not offered current academic year

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

Cross-listings: AFR 327 HIST 342 MUS 327

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: AFR concentrators

Expected Class Size: 20

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

Distributions: (D2)

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

AFR 327 (D2) HIST 342 (D2) MUS 327 (D2)

Not offered current academic year

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

Cross-listings: AFR 330 MUS 330 DANC 330

Secondary Cross-listing

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

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

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

Enrollment Limit: 14

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

Expected Class Size: 10

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

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

Distributions: (D1)

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

AFR 330 (D2) MUS 330 (D1) DANC 330 (D1)

Attributes: GBST African Studies Electives MUS World Music/Ethnomusicology

Not offered current academic year

MUS 352 (S) 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 Rinzier 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: hybrid

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

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

Enrollment Limit: 10

Enrollment Preferences: Music majors, jazz ensemble members

Expected Class Size: 8

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

Distributions: (D1)

Not offered current academic year

MUS 381 (S) Choral Conducting

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

Class Format: coaching sessions

Requirements/Evaluation: regular conducting assignments and final projects

Prerequisites: MUS 103 and 104

Enrollment Limit: 6

Enrollment Preferences: upperclass students

Expected Class Size: 4

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

Distributions: (D1)

Not offered current academic year

MUS 382 (F) Orchestral Conducting

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

Class Format: lab

Requirements/Evaluation: class participation, regular conducting assignments, midterm and final projects

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

Enrollment Limit: 6

Enrollment Preferences: Music department ensemble members/upperclass students

Expected Class Size: 2-4

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

Distributions: (D1)

Fall 2021

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

MUS 391 (F)(S) Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment. MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load; the numbers 391, 392, 491, 492 should be used for four sequence courses in the same instrument; 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.

Class Format: individual instruction

Requirements/Evaluation: lesson preparation, public performance, and progress throughout the semester.

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

Enrollment Limit: none

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

Expected Class Size: NA

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

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

Distributions: (D1)

Fall 2021

IND Section: 01 TBA W. Anthony Sheppard

Spring 2022

IND Section: 01 TBA W. Anthony Sheppard

MUS 392 (F)(S) Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment. MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load; the numbers 391, 392, 491, 492 should be used for four sequence courses in the same instrument; 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.

Class Format: individual instruction

Requirements/Evaluation: lesson preparation, public performance, and progress throughout the semester.

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

Friday of the semester

Enrollment Limit: none

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

Expected Class Size: NA

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

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

Distributions: (D1)

Fall 2021

IND Section: 01 TBA W. Anthony Sheppard

Spring 2022

IND Section: 01 TBA W. Anthony Sheppard

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: Hybrid.

Requirements/Evaluation: evaluation will be based on papers, presentations, and class participation

Prerequisites: MUS 103-104, and two from MUS 231, 232, or 233 (or equivalents). MUS 201-202 are also recommended but not required.

Enrollment Limit: 10

Enrollment Preferences: senior Music majors, junior Music majors

Expected Class Size: 5

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

Distributions: (D1)

Not offered current academic year

MUS 472 (S) Bach's Legacy

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

Requirements/Evaluation: several papers totaling at least 20 pages, presentations, and class participation

Prerequisites: MUS 103-104, and two from MUS 231, 232, or 233 (or equivalents); MUS 201-202 and MUS 231 and/or 233 highly recommended

Enrollment Limit: 12

Enrollment Preferences: junior and senior Music majors

Expected Class Size: 8

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

Distributions: (D1)

Not offered current academic year

MUS 473 (S) Process Music

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

Class Format: weekly 3-hour meeting

Requirements/Evaluation: analysis and composition projects, and a final paper

Prerequisites: MUS 202

Enrollment Limit: 12

Enrollment Preferences: Music majors

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

MUS 474 (S) Music and Corporeality (WS)

Music is often said to derive its own special quality from the fact that it exists outside of visual representation and is not contained within a physical form, yet musical sound and practice are created through and act upon bodies in numerous ways. This course aims to address how music and bodies shape and respond to one another. Drawing from sources across musical sub-disciplines and extending to fields including cognitive science, sound studies, performance studies, and anthropology, we will follow four lines of inquiry related to music and corporeality: 1.) **Embodied practices:** techniques and pedagogies in performance and in listening (including praxis [Bourdieu], Deep Listening [Oliveros, Becker], Alexander Technique); 2.) **Music's physical effects and affects:** pleasure and pain, the vocalic body [Bonefant, Connor, Barthes], cognitive processes; 3.) **Ideological moves:** questioning the universality of music and of bodies and Cartesian dualism; 4.) **Music and bodies at their limits:** cyberfeminism, futurism, disembodiment, ecstasy, questions of artificiality/virtuality. Musical examples will be drawn from classical and popular sources from Euro/American idioms and beyond, predominantly from the late 20th and 21st centuries.

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

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

Enrollment Limit: 12

Enrollment Preferences: senior and junior Music majors

Expected Class Size: 8

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

Distributions: (D1) (WS)

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

Spring 2022

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

MUS 491 (F)(S) Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment. MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load; the numbers 391, 392, 491, 492 should be used for four sequence courses in the same instrument; 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.

Class Format: individual instruction

Requirements/Evaluation: lesson preparation, public performance, and progress throughout the semester.

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

Enrollment Limit: none

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

Expected Class Size: NA

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

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

Distributions: (D1)

Fall 2021

IND Section: 01 TBA W. Anthony Sheppard

Spring 2022

IND Section: 01 TBA W. Anthony Sheppard

MUS 492 (F)(S) Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment. MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load; the numbers 391, 392, 491, 492 should be used for four sequence courses in the same instrument; 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.

Class Format: individual instruction

Requirements/Evaluation: lesson preparation, public performance, and progress throughout the semester.

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

Enrollment Limit: none

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

Expected Class Size: NA

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

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

Distributions: (D1)

Fall 2021

IND Section: 01 TBA W. Anthony Sheppard

Spring 2022

IND Section: 01 TBA W. Anthony Sheppard

MUS 493 (F) Senior Thesis: Music

Music senior thesis; this is part of a full-year thesis (493-494). Required for all students approved for thesis work in music. Please refer to "The Degree with Honors in Music" for deadlines and other requirements.

Requirements/Evaluation: Please refer to "The Degree with Honors in Music" on the Music Department website for requirements.

Prerequisites: permission of department

Enrollment Limit: none

Enrollment Preferences: Only Music Majors with a minimum gpa of 3.3

Expected Class Size: NA

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

Distributions: (D1)

Fall 2021

HON Section: 01 TBA W. Anthony Sheppard

MUS 494 (S) Senior Thesis: Music

Music senior thesis; this is part of a full-year thesis (493-494). Required for all students approved for thesis work in music. Please refer to "The Degree with Honors in Music" for deadlines and other requirements.

Requirements/Evaluation: Please refer to "The Degree with Honors in Music" on the Music Department website for requirements.

Prerequisites: permission of department

Enrollment Limit: none

Enrollment Preferences: Only Music Majors with a minimum gpa of 3.3

Expected Class Size: NA

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

Distributions: (D1)

Spring 2022

HON Section: 01 TBA W. Anthony Sheppard

MUS 497 (F)(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.

Requirements/Evaluation: Undefined - specific to the proposal

Prerequisites: permission of department

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: NA

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

Distributions: (D1)

Fall 2021

IND Section: 01 TBA W. Anthony Sheppard

Spring 2022

IND Section: 01 TBA W. Anthony Sheppard

MUS 498 (F)(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.

Requirements/Evaluation: Undefined - specific to the proposal

Prerequisites: permission of department

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: NA

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

Distributions: (D1)

Fall 2021

IND Section: 01 TBA W. Anthony Sheppard

Spring 2022

IND Section: 01 TBA W. Anthony Sheppard

Winter Study -----

MUS 11 (W) I/O Fest 2022: The Music of Now

I/O Fest is the Williams College Music Department's annual student-centered festival of contemporary music and creative music making, comprising concerts, workshops, outreach, and study. Over the first two weeks of Winter Study student performers, composers, and sound artists engage in an intense period of rehearsal and study, culminating in four days of concerts and other events at the '62 Center and the Clark Art Institute. Throughout, students, guests, and audiences explore a world of new sounds and adventurous music, and discover new ways of making music and new modes of listening. For I/O Fest 2022, students enrolled in the Winter Study course will be immersed in all aspects of the festival including performing and/or composing, artistic planning, outreach, and production. As part of the artistic/administrative team students will learn practical skills that are applicable across a range of performing arts areas, and be directly involved in the creative and artistic decision making of the festival. Students involved in the outreach component will develop a curriculum based on musical themes from the festival and lead workshops with students in local elementary schools, culminating in a family concert at the Clark. Throughout, students will engage directly with visiting composers and performers. The first phase of the class will culminate with the presentation of the festival from January 13-16, 2022, after which students will participate in readings and discussion groups related to the social, musical, and cultural ideas featured in the festival and explore issues in contemporary performance practice. Other activities will include informal group sessions on musical topics such as free improvisation, graphic scores, and sound art and a trip to EMPAC in Troy, NY for a facility tour and a performance.

Requirements/Evaluation: final project in consultation with instructor; options include composing a work for the festival, performing a major work, or creating & leading a performance

Prerequisites: students must have relevant experience in musical performance, composition, or production Applicants should inquire with the instructor with any questions

Enrollment Limit: 30

Enrollment Preferences: students will be selected by the instructor if the course is overenrolled

Grading: pass/fail only

Materials/Lab Fee: none

Winter 2022

LEC Section: 01 MWR 10:00 am - 12:50 pm Matthew A. Gold

MUS 13 (W) Play Javanese Gamelan!

Javanese Gamelan is a vibrant, living tradition of gong-chime music from Central Java, Indonesia. Gamelan music features unique tuning systems, intricate melodies, lively rhythms, and a strong sense of communal music-making. Students will have the opportunity to learn several instruments over the winter term. The group will play on a beautiful gamelan set crafted by Tentrem Sarwanto, a renowned Javanese gong-smith. The course culminates in a final performance and a brief essay on Javanese music.

Requirements/Evaluation: concert performance and short essay

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: preference will be given to graduating seniors and upperclass students

Grading: pass/fail only

Unit Notes: Phil Acimovic studied Javanese Gamelan in Surakarta, Indonesia for two years with master musicians Bp. Wakidi Dwidjomartono and Bp. Darsono Hadiraharjo. He has directed gamelans at Tufts University, Smith College, UC Davis, UC Santa Cruz, and the Mynah Music School.

Materials/Lab Fee: none

Winter 2022

LEC Section: 01 MWF 10:00 am - 11:50 am Phil Acimovic

MUS 15 (W) Contemporary American Songwriting

Cross-listings: MUS 15 AMST 15

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: at the discretion of the instructor

Grading: pass/fail only

Unit Notes: Singer/Songwriter Bernice Lewis has been teaching her Winter Study Course on performing and songwriting since 1995. She is also a published poet, a producer, and a sought after coach. She holds an M.Ed from the University of Massachusetts in Amherst.

Materials/Lab Fee: \$35 and cost of books

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

MUS 15 AMST 15

Winter 2022

MUS 17 (W) The Lavender Blues: Queer Music Before World War II

Cross-listings: MUS 17 WGSS 17 THEA 17

Secondary Cross-listing

Some of the most famous American musical artists of the early twentieth century were not only "in the life"--meaning gay, bisexual, or transgender--but they sang about this life too. The most courageous of these artists? Women--queer white women and queer women of color. This course will introduce students to a little-known yet revolutionary moment in music history when pioneering artists sang boldly about sexual and gender fluidity and when women's voices literally took center stage. Each week our sessions will be anchored with a particular star whose life and music will lead us thematically to so much more. We'll start in vaudeville with the male impersonators, move on to the early blues and come home with the Jazz Age. Among other things we'll listen to recordings, watch videos, discuss the power of lyrics and language, learn the antecedents of modern-day drag, find out the stories behind the songs, discover how these songs influenced (and reflected) audiences and explore how this music evolved over time. We will sing a bit too! (But no vocal experience required.) Throughout we'll uncover what queer music history--and queer female artists--have to tell us about masculinity, femininity, gender fluidity, cross-dressing, homosexuality, love, race, religion and... fun. Students will be expected to keep a journal of ideas and reflection and do outside reading and listening. For a final project they'll write a 10-page paper, give a 10-minute in-class performance, or complete a comparable creative project inspired by the music/artists learned.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: statement of interest

Grading: pass/fail only

Unit Notes: Sarah S. Kilborne is an acclaimed author, performance artist and LGBTQ activist. Her multidisciplinary work has been featured in The Washington Post, The Los Angeles Times, Slate, BuzzFeed, and other national media. Her one-woman show *The Lavender Blues: A Showcase of Queer Music Before World War II* has been honored by the Association of Performing Arts Professionals as one of the most exciting new works of recent years. Her website is: www.SarahKilborne.com.

Materials/Lab Fee: none

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

MUS 17 WGSS 17 THEA 17

Winter 2022

LEC Section: 01 WR 1:00 pm - 3:50 pm Sarah S. Kilborne

MUS 20 (W) Getting to the Big Ideas

Cross-listings: MUS 20 ENGL 18 AFR 20 THEA 20 SPEC 20

Secondary Cross-listing

What is the central idea behind any creative enterprise and how does one discover it? What is the artistic inspiration that fuels the creative journey? In this course, we will attend to these questions through an unearthing of the collaborative process of creative discernment. Led by the Emmy-Award Producer and Williams Alumnus Frank Doelger '75 (*Rome*, *John Adams* and *Game of Thrones*), and in conversation with award-winning documentary filmmaker and Professor of Africana Studies Rhon Manigault-Bryant, students will consider multiple narrative forms as they take a deep dive into the big ideas that generate stories. The course is informed by the work of African American science fiction writer Octavia E. Butler (1947-2006). With her collection *Blood Child and Other Stories* as a springboard, and a dynamic scaffolding process, we will explore the manifold creative decisions that inform the transformation of stories from one medium to the other. Each week, student groups will tackle the logistics that drive the creative process, including character formation, animation, music, and storyline. They will develop stories as writers and designers (week one); directors and composers (week two) and producers (week three), and at the end of the course present a culminating project of their collaborative storytelling journey. That final project--the creation of a lookbook--visually tells the stories creatives in a format that is used throughout the television and film industries. Informed by the tutorial style 15 students will be placed into groups of 3, and together will design the lookbook. The entire class will meet twice per week from 11am to 1pm, and each trio will have their own individual meeting times with the instructor(s) for 1.5 hours between 11am and 3pm. Groups will also meet a minimum of 2 hours outside of organized class time. Experts throughout the film and television industries will be "zoomed" in at no additional

cost to students.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: students will be selected to ensure the broadest sense of diversity and inclusion (race, gender, identity, etc) as well as diversity of major and field

Grading: pass/fail only

Materials/Lab Fee: \$250

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

MUS 20 ENGL 18 AFR 20 THEA 20 SPEC 20

Winter 2022

LEC Section: 01 TBA Frank G. Doelger

MUS 25 (W) Traditional Hawaiian Ukulele and Culture

The purpose of this travel course will be to study ukulele as well as traditional Hawaiian culture, music, dance, and language. Though the ukulele originated from Portugal, it came into its own in the Hawaiian Islands. It's there that instrument construction became an art form, and the local population embraced it musically. In recent years, the ukulele has been having a renaissance. There was a time when it was impossible to purchase one in a music store. Now, folks everywhere are purchasing this incredibly accessible instrument for themselves and for their children. It is uniquely suited to smaller bodies and a much easier introduction to music making than piano or guitar. That being said, most users are not learning traditional technique. In Hawaii, there are schools completely devoted to teaching this technique. We will go beyond the simple chord structures and dig into mastery and plan to learn several Hawaiian songs. We'll also take time to study local culture and visit some of the oldest family owned ukulele factories in the world.

Requirements/Evaluation: create a performance that includes at least one traditional as well as one original song on the ukulele; help promote and stage the community performance event

Prerequisites: some experience with a musical instrument, as well as the willingness to sing

Enrollment Limit: 8

Enrollment Preferences: prospective students will come to an information session, after which, individual interviews will be set up

Grading: pass/fail only

Unit Notes: Bernice Lewis has been teaching songwriting and performing as Artist Associate in Songwriting for over 3 decades. She is a national touring artist and has released seven recordings of original music. In 2008, she was awarded an Artist in Residence position by the National Park Service. Twenty-five years ago, she was invited to join The Ladies Auxiliary Ukulele Orchestra. She continues to teach and perform with her group. She has curated and produced nine ukulele festivals in Berkshire County.

Materials/Lab Fee: \$3,700

Attributes: TRVL Winter Study Travel Course

Winter 2022

TVL Section: 01 Cancelled

MUS 31 (W) Senior Thesis: Music

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

Class Format: thesis

Grading: pass/fail only

Winter 2022

HON Section: 01 TBA W. Anthony Sheppard

MUS 99 (W) Independent Study: Music

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

Class Format: independent study

Grading: pass/fail only

Distributions: (D1)

Winter 2022

IND Section: 01 TBA W. Anthony Sheppard