MUSIC (Div I)
Chair: Ed Gollin, 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
- 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, Chair and Professor of Music
- Wang Guowei, Artist in Residence in Chinese Music Performance and Director of the Williams College Chinese Music Ensemble
- Marjorie W. Hirsch, Professor of Music; on leave Fall 2022
- Joanna Kurkowicz, Lyell B. Clay Artist in Residence, Violin and Concertmaster, Berkshire Symphony
- Anna C. Lenti, Lyell B. Clay Artist in Residence and Director of Choral/Vocal Activities, Lecturer in Music
- Tendai Muparutsa, Artist in Residence in African Music Performance, Lecturer in Music, Director of Zambezi, Co-Director of Kusika
- Benjamin S. Ory, Visiting Assistant Professor of Music; Fall 2022
- Ileana Perez Velazquez, Professor of Music
- Daniel E. Prindle, Lecturer in Music
- Tim Pyper, Lecturer in Music
- W. Anthony Sheppard, Marylin & Arthur Levitt Professor of Music; on leave Spring 2023
- 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

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. 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: 164, 234 or 261
- Music 232: 143, 146, 165, or 166
- Music 233: 118, 119, 138, 150, 151, 238, 239, 244, 251, 252, 254, or 316

**One course in World Music/Ethnomusicology from the following:**

- **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
- **MUS 111(F) LEC Music in Global Circulation**
  - Taught by: Corinna Campbell
  - Catalog details
- **MUS 125 / DANC 125(S) SEM Music and Social Dance in Latin America**
  - Taught by: Corinna Campbell
  - Catalog details
- **MUS 177 / WGSS 177(S) SEM Gender and Sexuality in Music**
  - Taught by: Corinna Campbell
  - Catalog details
- **MUS 211(F) 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.

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**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

**Expected Class Size:** 19

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

**Distributions:** (D1)

**Not offered current academic year**

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

**Requirements/Evaluation:** regular worksheets (1-2 pages), written and applied 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)

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**Fall 2022**

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

**MUS 103 (F) Music Theory and Musicianship I**

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

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**Fall 2022**

**LEC Section: 01  TR 11:20 am - 12:35 pm  Ed Gollin**

**LAB Section: 02  MWF 9:00 am - 9:50 am  Ed Gollin, Daniel E. Prindle, Tim Pyper**

**LAB Section: 03  MWF 10:00 am - 10:50 am  Ed Gollin, Daniel E. Prindle, Tim Pyper**

**LAB Section: 04  MWF 11:00 am - 11:50 am  Ed Gollin, Daniel E. Prindle, Tim Pyper**

**MUS 104 (S) Music Theory and Musicianship I**

*Music 104 continues the practical musicianship work of Music 103, while expanding the scope of harmonic topics to include seventh chords and chromatic harmony. Music 104 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
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 (D1)

Attributes:  EXPE Experiential Education Courses

Not offered current academic year

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

In this course, students will study the theoretical and practical fundamentals of audio technology, MIDI production, sound design, 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 advance 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 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.

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: 8

Enrollment Preferences: Music majors, students with previous experience in Music.

Expected Class Size: 8

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

Distributions: (D1)

Fall 2022
SEM Section: 01 TR 9:55 am - 11:10 am Ileana Perez Velazquez

Spring 2023
SEM Section: 01 TR 9:55 am - 11:10 am Ileana Perez Velazquez

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

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, regular short assignments/study questions, 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

Fall 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.

Not offered current academic year

MUS 125  (S)  Music and Social Dance in Latin America  (DPE)

Cross-listings: MUS 125  DANC 125

Primary Cross-listing

This course offers a full-spectrum introduction to a number of Latin American social dance forms, including samba, salsa, tango, and the Suriname Maroon genre, awasa. Through critical listening and viewing assignments, performance workshops, and readings from disciplines spanning ethnomusicology, anthropology, dance studies, Latin American studies and history, students will combine a technical understanding of the musical and choreographic features of these genres with a consideration of their broader contexts and social impact. Among the questions that will drive class discussions are: How do sound and movement interrelate? What aspects of gender, sexuality, class, race and ethnicity arise in the performance and consumption of Latin American genres of social dance? How do high political, economic, and personal stakes emerge through activities more commonly associated with play and leisure? This class is driven by academic inquiry into these various social dance practices; it does not prioritize gaining performance skills in the genres discussed. While there will be experiential components included throughout the course (for instance music or dance workshops), the majority of the class will be conducted in a discussion/seminar format. While the ability to read musical notation is helpful, it is not required.

Class Format: seminar/studio

Requirements/Evaluation: Regular short assignments, three 5-7 page papers, final project or paper (10-12pgs)

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: upperclassmen, majors in music, dance, Latino/a studies.

Expected Class Size: 20

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

Unit Notes: MUS World Music/Ethnomusicology

Distributions: (D1) (DPE)

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

MUS 125 (D1) DANC 125 (D1)

Difference, Power, and Equity Notes: Together, the music and dance genres discussed here indicate the diversity of social dance practices within Latin America, broadly conceived. Each unit of the course delves into aspects of political, historical, and cultural context and their resonance within the realm of music and dance. Specific attention is paid to racial and intercultural aspects each genre's formulation, practice, and circulation, as well as the politics of representation in embodied expression.

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

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

MUS 149 (S) The Language of Film Music
Filmmakers have relied on music from the earliest days of silent movies (often accompanied by live musical performance) to our present age of slickly-produced 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.

Requirements/Evaluation: Evaluations include: several short writing and creative assignments, two quizzes, a midterm essay, and a final creative project.
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
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

Not offered current academic year
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)
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, overtone 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 2023

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, Elizabeth A. Baker and Christine Sun Kim, 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, 3 short (1- to 2-page) essays, a response journal and the creation of five 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 2022

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

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

Cross-listings: MUS 177  WGSS 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: 20

Enrollment Preferences: WGSS and MUSC majors/prospective majors

Expected Class Size: 20

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 177 (D1) WGSS 177 (D2)

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

Spring 2023

SEM Section: 01 MR 2:35 pm - 3:50 pm Corinna S. Campbell

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: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
AFR 128 (D2) COMP 129 (D1) MUS 179 (D2)

Attributes: AFR Core Electives

Not offered current academic year

MUS 201 (F) Music Theory and Musicianship II

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

Class Format: 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 2022

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

MUS 202 (S) Music Theory and Musicianship II

Music 202 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 centricity, 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 2023
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 (D1)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

MUS 205 (F)(S) Composition I

Beginning courses in musical composition. Size and number of required projects will vary from 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 2022

SEM Section: 01 MR 2:35 pm - 3:50 pm Zachary Wadsworth

Spring 2023

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

MUS 206 (F)(S) Composition II

Beginning courses in musical composition. Size and number of required assignments will vary from 3 to 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

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Fall 2022

SEM Section: 01  MR 2:35 pm - 3:50 pm  Zachary Wadsworth

Spring 2023

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

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**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)

**Attributes:** Not offered current academic year

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**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 (e.g. 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 Homi K. Bhabha, 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?

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

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Upperclass students and music majors

**Expected Class Size:** 20

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

Fall 2022
SEM Section: 01 MR 2:35 pm - 3:50 pm Corinna S. Campbell

MUS 214 (S) Divas and Dervishes: Introduction to Modern Arab Music and Performance (DPE) (WS)

Cross-listings: MUS 214 ARAB 214 COMP 270

Secondary Cross-listing

From Sufi rituals to revolutionary uprisings, music has long played a central role in the social, political, and religious life of the Arab world. This is especially audible in the modern era, when new technologies and institutions began to record, amplify, and broadcast the region's sounds, preserving centuries-old traditions while also producing new forms of popular music. This course introduces students to Arab musical genres and practices as they developed from the late nineteenth century. We will cover a broad geographical range, exploring the classical Andalusian repertoires of Algeria, ecstatic dervish chants in Egypt, patriotic pop tunes from Lebanon, and other topics. To highlight connections between musical traditions as well as their unique local features, we will ask questions such as: What can music tell us about interactions between sacred and secular life? How is music used to define social groups and negotiate identity, gender, and class? Which musical characteristics are associated with Arab "heritage" and "modernity," and how are these performed? In what ways does music shape everyday life in the Arab world? Class sessions and discussion will be based on academic readings and at-home listening assignments. No previous knowledge of Arabic or Arab music are required.

Requirements/Evaluation: In-class participation, short essays (1 page) every two weeks, midterm presentation, and a final paper (12-14 pages).

Prerequisites: None

Enrollment Limit: 19

Enrollment Preferences: Arabic Studies and Music majors

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 214 (D1) ARAB 214 (D1) COMP 270 (D1)

Writing Skills Notes: Students will develop their writing skills by submitting one-page unit responses every two weeks and a final paper of 12-14 pages on a topic of their choice. Students will receive feedback on each writing assignment and have opportunities for multiple drafts and peer review during the semester.

Difference, Power, and Equity Notes: Through the lens of music, this course critically examines modern Arab society and power dynamics related to politics, gender, race, and class.

Spring 2023
SEM Section: 01 MW 11:00 am - 12:15 pm Nicholas R Mangialardi

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

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

Cross-listings: MUS 222 AFR 223

Primary Cross-listing

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

Class Format: 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: 15
Enrollment Preferences: music majors, those planning to major in music, and any student with a strong background and interest in music.

Expected Class Size: 8

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 2023

SEM Section: 01 MR 2:35 pm - 3:50 pm M. Jennifer Bloxam

MUS 232 (S) Music in History II: Classical and Romantic Music

MUS 232 traces the development of Western art music from 1750 to 1900. Through listening, reading, and score analysis, we will study a broad range of composers and genres, Classical and Romantic aesthetics, and connections between music and political, philosophical, social, and cultural developments of the period. Composers include Haydn, Mozart, Beethoven, Schubert, Robert Schumann, Clara Schumann, Fanny Mendelssohn Hensel, Berlioz, Chopin, Liszt, Verdi, Wagner, Brahms, Tchaikovsky, Mahler, and others. Some of the topics we will discuss include the changing role of composers in society, music's relationship to the other arts, challenges faced by 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 2023

LEC Section: 01 MWF 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: 15

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

Expected Class Size: 10

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

Unit Notes: required course for Music majors

Distributions: (D1)
MUS 234 (F) Soundscapes of Renaissance Europe

What was the sonic experience of living in late-medieval and early-modern Europe? This course will explore the sights and sounds of daily life for cultural elites as well as the average urban resident. Although it is often vocal polyphony that first comes to mind when thinking about Renaissance music, acoustic environments were complex, noisy, and diverse. This course aims to reflect that heterogeneity: topics include bells, processions, music and architecture, instrumental music, plainchant, visual depictions of music-making, and uses of music to project power, as well as sacred and secular vocal polyphony. Students will zoom in on cities, courts, and churches, especially the musical centers of Bruges, Florence, Ferrara, the Imperial Court of Holy Roman Emperor Charles V, and Bavaria. The course will examine music by some of the most important composers of the era, including Guillaume Du Fay, Josquin des Prez, Philippe Verdelot, Nicolas Gombert, and Orlando di Lasso.

Class Format: Meeting twice per week. Class discussion will be central to this course.

Requirements/Evaluation: in-class preparation and participation, short mid-term paper, final presentation, and final paper

Prerequisites: ability to read musical notation

Enrollment Limit: 20

Enrollment Preferences: music majors, those planning to major in music, or any student with a strong interest in music or Renaissance Europe

Expected Class Size: 20

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

Distributions: (D1)

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: 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 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  (S)  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, guided listening and performance, the class will examine the melodic, harmonic and rhythmic innovations associated with this pivotal era in jazz history. We will evaluate, compare and contrast examples of contemporary theoretical scholarship concerning this musical vocabulary and it's evolution. Intersections between the music and parallel artistic, social and political movements will also be addressed.

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

Prerequisites: MUS 104b or permission of instructor, instrumental or vocal proficiency.

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 (D2) MUS 254 (D1)
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 women 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.

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.

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.

Not offered current academic year

MUS 275  (S)  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:** Students majoring or planning to major in Music, English, or Theater.

**Expected Class Size:** 6

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

**Distributions:** (D1)

Spring 2023

TUT Section: T1  M 7:00 pm - 9:40 pm  M. Jennifer Bloxam

**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 Geï* (2001) and *U-Carmen eKhayelitsha* (2005) by the South African director Domford-May—that push critical reaction to Bizet’s story and music beyond Western cultural boundaries.

**Class 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
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 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

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.

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 2022
SEM Section: 01 TBA Zachary Wadsworth
Spring 2023
SEM Section: 01 TF 1:10 pm - 2:25 pm Ileana Perez Velazquez

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 2022
SEM Section: 01 TBA Zachary Wadsworth
Spring 2023
SEM Section: 01 TF 1:10 pm - 2:25 pm Ileana Perez Velazquez

MUS 309 (F) 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 or permission of the instructor
Enrollment Limit: 10
Enrollment Preferences: Jazz Ensemble Members, Music Majors
Expected Class Size: 3-5
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: EXPE Experiential Education Courses

Fall 2022
SEM Section: 01  TR 11:20 am - 12:35 pm  Kris Allen

MUS 316  (F)  Music in Asian American History  (DPE)  (WS)
Cross-listings: MUS 316  AMST 366
Primary Cross-listing

Is "Asian American music" all music made by Asian Americans, music by Asian Americans specifically drawing on Asian heritage, or music engaging
with Asian American issues? This course embraces all three definitions and the full diversity of Asian American musical experience. We will study the
historical soundscapes of immigrant communities (Chinese opera in North America; Southeast Asian war refugees) and how specific traumatic political
events shaped musical life (Japanese American internment camps). We will encounter works by major classical composers (Chou Wen-Chung; Chen
Yi; Tan Dun; Bright Sheng) and will investigate the careers and reception of prominent classical musicians (Midori; Seiji Ozawa; Yo-Yo Ma). Afro-Asian
fusions, inspired by civil rights protest movements, manifested in jazz (Jon Jang; Fred Ho; Anthony Brown; Hiroshima; Vijay Iyer) and hip hop (MC Jin;
Awkwafina; Desi rappers). Asian Americans have been active in popular music at home and abroad (Don Ho; Yoko Ono; Wang Leehom; Mitski).
Finally, we will investigate communal forms of Asian American music making that have crossed racialized and gendered boundaries (taiko drumming;
Indonesian gamelan; belly dance; Suzuki method). This seminar is designed to develop research skills, as we pursue original fieldwork, archival
research, and oral history interviews.

Requirements/Evaluation:  Active class participation; two short papers (5-6 pp.) and a research term paper (12-15 pp.).
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: Students with curricular experience in Asian American history or music studies.
Expected Class Size: 10
Grading: no 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 316 (D1)  AMST 366 (D2)

Writing Skills Notes: Students will write three papers during the semester: two 5-6 page papers and a 12-15 page research paper, written in stages.
Students will receive detailed comments on each paper and at each stage of the research paper process, allowing them to build upon those comments
in subsequent writing assignments.

Difference, Power, and Equity Notes: Political and cultural forces of exclusion not only determined Asian American musical participation in American
music history but have shaped Asian American styles of music. We will study the history of Asian American political struggles as they have intersected
with music and how Asian Americans have at certain points sought allegiance through music with other marginalized groups. We will explore as well
popular media representations of Asian American musicians revealing race-based assumptions.

Fall 2022
SEM Section: 01  W 1:10 pm - 3:50 pm  W. Anthony Sheppard

MUS 323  (S)  Arts Organizing in Africa and the Diaspora  (DPE)
Cross-listings: THEA 321  MUS 323  DANC 323
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.

Requirements/Evaluation: Four case study profiles, midterm essay (5-7 pages), 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 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 Rinzler among others will serve to broaden our discussions as we examine the ideas of musical collaboration and group identity through social and commercial lenses.

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)
MUS 381 (S)  Choral Conducting
The purpose of this course is to become fully acquainted with the fundamentals of conducting gesture, score study, and rehearsal technique as it relates to the choral rehearsal. Using the class as the primary practice choir, students will learn to express specific musical ideas and concepts through conducting patterns and body language, and will develop fluency and ease in these mediums through the study of varied repertoire and techniques. 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: 8
Enrollment Preferences: upperclass students
Expected Class Size: 4
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

Spring 2023
SEM Section: 01  TR 8:30 am - 9:45 am  Anna C. Lenti

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)

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 forms 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 2022
IND Section: 01 TBA Ed Gollin

Spring 2023
IND Section: 01 TBA Ed Gollin

MUS 392 (F)(S) Advanced Musical Performance
Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment. MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that they 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 2022
IND Section: 01 TBA Ed Gollin

Spring 2023
IND Section: 01 TBA Ed Gollin

MUS 471 (S) Timbre
Timbre is central to the experience of all music and often enables us to identify styles and cultures nearly instantaneously. However, timbre is not commonly discussed in detail since our technical vocabulary for describing this musical element has been comparatively limited. Our work in this seminar will involve readings in music theory and history, ethnomusicology, and cognitive studies as well as in the emerging field of sound studies as we attempt to define timbre, explore its manifestations in a wide variety of music, and develop an analytical approach and descriptive vocabulary tooling 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.

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 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.

Not offered current academic year

MUS 475  (S)  Hearing Through Seeing: Music and Visuality  (WS)
We hear music, but seldom is the experience purely aural -- the visual also plays a crucial role. Sound and sight converge when we observe musicians
performing in concert venues, patterns of notes and rhythms on the musical score, pictures and text on album and sheet music covers, moving images
on screens in films, music videos, and video games. A programmatic work conjures specific images, even whole narratives, in our “mind’s eye,” or
imagination. A work of absolute music, such as a fugue or symphony, can do so as well, although what we envision here may be largely abstract. With
hybrid genres, such as opera, musical theater, and dance, the musical and the visual jointly command our attention, often in a spectacular display.
This seminar explores myriad ways that “seeing” mediates our experience of hearing, making, and understanding music. We will examine a broad
range of topics, including synesthesia; visuality in performance and interpretation; visual metaphors such as line, color, and space in music analysis
and criticism; music and representation; intersections between music and painting, sculpture, and architecture; operatic staging; illuminated music
manuscripts; eye music and graphic notation; and sound and image in digital media.
Class Format: Students will give four presentations based on the subjects of their papers.
Requirements/Evaluation: evaluation will be based on three 5-6 page papers and presentations, a final 8-10 page paper and presentation, and class participation

Prerequisites: ability to read music

Enrollment Limit: 8

Enrollment Preferences: junior and senior music majors, and any student with a demonstrated interest in music

Expected Class Size: 8

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

Unit Notes: satisfies the 400-level course requirement for the music major

Distributions: (D1) (WS)

Writing Skills Notes: Students will write three 5-6 page papers and a final 8-10 page paper. They will receive detailed feedback on their writing and will have the opportunity to revise their work.

Spring 2023

SEM Section: 01  W 1:10 pm - 3:50 pm  Marjorie W. Hirsch

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 2022

IND Section: 01  TBA  Ed Gollin

Spring 2023

IND Section: 01  TBA  Ed Gollin

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 2022
IND Section: 01 TBA Ed Gollin

Spring 2023
IND Section: 01 TBA Ed Gollin

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 2022
HON Section: 01 TBA Ed Gollin

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 2023
MUS 497  (F)  Independent Study: Music
All independent study proposals must be approved by the entire music faculty. Proposals must be completed and signed by faculty sponsor, and submitted to department chair, by the day PRIOR to the first day of classes of the semester. No proposals will be accepted or considered if this deadline is missed. Proposals for full-year projects must be complete at the beginning of the fall semester.
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 2022
IND Section: 01  TBA  Ed Gollin

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

Spring 2023
IND Section: 01  TBA  Ed Gollin

Winter Study  ---------------------------------------------------------------

MUS 10  (W)  Introduction to Music Technology and Electronic Music
This Winter Study Class is an introduction to the basics of Music Technology and Electronic Music. Students will learn how to use Music Notation Software Finale, MIDI, Sound Editing, and Sound Design Software to create their own compositions and/or arrangements. Students will work in groups and individually. Each class will include the instructor's presentation of the techniques and software studied in class, and a hands on approach section where students will use the software studied in class to apply the electronic music techniques discussed in their individual or group projects under the guidance of the instructor. There will be weekly student presentations of their individual and group projects. Instructor and students will also bring their favorite electronic music compositions and songs to class to discuss the techniques used by their creators.
Requirements/Evaluation:  Final project or presentation. Weekly presentation and discussion of students' projects.
Prerequisites:  MUS 102 or MUS 103, or permission of the instructor.  Ability to read music is a prerequisite.
Enrollment Limit:  9
Enrollment Preferences:  Music major
Expected Class Size:  NA
MUS 11 (W) I/O Fest 2023: 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 will engage in the preparation, rehearsal, and creation of new works, leading to four days of concerts at the '62 Center for Theatre and Dance and the Clark Art Institute. Students enrolled in the class will choose areas of focus in performance, composition, or production and take part in all of the creative planning for the festival. Students will engage with and learn from visiting musicians and composers, and explore a world of adventurous music making, new ways of listening, and new modes of collaboration. The first phase of the class will culminate in the presentation of the festival from January 12-15, 2023. Students are required to participate in and attend all events on the festival. In the post-festival phase of the course students will participate in readings, workshops, 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. There will also be a field trip to PS21 in Chatham, NY for a tour of the facility and a performance.

Requirements/Evaluation: final project or presentation

Prerequisites: All students must have a background in music and be able to read music. They should have proficiency as an instrumentalist, singer, or conductor, or have experience as a composer or sound artist.

Enrollment Limit: 20

Enrollment Preferences: Students will be selected based on musical experience and interest.

Expected Class Size: NA

Grading: pass/fail only

Attributes: EXPE Experiential Education Courses  SLFX Winter Study Self-Expression  STUX Winter Study Student Exploration

Winter 2023

LEC Section: 01    TWR 10:00 am - 11:50 am    Ileana Perez Velazquez

MUS 12 (W) The World and Wes Anderson

Among commercially successful filmmakers of the new millennium, Wes Anderson has cultivated one of the most strongly recognizable (and widely imitated) styles. Focusing on Anderson's films, this course will build an intimate knowledge of Anderson's personal style while also exploring broader topics like filmmaking techniques and narrative structures. It will also use these films as a jumping-off point for discussions about the broad network of influences and outside references found therein, including ancient and contemporary art, interior design, film history, music history, political history, celebrity, philosophy, typography, and the environment. Importantly, the course will also ask questions about representation and identity in Anderson's work. Three weekly class meetings will consist of lecture, discussion, group viewing sessions, and student presentations. Outside of the classroom, students will be expected to read articles, watch videos, complete an Anderson-inspired creative project, and write a medium-length essay. No previous experience studying film or music is required.

Requirements/Evaluation: short paper and final project or presentation; creative project

Prerequisites: none. students do not need to have experience studying film or music.

Enrollment Limit: 20

Enrollment Preferences: Preference will go to students who have taken courses relevant to the course material (in film, art, music, etc.).

Expected Class Size: NA

Grading: pass/fail only

Attributes: SLFX Winter Study Self-Expression  STUX Winter Study Student Exploration
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 have the opportunity to learn several instruments over the winter term. Audio recordings and short readings supplement the hands-on learning. 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: final public performance and short essay
Prerequisites: none
Enrollment Limit: 13
Enrollment Preferences: preference will be given to graduating seniors and upperclass students
Expected Class Size: NA
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, and UC Santa Cruz.

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

MUS 14 (W) Piano Lessons for the Music Novice

This course, geared towards students with no previous musical training, offers an introduction to playing the piano and reading music. Students will learn to play simple pieces, scales, and chords, and will become familiar with basic music terms, notation, and concepts. The class will meet as a group for three hours a week, and each student will also have a private half-hour lesson once a week. In addition, students are expected to practice on their own daily and to complete written homework assignments. All students will perform pieces they have learned in a class recital on the last day of the course.

Requirements/Evaluation: Final project or presentation
Prerequisites: intended for students who have never taken music lessons of any kind
Enrollment Limit: 8
Enrollment Preferences: Permission by instructor
Expected Class Size: NA
Grading: pass/fail only
Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

MUS 16 (W) Zimbabwean Music Experience

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

Requirements/Evaluation: final project or presentation
Prerequisites: none
Enrollment Limit: 20

Expected Class Size: NA

Grading: pass/fail only

Attributes: SLFX Winter Study Self-Expression

Winter 2023

LEC Section: 01   TR 10:00 am - 2:50 pm   Tendai Muparutsa

**MUS 26 (W) Songwriting in Nashville**

This course will allow students of songwriting to explore both the artistic and the practical part of today's music industry. We will travel to Nashville and dive deep into writing, co-writing, critiquing, and editing original songs. Professional songwriters from the region will be invited to offer master classes and share their experiences as well as perform for us in an intimate, relaxed setting. Possible field trips include The Country Music Hall of Fame, Gruhn Guitars, Ryman Auditorium, The Bluebird Cafe, The Grand Old Opry, Performing Rights Organizations (BMI, ASCAP, and SESAC), Music Row, NSAI, recording studios and publishing Houses, etc.

**Requirements/Evaluation:** Final project or presentation.

**Prerequisites:** Preference will also be given to those who play an accompanying instrument or are accomplished vocalists.

Enrollment Limit: 8-9

Enrollment Preferences: Students who have previously enrolled in WSP Mus 15 or have taken part in private Vocals: Songwriting lessons through the music department will be given preference. Others that are interested are should contact the instructor at blewis@williams.edu.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Bernice Lewis is the Artist Associate in Songwriting at Williams College and has been a touring artist for over three decades. She has recorded two of her seven original CD’s in Nashville.

Materials/Lab Fee: $3500

Attributes: EXPE Experiential Education Courses   TRVL Winter Study Travel Course

Winter 2023

TVL Section: 01   TBA   Bernice Lewis

**MUS 31 (W) Senior Thesis: Music**

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

Class Format: thesis

Grading: pass/fail only

Winter 2023

HON Section: 01   TBA   Ed Gollin

**MUS 99 (W) Independent Study: Music**

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

Class Format: independent study

Grading: pass/fail only

Distributions: (D1)