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
- Corinna S. Campbell, Associate Professor of Music
- Elizabeth Elmi, Assistant 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; on leave 2023-24
- 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, Class of 1924 Professor of Music
- 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
- Ileana Perez Velazquez, Professor of Music
- Daniel E. Prindle, Lecturer in Music
- Tim Pyper, Lecturer in Music; Visiting Assistant Professor of Music, Fall 2023
- Matt Sharrock, Visiting Artist in Residence in Percussion and Contemporary Music Performance, 2023-24
- W. Anthony Sheppard, Marylin & Arthur Levitt Professor of Music
- Doris J. Stevenson, Lyell B. Clay Artist in Residence, Piano
- Zachary Wadsworth, Associate Professor of Music; on leave Fall 2023

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.

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: 133, 164, 172, 234, 235 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:**

- Music 234, 235, or 261

**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.

**Performance:**

- 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 Ethnomusicalogical 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. (See Music 281-288 and Advanced Musical Performance 391, 392, 491, 492). For further information, check the Music Department webpage or contact the Department of Music.

STUDY ABROAD

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

MUS 101  (F)  Listening to Music: An Introduction to the Western Classical Tradition

When you listen to music -- on your phone or computer, on the radio, at a concert -- how much do you really hear? This course refines students’ listening skills through study of the major composers, styles, and genres of the Western classical tradition. We will explore music from the Baroque, Classical, Romantic, and Modern eras, including works by Bach, Mozart, Beethoven, Chopin, Tchaikovsky, Brahms, Stravinsky, and other composers. Genres to be covered include the symphony, string quartet, sonata, opera, song, and choral music.

Requirements/Evaluation: Grades will be based on weekly GLOW posts, two 2-3 page concert reports, a quiz, and two exams.

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

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1)

Fall 2023

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

MUS 102  (F)  Introduction to Music Theory

The course presents an introduction to the materials and structures of music. Through a variety of 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, model composition projects, midterm and final exam, participation

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: first-year students

Expected Class Size: 16

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

Distributions: (D1)

Fall 2023

LEC Section: 01    TR 8:30 am - 9:45 am     Tim Pyper

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

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

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

Enrollment Limit: 24

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

Expected Class Size: 24

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

Distributions: (D1)

Fall 2023
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 104a continues the practical musicianship work of Music 103, while expanding the scope of harmonic topics to include seventh chords and chromatic harmony. Music 104a further explores the transformation of chorale harmony in contrapuntal works of the eighteenth century. Projects include the composition of preludes and fugues on baroque models.

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

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

Prerequisites: MUS 103

Enrollment Limit: 24

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

Expected Class Size: 21

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

Distributions: (D1)

Spring 2024
LEC Section: A1 TR 11:20 am - 12:35 pm Zachary Wadsworth
LAB Section: A2 MWF 9:00 am - 9:50 am Zachary Wadsworth, Daniel E. Prindle, Tim Pyper, Kris Allen
LAB Section: A3 MWF 10:00 am - 10:50 am Zachary Wadsworth, Daniel E. Prindle, Tim Pyper, Kris Allen
LAB Section: A4 MWF 11:00 am - 11:50 am Zachary Wadsworth, Daniel E. Prindle, Tim Pyper, Kris Allen

MUS 104 (S) Jazz Theory and Improvisation I

Cross-listings: AFR 212
The theory and application of basic harmonic structures and rhythmic language used in jazz performance. An introductory level course to the practice of jazz improvisation. Blues forms, modal compositions, diatonic progressions, secondary and substitute dominant chords, modulations. This is a performance practice course 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. Vocalists and drummers will be encouraged to study the piano; all students will complete jazz-specific piano and percussion lab assignments. 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. performance of exercises and repertoire, analysis) a midterm, a transcription project and the end of semester concert. Jazz piano and drum labs. Assignments from aural skills labs.

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

Enrollment Limit: 12

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 (but not piano labs) with MUS 104a; students considering taking this course should consult the lab times and plan their schedules accordingly

Distributions: (D1)

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

MUS 104(D1) AFR 212(D2)

Attributes: EXPE Experiential Education Courses
MUS 110  (S)  Electronic Music Genres, a Creative Approach
In this course, students will study the theoretical and practical fundamentals of audio technology, MIDI production, 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)

Spring 2024

SEM Section: 01  TR 9:55 am - 11:10 am  Ileana Perez Velazquez
SEM Section: 02  TR 11:20 am - 12:35 pm  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 intermenttently 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 2023
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 120 (F) Musics of Africa

Cross-listings: AFR 113

Primary Cross-listing

This course introduces musical traditions spanning the geographical breadth of continental Africa. We will prioritize hands-on experience and musical practice, critical listening, and deep social and political contextualization as strategies of musical engagement. Following an introductory exploration of overarching aesthetic and social trends in African musical practice, the course will then focus on 3-4 geographically rooted case studies, allowing us to discuss how different musical practices and subcultures (featuring traditional, contemporary, and popular forms) interrelate in a musical soundscape. The geographical focus of the case studies may vary but previous case studies have included: Ghana, Zimbabwe, Ethiopia, Egypt, Mali and the Democratic Republic of Congo.

Class Format: discussion
Requirements/Evaluation: grade based on attendance and participation, one synthesizing assignment at the end of each unit (for instance a 5-7 pg. paper, a podcast or performance-oriented assignment, an album review or curated listening list) and an 8-10pg final paper.
Prerequisites: no prerequisites: prior musical background is not essential for this class
Enrollment Limit: 20
Enrollment Preferences: current or prospective majors in Music and Africana Studies, seniors.
Expected Class Size: 12
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
MUS 120(D1) AFR 113(D2)

Attributes: GBST African Studies Electives MUS World Music/Ethnomusicology
MUS 125 (S) Music and Social Dance in Latin America (DPE)

Cross-listings: 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

Not offered current academic year

MUS 133 (S) Musics of the Spanish Colonial Empire, ca. 1500-1800 (DPE)

Cross-listings: GBST 132

Primary Cross-listing

With territories around the globe from the Americas to the Philippines to portions of Western Europe, the Spanish colonial empire was, at its height, one of the largest and most expansive in history. This course explores the myriad ways in which Spanish colonial powers influenced, interacted with, and reacted to the musical cultures of the colonized and how indigenous and/or colonized peoples persisted in asserting their musical voices over the course of several centuries—from the time of the Spanish arrival in the Americas (as well as southern Italy and the East Indies) during the fifteenth and sixteenth centuries to the empire's eventual decline in the nineteenth century. We will begin by defining the concepts of "colonialism" and "imperialism" in order to understand how such political and socio-economic power structures developed and attempted to exert control and influence over subjugated populations—and consequently over their music. From there, we will investigate some of the musical developments and repertories that resulted from these efforts through a series of modules on various territories colonized by Spain, including the Spanish territories of Naples/southern Italy, New Spain, and the Philippines. Coursework will include discussion-based and written responses to weekly readings and listening assignments and small group presentations on a Spanish colonized space not covered in one of the central course modules. The ability to read musical notation is not required.
Class Format: Lecture-discussion

Requirements/Evaluation: Attendance/participation; weekly discussion-leading and informal written forum responses to assigned materials; two close reading/listening papers; and a final collaborative presentation project to be conducted in small groups

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Preference given to first years and sophomores

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:

GBST 132(D2) MUS 133(D1)

Difference, Power, and Equity Notes: The course explores how political and socio-economic power structures exerted control and influence over subjugated populations in the Spanish colonial empire—and consequently over their music, and examines the myriad ways in which Spanish colonial powers influenced, interacted with, and reacted to the musical cultures of the colonized and how indigenous and/or colonized peoples persisted in asserting their musical voices over the course of several centuries.

Spring 2024

SEM Section: 01 TR 8:30 am - 9:45 am Elizabeth G. Elmi

MUS 141 (F) Opera

Cross-listings: THEA 141

Primary Cross-listing

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

Class Format: discussion

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Students with experience in music and/or theater studies.

Expected Class Size: 15

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

Distributions: (D1)

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

MUS 141(D1) THEA 141(D1)

Fall 2023

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

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)

Not offered current academic year

MUS 149 (S) The Language of Film Music

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

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

Not offered current academic year

MUS 150 (S) The Broadway Musical (DPE)

Cross-listings: THEA 150

Primary Cross-listing

Named for a specific road but enjoying a global impact, the Broadway musical has intersected with multiple styles and societal concerns over the past century. In this course, we explore the American musical theater's roots and relationship to opera, operetta, vaudeville, minstrelsy, and Tin Pan Alley. Traveling through the genre's history, we will encounter a wide range of musical styles, including ragtime, jazz, rock, and hip hop, and will explore several genre transformations, such as movies made into musicals and musicals into movies. We will develop a range of analytical skills as we investigate connections between choreography, lyrics, music, staging, and production. Throughout the semester, we will consider the genre's representations and reflections of ethnicity, race, sexuality, and class. The syllabus includes representative works by Gilbert and Sullivan, Cohan, Gershwin, Kern, Weill, Rodgers and Hammerstein, Lerner and Loewe, Bernstein, Sondheim, Lloyd Webber, Tesori, 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
Enrollment Preferences: Seniors and Juniors and music majors.
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:
THEA 150(D1) MUS 150(D1)

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

Spring 2024
LEC Section: 01    MR 1:10 pm - 2:25 pm     W. Anthony Sheppard

MUS 151 (F) History of Jazz
"There are only three things that America will be remembered for 200 years from now when they study the civilization: The Constitution, Jazz Music and Baseball. These are the three most beautiful things this culture's ever created."--(Gerald Early) Jazz is the most common name for a great African American Art form that still defies definition. Over the past century this elastic tradition has laid down firm roots for numerous other American and World musics, while itself in the throes of a seemingly permanent identity crisis. Jazz is perennially declared dead or dying yet consistently summoned by advertisers to lend vitality and sex appeal to liquor or automobiles. By any name and regardless of its health status, jazz has a rich history of conservative innovators, at once restless and reverent, who made fascinating leaps of creativity out of inspiration or necessity. This "listening intensive" class will look at the past century of jazz music through ideas, "what-if" questions and movements that changed the way the music was created, presented and perceived. Both musical concepts (such as syncopation and cross instrumental-influence) and cultural connections (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 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. Among the topics we will explore are Mozart's pivotal position as a musician in Viennese society; his childlike nature and exquisite artistry; his relationship with his domineering father Leopold; his ties to Haydn and Beethoven; and the myths about Mozart, including that he was murdered by Salieri, that arose in the over two centuries since his death.

Class Format: discussion
Requirements/Evaluation: class participation, two 5-6 page papers, a midterm exam, and a final exam
Prerequisites: none
**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)

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**MUS 172 (F) Early Modern Music and Spectacle**

Nuns, shepherds, demi-gods, tyrants, warriors, angels, and saints. No matter what story you tell, spectacle is never just spectacle. Whether in an opera, a pageant, or a comic play, the costumes, stage machinery, and visual effects are deeply encoded with political, religious, and cultural meanings. In this course, we will explore how music and spectacle worked together to create complex layers of meaning in various cultural contexts throughout the late medieval and early modern world (ca. 1400-1750). In doing so, we will consider how the magnificent representations of aristocratic, imperial, and colonial power central to such dramatic performances reveal wider cultural issues of gender, race, and religion. The course structure will follow a series of thematic modules, each addressing several case studies, on topics such as colonial power, women and madness, religious fervor, political propaganda, and patronage. Each week, students will take an active role in analyzing, discussing, and presenting on these topics and their related case studies both in and outside of class. For the final project, students will work in groups to develop fictional podcast interviews between historical spectators of an early modern musical-dramatic performance of their choosing. The ability to read musical notation is not required

**Class Format:** lecture-discussion

**Requirements/Evaluation:** Attendance/participation; weekly discussion-leading and written informal forum responses to assigned materials; two close reading/listening papers; and a semester-long group podcasting project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** preference given to first years and sophomores

**Expected Class Size:** 15

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

**Distributions:** (D1)
MUS 177  (S) Gender and Sexuality in Music  (DPE)

Cross-listings:  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 that 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:

WGSS 177(D2) MUS 177(D1)

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

Attributes:  MUS World Music/Ethnomusicology

Spring 2024

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

MUS 179  (F) James Baldwin's Song

Cross-listings:  AFR 128 / COMP 129

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.
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 2023

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

LAB Section: 02 F 12:00 pm - 12:50 pm Ileana Perez Velazquez, 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 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
MUS 204 (F) Jazz Theory and Improvisation II

Cross-listings: 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

Expected Class Size: 5-8

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

Distributions: (D1)

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

Attributes: EXPE Experiential Education Courses

Not offered current academic year

MUS 205 (F)(S) Composition I

Beginning courses in musical composition. Size and number of required projects will vary from 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 2023

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

Spring 2024
**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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**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

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

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

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

*Not offered current academic year*

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

ARAB 214(D1) MUS 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 2024

SEM Section: 01 TR 9:55 am - 11:10 am Nicholas R Mangialardi

MUS 217 (F) Hip Hop Culture (DPE) (WS)

Cross-listings: AFR 222 / AMST 222 / ENGL 221

Secondary Cross-listing

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

Requirements/Evaluation: Four papers, project with presentation, and a final exam.

Prerequisites: None

Enrollment Limit: 19

Enrollment Preferences: AMST majors or prospective majors

Expected Class Size: 19

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:
AFR 222(D2) MUS 217(D1) AMST 222(D2) ENGL 221(D1)

Writing Skills Notes: Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

Difference, Power, and Equity Notes: This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.

Attributes: AFR Culture, Performance, and Popular Technologies  AMST Arts in Context Electives  AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2023
SEM Section: 01  TR 8:30 am - 9:45 am  Brian Murphy

MUS 220  (F)  African Dance and Percussion

Cross-listings: AFR 201 / 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, and individual or group performance project. When possible, our process will include guest artists and field trips to see live performances. As well as use of the archives at Jacob's Pillow Dance Festival, Sawyer Library and the art collection at Williams College Museum of Art.

Requirements/Evaluation: Discussion of assignments, semester long group performance project rooted in the materials taught. Students enrolled for PE credit are responsible only for the performance-based projects

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Students who have taken a 100 level dance course or 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) DANC 201(D1) MUS 220(D1)


Fall 2023
STU Section: 01  MR 1:10 pm - 3:50 pm  Sandra L. Burton, Tendai Muparutsa

MUS 221  (S)  African Dance and Percussion

Cross-listings: AFR 206 / DANC 202

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

Class Format: Class hours will be used to learn and use the dance and music of at least two forms including historical context, and individual or group performance project. When possible, our process will include guest artists and field trips to see live performances. As well as use of the archives at Jacob’s Pillow Dance Festival, Sawyer Library and the art collection at Williams College Museum of Art.

Requirements/Evaluation: Discussion of assignments, semester long group performance project rooted in the materials taught. Students enrolled for PE credit are responsible only for the performance-based 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: 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 206(D2) MUS 221(D1) DANC 202(D1)


Spring 2024

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

MUS 231 (F) Music in History I: Music and Culture from Antiquity to 1750

This course explores over 1500 years of music-making in (and around) Europe and the Americas from antiquity to 1750 through an investigation of significant musical styles, forms, and theories in cultural and historical context. Our primary inquiry will be to consider how and why these musical styles and forms were created and circulated—through both oral performance and the written medium—by considering the major historical, cultural, technological, and aesthetic issues surrounding them. We will further contextualize these developments within a deeper consideration of the political, religious, racial, and gender-based interactions and divisions throughout history. In doing so, the course introduces 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. Weekly coursework will include readings on music historical topics, as well as listening and score analysis of key repertory in modern transcription. Assessments will take place throughout the semester through listening/score quizzes, exams, primary source presentations, and a research-based essay project focused on repertories and practices outside of the traditional musical canon.

Class Format: lecture-discussion

Requirements/Evaluation: Requirements/evaluation: Attendance/participation; presentations/discussion-leading on one secondary scholarship article and one primary source; 3-4 short quizzes; final exam; and a research-based essay project

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)

**Fall 2023**

SEM Section: 01   MR 2:35 pm - 3:50 pm   Elizabeth G. Elmi

**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; the class will meet on Mondays and Wednesdays

**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 2024**

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)

**Fall 2023**

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

**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)

Not offered current academic year

MUS 235 (S) Music in the Global Middle Ages, ca. 500-1500 (WS)

Cross-listings: GBST 231

Primary Cross-listing

Spanning 1000 years, the period encompassing the Middle Ages (ca. 500-1500) was a time of experimentation, exploration, and growing interconnection around the world. From economic expansions to developing trade routes and from violent religious crusades to flourishing universities, cities, and courts, opportunities for cultural investment and exchange among regions in Western Europe, North Africa, and Central and East Asia were plentiful, if not always peaceful. In this seminar, we will consider how a global historical perspective shifts our understanding of music in the Middle Ages from one based on hegemonic European progress in isolation to one that reveals a multitude of influences, interactions, and interconnections among people of various cultures, races, and religions both within and outside of the European continent. In this tutorial, we will investigate a series of case studies in order to address how and where these global interconnections took place and what musical practices flourished as a result. We will give special consideration to the following topics: orality and literacy, race and difference, the politics of religion, economic power, and manuscript culture. In grappling with these topics, students will engage in weekly readings on musical and broader historical topics, listening and score analysis of key repertory in modern transcription, and study of original notation through manuscript facsimiles.

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: 6

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

Distributions: (D1) (WS)

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

MUS 235(D1) GBST 231(D2)

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.

Spring 2024

TUT Section: T1 TBA Elizabeth G. Elmi
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: 16

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(D2)

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.
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 its 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)

Attributes: AMST Arts in Context Electives

Not offered current academic year
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 totalitarianists, 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 279 (F) American Pop Orientalism (DPE) (WS)

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

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

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

Enrollment Limit: 10

Enrollment Preferences: students with prior related course experience

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)
Writing Skills Notes: Students will receive detailed comments on each paper, allowing them to build upon those comments in subsequent writing assignments. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

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

Attributes: AMST Arts in Context Electives  ASAM Core Courses

Not offered current academic year

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

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

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

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

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: NA

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

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

Distributions: No divisional credit

Fall 2023
LSN Section: 01    TBA     Ed  Gollin

Spring 2024
LSN Section: 01    TBA     Ed  Gollin

MUS 291  (F)(S)  Chamber Music Workshop

Classical and Jazz Chamber Music and other small departmental ensembles (including Chamber Choir, Percussion Ensemble, Chinese Ensemble, and Brass Ensemble) coached by faculty on a weekly basis culminating in a performance. Offered as a partial credit fifth course that can only be taken on a pass/fail basis. Students in ad hoc groups organized each semester by the director of the chamber music or jazz programs are required to prepare for 10 one-hour coaching sessions during the semester. It is recommended that each group rehearse a minimum of 2 hours each week in preparation of the coaching. Each ensemble is responsible for keeping a weekly log of rehearsal times and attendance. The logs are to be handed in to the coaches at the end of the semester. In addition, students are expected to practice the assigned music individually and are required to perform on the Classical or Jazz Chamber Music concert at the end of the semester. The ensembles will be organized based on skill levels and the instruments represented. To register for the course, a student must contact the Chamber Music Performance Coordinator. If you are accepted into a chamber group the instructor will send you a link to an online form to complete registration. The Music Department will submit the registration to the Registrar's Office. It is not possible for the student to register directly through PeopleSoft. Students will be assigned to course numbers 291-298 based on the number of semesters of instruction already taken in one particular section.
Class Format: partial credit fifth course

Requirements/Evaluation: preparation for weekly coachings

Prerequisites: Permission of the Chamber Music Staff; enrollment limits will depend upon instructor availability. Enrollment in more than one chamber group must be approved by the chair.

Enrollment Limit: 12

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

Expected Class Size: 12

Grading: pass/fail option only

Unit Notes: The deadlines for registration follow: Fall (291) -- Registration Deadline: By the end of Add/Drop period and Spring (291) -- Registration Deadline: By the end of Add/Drop period. Registration for Chamber Music must be completed during the drop/add period of each semester. It is recommended that students wishing to take Chamber Music instruction in the fall semester attend the Music Department open house. Open to first year students.

Distributions: No divisional credit

Fall 2023
LSN Section: 01 TBA Ed Gollin
LSN Section: 15 TBA Wang Guowei, Susan Cheng

Spring 2024
LSN Section: 01 TBA Ed Gollin

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
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)

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
Not offered current academic year

MUS 316 (F) Music in Asian American History (DPE) (WS)
Cross-listings: 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.

Not offered current academic year

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

Cross-listings: DANC 323 / THEA 321

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

Requirements/Evaluation: Four case study profiles, midterm essay (5-7pages), and a final project. Regular participation in class discussion.
Prerequisites: None
Enrollment Limit: 15
Enrollment Preferences: If the course exceeds the maximum enrollment, selection will be made based on students explanations for why they want to take the class.

Expected Class Size: 15

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
DANC 323(D1) THEA 321(D1) MUS 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

Spring 2024

SEM Section: 01    MW 7:00 pm - 8:15 pm    Corinna S. Campbell

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)

Not offered current academic year

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
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)

Not offered current academic year

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. Intended primarily for music majors, full credit lessons must be approved by the entire music faculty. Students are expected to have demonstrated a high level of accomplishment on their instrument/voice, through at least 4 semesters of partial-credit study with their instructor. 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. To register for the course, a student and their instructor must submit an application to the assistant to the department chair by the Tuesday before the first Friday of the semester. Forms for full credit lessons can be obtained from a student's instructor, or from the assistant to the chair. Information on the registration process is available on the music Department website https://music.williams.edu/courses under "Advanced Musical Performance."

Class Format: individual instruction
Requirements/Evaluation: Lesson preparation, public performance, and progress throughout the semester.
Prerequisites: Intended primarily for music majors. Students should have at least 4 semesters of partial-credit study with their instructor. Completed application, registration and instructor recommendation due by the Tuesday before the first Friday of the semester.
Enrollment Limit: none
Enrollment Preferences: Permission of the instructor and music faculty. Students are expected to have demonstrated a high level of accomplishment on their instrument/voice, through at least 4 semesters of partial-credit study with their instructor.
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. A student must submit an application and registration/billing form for each semester. 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.
Distributions: (D1)

Fall 2023
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. Intended primarily for music majors, full credit lessons must be approved by the entire music faculty. Students are expected to have demonstrated a high level of accomplishment on their instrument/voice, through at least 4 semesters of partial-credit study with their instructor. 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. To register for the course, a student and their instructor must submit an application to the assistant to the department chair by the Tuesday before the first Friday of the semester. Forms for full credit lessons can be obtained from a student's instructor, or from the assistant to the chair. Information on the registration process is available on the music Department website https://music.williams.edu/courses under "Advanced Musical Performance."

Class Format: individual instruction

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

Prerequisites: Intended primarily for music majors. Students should have at least 4 semesters of partial-credit study with their instructor. Completed application, registration and instructor recommendation due by the Tuesday before the first Friday of the semester.

Enrollment Limit: none

Enrollment Preferences: Permission of the instructor and music faculty. Students are expected to have demonstrated a high level of accomplishment on their instrument/voice, through at least 4 semesters of partial-credit study with their instructor.

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. A student must submit an application and registration/billing form for each semester. 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.

Distributions: (D1)

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MUS 471  (S)  Timbre

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

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
**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*

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**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 presentations on the subjects of their papers.

**Requirements/Evaluation:** evaluation will be based on three 5-6 page papers, three presentations, 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
Writing Skills Notes: Students will write three 5-6 page papers and will receive detailed feedback on their writing.

Spring 2024
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. Intended primarily for music majors, full credit lessons must be approved by the entire music faculty. Students are expected to have demonstrated a high level of accomplishment on their instrument/voice, through at least 4 semesters of partial-credit study with their instructor. 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. To register for the course, a student and their instructor must submit an application to the assistant to the department chair by the Tuesday before the first Friday of the semester. Forms for full credit lessons can be obtained from a student's instructor, or from the assistant to the chair. Information on the registration process is available on the music Department website https://music.williams.edu/courses under "Advanced Musical Performance."

Class Format: individual instruction

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

Prerequisites: Intended primarily for music majors. Students should have at least 4 semesters of partial-credit study with their instructor. Completed application, registration and instructor recommendation due by the Tuesday before the first Friday of the semester.

Enrollment Limit: none

Enrollment Preferences: Permission of the instructor and music faculty. Students are expected to have demonstrated a high level of accomplishment on their instrument/voice, through at least 4 semesters of partial-credit study with their instructor.

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. A student must submit an application and registration/billing form for each semester. 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.

Distributions: (D1)

Fall 2023
IND Section: 01    TBA    Ed Gollin

Spring 2024
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. Intended primarily for music majors, full credit lessons must be approved by the entire music faculty. Students are expected to have demonstrated a high level of accomplishment on their instrument/voice, through at least 4 semesters of partial-credit study with their instructor. 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. To register for the course, a student and their instructor must submit an application to the assistant to the department chair by the Tuesday before the first Friday of the semester. Forms for full credit lessons can be obtained from a student's instructor, or from the assistant to the chair. Information on the registration process is available on the music Department website https://music.williams.edu/courses under "Advanced Musical Performance."

Class Format: individual instruction

Requirements/Evaluation: Lesson preparation, public performance, and progress throughout the semester.
Prerequisites: Intended primarily for music majors. Students should have at least 4 semesters of partial-credit study with their instructor. Completed application, registration and instructor recommendation due by the Tuesday before the first Friday of the semester.

Enrollment Limit: none

Enrollment Preferences: Permission of the instructor and music faculty. Students are expected to have demonstrated a high level of accomplishment on their instrument/voice, through at least 4 semesters of partial-credit study with their instructor.

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. A student must submit an application and registration/billing form for each semester. 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.

Distributions: (D1)

Fall 2023
IND Section: 01 TBA Ed Gollin

Spring 2024
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 2023
HON Section: 01 TBA Kris Allen

Spring 2024

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 2024
HON Section: 01 TBA Ed Gollin
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 2023
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 2024
IND Section: 01    TBA     Ed  Gollin

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

MUS 11 (W) I/O Festival of New Music
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. Student performers, composers, and sound artists will engage in the preparation, rehearsal, and creation of new works, leading to three 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. 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 be a field trip to EMPAC in Troy, NY for a tour of the facility and a performance.

Requirements/Evaluation: Paper(s) or report(s); Presentation(s); Performance(s); Creative project(s)
Prerequisites: Students should have a background in musical performance or creation.
Enrollment Limit: 20
Enrollment Preferences: Preference will be given to students with demonstrated interest or musical experience.
**MUS 15 (W) The Contemporary Singer/Songwriter**

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

**Requirements/Evaluation:** Paper(s) or report(s); Presentation(s); Performance(s); Creative project(s)

**Prerequisites:** No prerequisites.

**Enrollment Limit:** 10

**Enrollment Preferences:** Students are encouraged to write to the professor about their musical background.

**Expected Class Size:** N/A

**Grading:** pass/fail only

**Unit Notes:** Bernice Lewis is the Artist Associate in Songwriting at Williams College and faculty at Schreiner University’s Songkeepers’ Program. An accomplished singer/songwriter, producer and international touring artist for almost four decades.

**Materials/Lab Fee:** $43

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

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**MUS 18 (W) Introduction to Argentine Tango**

This course is split evenly among dance practice, critical engagement with Argentine tango music and films, and discussion of the genre's contexts and applications from the early 20th century to the present day. Our discussions will touch on key issues including: nationalism, tourism, gendered performance codes and their various interpretations and interventions, and the roles of race and class in tango’s development and representation. By its conclusion, students will have enough rudimentary tango skills that they can take part in an all-levels practica (a tango practice). All participants will learn leading and following roles. No prior musical or dance experience necessary.

**Class Format:** Classes are a mixture of studio practice and seminar/discussion. Preparation of assigned material and participation in discussion is an essential component of the course.

**Requirements/Evaluation:** Participation/attendance, practice journal (1 entry per class), a 5-7 minute independent project, included in our showcase during the last week of class.

**Prerequisites:** None

**Enrollment Limit:** 26
Enrollment Preferences: Students hoping to be prioritized in this class should send Prof. Campbell an email of no more than 5 sentences about why they want to take this course.

Expected Class Size: 26

Grading: pass/fail only

Winter 2024
STU Section: 01    TR 1:00 pm - 4:00 pm    Corinna S. Campbell

MUS 19 (W) Williams Opera Workshop
The Williams Opera Workshop winter study course will prepare and present two fully staged performances of Mozart’s Don Giovanni sung in Italian with reduced orchestra. The goal of the course is to simulate the workings of an opera house at all levels, from artistic to administrative, and to provide students with the full experience of what goes into putting a show up in a professional environment. Admission to the course will be open to students interested in performance (singers, dancers, and instrumentalists), rehearsal accompanying, conducting, choreography, stage management, set construction/scenic art, costume design, dramaturgy, stage crew, and lighting design. No previous experience necessary for registration, though acceptance into the course and designated responsibilities will be assigned based on the needs of the production and the skills of the individual. Roles will be cast prior to January 2024 by audition (date and time tba) and orchestra will be selected and contacted separately at the discretion of the conductor. An informal interview will also be scheduled for those interested in the production side to determine areas of interest and experience. Enrollment in the course is not required for participation in the production, though if your role in the project is substantial we recommend enrollment to make the best use of your time. Evaluation for the course will be determined based upon regular attendance, effort, timely preparation of each student’s assigned responsibilities throughout the term, and will culminate in the final performances in which each student involved will be expected to attend.

Requirements/Evaluation: Performance(s)
Prerequisites: None
Enrollment Limit: 75
Enrollment Preferences: Auditions/experience
Expected Class Size: NA
Grading: pass/fail only

Unit Notes: Erin Casey is an Artist Associate in Voice and Co-Director of the Williams Opera Workshop at Williams College. She received her B.M. from DePaul University and her M.M. from Northwestern University. Paul La Rosa is an Artist Associate in Voice and Co-Director of the Williams Opera Workshop. He is a graduate of Williams College, The Juilliard School, and the Patrick G and Shirley W Ryan Opera Center at the Lyric Opera of Chicago.

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

Winter 2024
LEC Section: 01    MWF 1:00 pm - 3:00 pm    Erin K. Casey, Paul S. La Rosa

MUS 31 (W) Senior Thesis: Music
To be taken by students registered for Music 493-494.

Class Format: thesis
Grading: pass/fail only

Winter 2024
HON Section: 01    TBA    Kris Allen

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

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

Winter 2024
IND Section: 01  TBA  Ed Gollin