

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 (on leave Spring 2025)
- Elizabeth Elmi, Assistant Professor of Music
- Matthew A. Gold, Artist in Residence in Percussion and Contemporary Music Performance
- Ed Gollin, Chair and Professor of Music
- Wang Guowei, Artist in Residence in Chinese Music Performance and Director of the Williams College Chinese Music Ensemble
- 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
- James K. Mitchell, Arthur Levitt, Jr. '52 Artist-in-Residence (2024-25)
- Tendai Muparutsa, Artist in Residence in African Music Performance, Lecturer in Music, Director of Zambezi, Co-Director of Kusika
- Ileana Perez Velazquez, Professor of Music (on leave Spring 2025)
- Daniel E. Prindle, Lecturer in Music
- Tim Pyper, Lecturer in Music, Artist Associate in Organ, Harpsichord and Piano, College Organist
- 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
- Sonja G. Wermager, Visiting Assistant Professor of Music (2024-25)

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. Two exceptions are the specific 100-level music-theory courses that fulfill the Music Theory and Musicianship/Materials and Structures requirement for the music major (MUS 103 and 104): these courses require a working knowledge of musical notation. MUS 103 and 104 are geared to potential majors and students with strong instrumental or vocal background, and are particularly suitable for first-year students interested in taking more advanced courses in music. Students without previous theory and aural skills training are encouraged to enroll in MUS 102, which also counts toward the Materials and Structures requirement of the major for students in the class of 2028 and later.

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. For students in class years 2025, 2026 and 2027, 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 (Class of 2028 and beyond)

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

MUSICAL MATERIALS AND STRUCTURES:

Four courses are required, which must include MUS 103 and MUS 104. The other two courses may be selected from any of the department's offerings in music theory and analysis, jazz theory and arranging, composition and electronic music.

[MUS 102\(F, S\) LEC Introduction to Music Theory](#)

Taught by: [Ed Gollin, Tim Pyper](#)
[Catalog details](#)

[MUS 103\(F\) LEC Music Theory and Musicianship I](#)

Taught by: [Zachary Wadsworth](#)
[Catalog details](#)

[MUS 104\(S\) LEC Music Theory and Musicianship I](#)

Taught by: [Zachary Wadsworth](#)
[Catalog details](#)

[MUS 110 SEM Electronic Music Genres, a Creative Approach](#)

Taught by: [Ileana Perez Velazquez](#)
[Catalog details](#)

[MUS 201\(F\) LEC Music Theory and Musicianship II](#)

Taught by: [Ileana Perez Velazquez](#)
[Catalog details](#)

[MUS 202\(S\) LEC Music Theory and Musicianship II](#)

Taught by: [Ed Gollin](#)
[Catalog details](#)

[MUS 205\(F, S\) SEM Composition I](#)

Taught by: [Ileana Perez Velazquez, Zachary Wadsworth](#)
[Catalog details](#)

[MUS 206\(F, S\) SEM Composition II](#)

Taught by: [Ileana Perez Velazquez, Zachary Wadsworth](#)
[Catalog details](#)

[MUS 250\(F\) SEM The Musical Language of Louis Armstrong](#)

Taught by: [Kris Allen](#)
[Catalog details](#)

[MUS 252 / AFR 242 LEC Introduction to the Music of John Coltrane](#)

Taught by: [Kris Allen](#)
[Catalog details](#)

[MUS 254 / AFR 254 SEM Bebop: The \(R\)evolution of Modern Jazz](#)

Taught by: [Kris Allen](#)
[Catalog details](#)

[MUS 307\(F, S\) SEM Composition III](#)

Taught by: [Ileana Perez Velazquez, Zachary Wadsworth](#)
[Catalog details](#)

[MUS 308\(F, S\) SEM Composition IV](#)

Taught by: [Ileana Perez Velazquez, Zachary Wadsworth](#)
[Catalog details](#)

MUSIC AND CULTURE:

Four courses are required which must satisfy one of the following three options (the three historical periods referred to below are: pre-1750; 1750 to 1900; 1900 to the present):

Option 1:

Two courses in Ethnomusicology (at least one at the 200-level or higher)

Two courses in Music History (one in any two of the three historical periods and at least one at the 200-level or higher)

Option 2:

Three courses in Music History (one in each of the three historical periods and at least one at the 200-level or higher)

One course in Ethnomusicology

Option 3:

Three courses in Ethnomusicology (at least one at the 200-level or higher)

One course in Music History pre-1900:

Music History: Pre-1750:

[MUS 133 / GBST 132\(S\) SEM Musics of the Spanish Colonial Empire, ca. 1500-1800](#)

Taught by: [Elizabeth Elmi](#)

[Catalog details](#)

[MUS 172 SEM Early Modern Music and Spectacle](#)

Taught by: [Elizabeth Elmi](#)

[Catalog details](#)

[MUS 231\(F\) LEC Music in History I: Music and Culture from Antiquity to 1750](#)

Taught by: [Elizabeth Elmi](#)

[Catalog details](#)

[MUS 234 LEC Soundscapes of Renaissance Europe](#)

Taught by: Benjamin Ory

[Catalog details](#)

[MUS 235 / GBST 231 TUT Music in the Global Middle Ages, ca. 500-1500](#)

Taught by: [Elizabeth Elmi](#)

[Catalog details](#)

Music History: 1750-1900:

[MUS 165 LEC Mozart](#)

Taught by: Marjorie Hirsch

[Catalog details](#)

[MUS 232\(S\) LEC Music in History II: Classical and Romantic Music](#)

Taught by: [Sonja Wermager](#)

[Catalog details](#)

[MUS 241 / GERM 241\(F\) LEC German Romantic Song](#)

Taught by: [Sonja Wermager](#)

[Catalog details](#)

Music History: 1900-present:

[AMST 366 / AAS 316 Music in Asian American History](#)

Taught by: [W. Anthony Sheppard](#)

[Catalog details](#)

[MUS 119\(F\) LEC Rock and Roll Revolutions, 1950-1999](#)

Taught by: [W. Anthony Sheppard](#)

[Catalog details](#)

[MUS 150 / THEA 150 LEC The Broadway Musical](#)

Taught by: [W. Anthony Sheppard](#)

[Catalog details](#)

[MUS 151\(S\) LEC History of Jazz](#)

Taught by: [Kris Allen](#)

[Catalog details](#)

[MUS 233\(F\) LEC Music in History III: Art Music Since 1900](#)

Taught by: [W. Anthony Sheppard](#)

[Catalog details](#)

[MUS 238\(S\) LEC Music in Modernism](#)

Taught by: [W. Anthony Sheppard](#)

[Catalog details](#)

[MUS 239 / LEAD 239 LEC Music in the Global Cold War](#)

Taught by: [W. Anthony Sheppard](#)

[Catalog details](#)

Ethnomusicology:

[ARAB 214 / MUS 214 / COMP 270 SEM Divas and Dervishes: Introduction to Modern Arab Music and Performance](#)

Taught by: [Nicholas R Mangialardi](#)

[Catalog details](#)

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

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

[Catalog details](#)

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

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

[Catalog details](#)

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

Taught by: [Corinna Campbell](#)
[Catalog details](#)
[MUS 112 / ASIA 112\(S\) LEC Musics of Asia](#)

Taught by: [W. Anthony Sheppard](#)
[Catalog details](#)
[MUS 120 / AFR 113 LEC Musics of Africa](#)

Taught by: [Corinna Campbell](#)
[Catalog details](#)
[MUS 125 / DANC 125\(F\) SEM Music and Social Dance in Latin America](#)

Taught by: [Corinna Campbell](#)
[Catalog details](#)
[MUS 177 / WGSS 177 SEM Gender and Sexuality in Music](#)

Taught by: [Corinna Campbell](#)
[Catalog details](#)
[MUS 211 / ANTH 211\(F\) SEM Music, Nationalism, and Popular Culture](#)

Taught by: [Corinna Campbell](#)
[Catalog details](#)
[MUS 323 / THEA 321 / DANC 323 SEM Arts Organizing in Africa and the Diaspora](#)

Taught by: [Corinna Campbell](#)
[Catalog details](#)

MUSICAL PERFORMANCE:

Majors are required to participate in faculty-directed departmental ensembles for at least four semesters, and enroll in partial credit music lessons for at least two semesters.

CAPSTONE:

Any 400-level seminar, 400-level Independent Study course, or second semester of a year-long Honors Thesis course. The capstone requirement may be satisfied in either the Junior or Senior years.

MAJOR (Class of 2025, 2026 and 2027)

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:

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 Ethnomusicological thesis between 65 and 80 pages in length. A written thesis should offer new insights based on original research. A public oral thesis defense is also required.

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

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

LESSONS

Courses in individual vocal or instrumental instruction are fully subsidized for all students. (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

The goals of this course are 1) to encourage active, critical, and comparative listening practices, and 2) to consider the functions of music as an embodied, social, and context-dependent phenomenon. We will encounter music from across history and the globe, engaging with examples from a wide range of musicians and musical traditions. Topics will include: political protest music, music in religious contexts, the relationship between music and text, performing gender in music, the meaning of authenticity in musical contexts, and the ethics of musical listening. Through a variety of specific case studies, we will seek to become discerning listeners while also thinking critically about music's capacities and limitations.

Requirements/Evaluation: class participation, occasional GLOW posts, three short essays, and a final exam

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

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D1)

MUS 102 (F)(S) 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 in lecture, and through dictation and sight-singing exercises in a weekly aural-skills lab.

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- and second-year students

Expected Class Size: 16

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

Distributions: (D1)

Attributes: MUS Materials and Structures

Fall 2024

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

LAB Section: 02 MWF 9:00 am - 9:50 am Daniel E. Prindle

LAB Section: 03 MWF 12:00 pm - 12:50 pm Daniel E. Prindle

Spring 2025

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

LAB Section: 02 MWF 9:00 am - 9:50 am , Daniel E. Prindle

LAB Section: 03 MWF 12:00 pm - 12:50 pm , Daniel E. Prindle

MUS 103 (F) Music Theory and Musicianship I

Students in MUS 103 study some materials, structures, and procedures of tonal music, with a particular emphasis on subjects like tertian harmony, voice leading, counterpoint, rhythm, and form. Baroque chorales will serve as a central resource for this study, as will musical examples from a variety of times and places. Through a combination of keyboard harmony exercises, sight singing, dictation, analysis of musical scores, written exercises, and emulation composition projects, students will develop an intellectual, aural, and embodied understanding of tonal music. *MUS 103 is designed for potential music majors and for students with prior experience interacting with notated music. Students should consult the music department website for information about music theory placement.*

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 emulation composition projects

Prerequisites: MUS 102, music theory placement test, or satisfactory performance on an Advanced Placement Examination

Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1)

Attributes: MUS Materials and Structures

Fall 2024

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

LAB Section: 02 MWF 10:00 am - 10:50 am Zachary Wadsworth, Tim Pyper, Daniel E. Prindle

LAB Section: 03 MWF 11:00 am - 11:50 am Tim Pyper, Daniel E. Prindle, Zachary Wadsworth

MUS 104 (S) Music Theory and Musicianship I

Music 104 continues and expands the study of tonal music begun in Music 103, focusing particularly on counterpoint, seventh and ninth chords, larger musical forms, and chromatic harmony. The study of these topics is reinforced by musical analysis, written exercises, and emulation composition projects, as well as by applied musicianship work that includes exercises in sight singing, dictation, and keyboard harmony. *MUS 104 is designed for potential music majors and for students with prior experience interacting with notated music. Students should consult the music department website for information about music theory placement.*

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 emulation composition projects

Prerequisites: MUS 103 or music theory placement test

Enrollment Limit: 16

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

Expected Class Size: 16

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

Distributions: (D1)

Attributes: MUS Materials and Structures

Spring 2025

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

LAB Section: 02 MWF 10:00 am - 10:50 am Zachary Wadsworth, Tim Pyper, Daniel E. Prindle

LAB Section: 03 MWF 11:00 am - 11:50 am Zachary Wadsworth, Tim Pyper, Daniel E. Prindle

MUS 105 (S) Jazz Theory and Improvisation I

Cross-listings: AFR 212

Primary Cross-listing

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:

AFR 212(D2) MUS 105(D1)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

MUS 106 (S) Skills for Singing

Skills for Singing is a course designed for students who wish to develop their skills in vocal technique and reading music. Students will be given an introduction to vocal technique and physiology through vocalises, repertoire, analysis, and studio class sessions. They will engage in group singing and solo presentation in a collaborative, master-class setting. They will also build knowledge of western music notation through basic music theory, score-reading, and sight-singing. Upon completion of the class, interested students will have established the foundational skills necessary to sing more confidently in both solo and ensemble environments.

Requirements/Evaluation: Reading and listening assignments, daily sight-singing practice and vocal exercises, music theory written assignments, musical preparation of solos, final presentation of prepared solo as part of a class recital.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Interested students will be asked to submit answers to a short survey regarding their experience and goals. Preference given to underclassmen and those who have auditioned unsuccessfully for choir and/or voice lessons.

Expected Class Size: 12

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

Distributions: (D1)

Spring 2025

SEM Section: 01 MWF 11:00 am - 11:50 am Anna C. Lenti

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)

Not offered current academic year

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

This course introduces a variety of musical genres and practices from around the world, alongside a discussion of the processes and politics of their

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

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D1) (DPE)

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

Attributes: MUS World Music/Ethnomusicology

Not offered current academic year

MUS 112 (S) Musics of Asia

Cross-listings: ASIA 112

Primary Cross-listing

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

Class Format: lecture/discussion

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

Prerequisites: none; no musical experience necessary

Enrollment Limit: 20

Enrollment Preferences: if overenrolled preference will be given to sophomores and juniors

Expected Class Size: 20

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

Distributions: (D1)

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

MUS 112(D1) ASIA 112(D1)

Attributes: GBST East Asian Studies MUS Ethnomusicology

Spring 2025

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

MUS 119 (F) Rock and Roll Revolutions, 1950-1999

This course will trace the history of rock music from the 1950s to the end of the 20th century, focusing on those musicians who revolutionized the

genre in various periods. Such "revolutions" are discovered in the use of new sounds and musical forms, in the relationship between lyrics and musical setting, and in the conception of rock's role in society. Three objectives will underpin our studies: to develop listening skills with music that one often hears, but perhaps rarely listens to intently; to determine in what ways popular music can be interpreted as reflecting and shaping its cultural context, particularly in terms of race and gender; and to encounter the work of several of the more innovative musicians in the history of rock.

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

Prerequisites: no musical background assumed

Enrollment Limit: 80

Enrollment Preferences: random selection

Expected Class Size: 80

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

Distributions: (D1)

Attributes: MUS Music History: 1900-Present

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am W. Anthony Sheppard

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:

AFR 113(D2) MUS 120(D1)

Attributes: GBST African Studies MUS World Music/Ethnomusicology

Not offered current academic year

MUS 125 (F) 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, yes fifth course option

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 MUS Ethnomusicology

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Corinna S. Campbell

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 repertoires 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

Attributes: MUS Music History: Pre-1750

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 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:

THEA 141(D1) MUS 141(D1)

Not offered current academic year

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 (F) The Language of Film Music

Filmmakers have relied on music from the earliest days of silent movies (often accompanied by live musical performance) to our present age of slickly-produced 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, Mica Levi, or Björk. In this class, we will look at and listen to films from different times and places, 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: juniors and seniors, or students with experience studying film

Expected Class Size: 25

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

Distributions: (D1)

Attributes: FMST Core Courses

Fall 2024

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

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."

Not offered current academic year

MUS 151 (S) 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.

Requirements/Evaluation: Regular reading and listening assignments; 4 quizzes, midterm, final, one 5-6 page paper

Prerequisites: none

Enrollment Limit: 30

Enrollment Preferences: Music Majors

Expected Class Size: 30

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

Distributions: (D1)

Attributes: AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora MUS Music History: 1900-Present

Spring 2025

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

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

Enrollment Limit: 19

Enrollment Preferences: students with demonstrated interest in music

Expected Class Size: 15

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

Distributions: (D1)

Not offered current academic year

MUS 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)

Not offered current academic year

MUS 173 (S) Music, Medicine, and Madness (WS)

This class will explore intersections between medicine and music in Europe and the United States between 1750 and 1900, with particular attention to constructions of "madness" as a condition that could be triggered, treated, or expressed by music. Through focused readings, analysis of musical examples, and discussion, we will examine historical discourses concerning music's ability to influence the mind and body--and through this examination gain perspective on current discussions of both mental and physical health. Topics will include the "mad scene" trope in 19th-century opera, the idea of the suffering genius composer, the history of music as medical treatment, and how factors like race, gender, and ability shaped understandings of musical achievement and medical diagnosis.

Class Format: lecture/discussion

Requirements/Evaluation: class participation, one-time discussion leading, musical analysis essay, article analysis essay, final research project proposal and presentation

Prerequisites: ability to read music helpful but not necessary

Enrollment Limit: 15

Enrollment Preferences: Music majors, those planning to major, or those with strong interest in music, medicine and its history, disability studies, or gender studies. If overenrolled, the instructor may ask students to answer a questionnaire to determine enrollment.

Expected Class Size: 15

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

Distributions: (D1) (WS)

Writing Skills Notes: Three papers and engaged class participation. Outlines and drafts of two of the papers will be required. Students will receive detailed comments on each paper, allowing them to build upon those comments in subsequent writing assignments.

Spring 2025

LEC Section: 01 TF 1:10 pm - 2:25 pm Sonja G. Wermager

MUS 176 (F) Protest Song

What's in a song? And how might it connect to our disparate cultures, politics, and identities? Throughout history, the genre of song has been a compelling mode of self-expression. It encodes specific elements of identity, emotion, history, and culture by combining the power of lyric poetry with that of the human voice. It is no wonder, then, that it has also functioned as a primary vehicle for expressions of political resistance, protest, and

dissent within a range of socio-cultural movements around the world. In this course, we will consider the fundamental question of what makes a song a protest song. We will begin by defining key ideas of resistance and protest within music more broadly. We will then go on to consider what kinds of socio-political meaning can be encoded within a song through its lyrics, musical composition, and performance style. To that end, the class will spend the semester investigating a series of case studies from around the world in historical context, including examples from southern Italy, Mexico, South Korea, Egypt, Ireland, South Africa, and the United States. Examples will include songs by well-known figures such as Big Mama Thornton, Janis Joplin, Kendrick Lamar, Bob Dylan, Umm Kulthum, and Roberto Murolo, as well as anonymous examples from traditions like the Mexican *son jarocho*, African American spiritual, Irish rebel song, classic Neapolitan song, and South Korean protest song. In addition to weekly reading and listening assignments, students will spend the semester creating curated playlists of songs associated with socio-cultural movements of political protest, resistance, and/or dissent to be presented and discussed during the final week of class.

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 curated playlist of songs with accompanying liner notes to be presented and discussed during the final week of class.

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)

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Elizabeth G. Elmi

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:

MUS 177(D1) WGSS 177(D2)

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

Attributes: MUS World Music/Ethnomusicology

Not offered current academic year

MUS 179 (S) 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.

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

Prerequisites: None

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1)

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

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

Attributes: AFR Core Electives

Spring 2025

TUT Section: T1 TBA Rashida K. Braggs

MUS 183 (F) Stage Direction for Opera and Musical Theatre

Cross-listings: THEA 183

Primary Cross-listing

The course provides an overview of the fundamentals of stage direction for opera and musical theatre. Students will develop an understanding of the basic principles of design and the process necessary for developing an approach to directing a production. They will explore the work of stage directors whose output has been particularly influential and learn about a variety of approaches to process and rehearsal technique. Repertoire studied will include a range of opera and musical theatre from the beginning of the form to its current trends and a broad variety of directorial approaches from traditional to concept productions. Students will complete the process of developing a concept/approach for a production with a title of their choosing.

Class Format: Hybrid lecture/studio format

Requirements/Evaluation: Students will complete the process of developing a concept/approach for a production with a title of their choosing.

Prerequisites: none

Enrollment Limit: 24

Enrollment Preferences: Music and Theatre majors

Expected Class Size: 20

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

Distributions: (D1)

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

MUS 183(D1) THEA 183(D1)

Fall 2024

LEC Section: 01 TF 2:35 pm - 3:50 pm James Kenon Mitchell

MUS 201 (F) Music Theory and Musicianship II

Music 201 continues to greater degrees the study of music techniques from the common practice period by means of analysis, composition, written exercises, sight-singing, and dictation. We will expand our understanding of chromaticism. We will learn how chromaticism is used as a voice-leading tool, and how it participates in music even at deeper levels of the structure. We will learn about innovations that occurred from the 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.

Requirements/Evaluation: homework, theory quizzes, analysis papers, compositional projects, final project, class attendance, preparation, and participation.

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)

Attributes: MUS Materials and Structures

Fall 2024

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

MUS 202 (S) Music Theory and Musicianship II

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

Class Format: This course has two lecture meetings per week.

Requirements/Evaluation: short analysis and composition assignments, quizzes, a final analysis paper (5 pages) and presentation.

Prerequisites: MUS 201 or permission of instructor

Enrollment Limit: 14

Enrollment Preferences: Music majors

Expected Class Size: 12

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

Distributions: (D1)

Attributes: MUS Materials and Structures

Spring 2025

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

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 104 or permission of instructor

Enrollment Limit: 5

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

Expected Class Size: 5

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

Distributions: (D1)

Attributes: EXPE Experiential Education Courses MUS Materials and Structures

Fall 2024

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

Spring 2025

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

MUS 206 (F)(S) Composition II

Beginning courses in musical composition. Size and number of required assignments will vary from 3 to 5 in addition to a possible full semester composition project. A group meeting per week will deal with the presentation, performance, and critique of the student's work in progress, analysis of models for composition, and discussion of topics in composition. There will be a weekly individual meeting with the instructor to discuss each student's progress. Students must also be available for performances and reading of work outside normal class time, and the instructor and students will work together to ensure that all work written during the semester is actually heard/performed.

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

Prerequisites: MUS 205

Enrollment Limit: 5

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

Expected Class Size: 5

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

Distributions: (D1)

Attributes: EXPE Experiential Education Courses MUS Materials and Structures

Fall 2024

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

Spring 2025

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

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

Cross-listings: ANTH 211

Primary Cross-listing

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, World Cup, 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)

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

MUS 211(D1) ANTH 211(D2)

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 Ethnomusicology

Fall 2024

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

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

Cross-listings: COMP 270 / ARAB 214

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:

COMP 270(D1) MUS 214(D1) ARAB 214(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.

Not offered current academic year

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

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

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:

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

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

MUS 220 (F) African Dance and Percussion

Cross-listings: DANC 201 / AFR 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:

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

Attributes: AFR Culture, Performance, and Popular Technologies GBST African Studies MUS Ethnomusicology

Fall 2024

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

MUS 221 (S) African Dance and Percussion

Cross-listings: DANC 202 / AFR 206

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 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:

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

Attributes: AFR Culture, Performance, and Popular Technologies GBST African Studies MUS Ethnomusicology

Spring 2025

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; 3-4 short quizzes; midterm and final exams; 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 if they are using it to fulfill the Medieval/Renaissance/Baroque music history requirement for the music major.

Distributions: (D1)

Attributes: MUS Music History: Pre-1750

Fall 2024

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

Distributions: (D1)

Attributes: MUS Music History: 1750-1900

Spring 2025

LEC Section: 01 MWF 11:00 am - 12:15 pm Sonja G. Wermager

MUS 233 (F) Music in History III: Art Music Since 1900

A historical survey of European and American art music from the early twentieth century to the present. Encounters with this music often challenge our ears and musical minds and require us to reconsider fundamental conceptions of music itself. Throughout the course, we will pursue a contextual approach and will investigate this music in relation to contemporary developments in the other arts, to popular musical styles, and to global intersections. We will carefully consider the ways in which evolving conceptions of race, ethnicity, and gender shaped this music history. Topics and styles will include: modernism (atonal expressionism, twelve-tone techniques, neoclassicism); new technologies (electronic, multimedia, digital); the impact of jazz at home and abroad; American experimentalism; postmodernism (minimalism, neoromanticism); nationalism (Eastern European, Latin American, East Asian); and the impact of geopolitics on musical composition (totalitarianism; World War II; Cold War).

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)

Attributes: MUS Music History: 1900-Present

Fall 2024

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.

Attributes: MUS Music History: Pre-1750

Not offered current academic year

MUS 238 (S) Music in Modernism (WS)

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

Class Format: discussion

Requirements/Evaluation: Three papers (6, 8, and 12 pages in length) and engaged class participation. Outlines and drafts of two of the papers will be required. Students will receive detailed comments on each paper, allowing them to build upon those comments in subsequent writing assignments.

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: If overenrolled, preference will be given to sophomores and juniors.

Expected Class Size: 15

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

Distributions: (D1) (WS)

Writing Skills Notes: Three papers (6, 8, and 12 pages in length) and engaged class participation. Outlines and drafts of two of the papers will be

required. Students will receive detailed comments on each paper, allowing them to build upon those comments in subsequent writing assignments.

Attributes: MUS Music History: 1900-Present

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am W. Anthony Sheppard

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

Cross-listings: LEAD 239

Primary Cross-listing

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

Class Format: Class discussion will be central to this course.

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 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.

Not offered current academic year

MUS 241 (F) German Romantic Song

Cross-listings: GERM 241

Primary Cross-listing

An emblem of Romanticism. A mainstay of recitals. A public performance of interior feeling. Why is it that the *Lied*, a short song for piano and solo voice, remains such an enduring musical genre? This course explores this question by focusing on the key repertoire and the history of German Romantic *Lieder*. We will begin by studying some of the most influential composers of German *Lieder* during the nineteenth century (including Franz Schubert, Clara and Robert Schumann, Johannes Brahms, Hugo Wolf, and Gustav Mahler), analyzing how these composers experimented with the interplay of music and text. We will also examine the social contexts in which *Lieder* were composed and performed, with particular attention to factors like gender and class. Finally, we will explore varied approaches to *Lieder* in contemporary performance culture in order to consider what the genre means for performers and audiences today.

Class Format: lecture/discussion

Requirements/Evaluation: class participation, occasional GLOW posts, two short essays, final exam and final recital program proposal project

Prerequisites: ability to read music

Enrollment Limit: 20

Enrollment Preferences: Music majors, those planning to major, and any student with a strong interest in music, German language, history, or culture. If overenrolled, the instructor will ask students to answer an e-mail questionnaire to determine enrollment.

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:

GERM 241(D1) MUS 241(D1)

Attributes: MUS Music History: 1750-1900

Fall 2024

LEC Section: 01 TF 1:10 pm - 2:25 pm Sonja G. Wermager

MUS 250 (F) The Musical Language of Louis Armstrong

"You know you can't play anything on a horn that Louis hasn't played"- Miles Davis 1958 The study of jazz language inevitably involves back-scrolling through generations of progenitorial influence, and most of these paths lead back to Louis Daniel Armstrong 1901-1971. Arguably the most historically important musician in American and modern world history, Armstrong is widely credited as being responsible for popularizing the concept of the jazz "solo," as well as marrying the materials and performance traditions of the Blues and American popular song, and forever changing the aesthetic of vocal performance across a wide swath of Black American genres. By virtue of being so studied and imitated, his personal musical vocabulary as a trumpeter and vocalist can be seen to have informed all jazz music that followed in his wake, from stride piano and early big band arrangements to Parker, Davis, Coltrane etc. More than any other individual, his rhythmic language exemplifies the popular but definition-resistant language of "Swing." This listening and performance intensive seminar will be an opportunity for committed students of jazz music to absorb this language in a focused way. Seminar meetings are anchored by weekly transcription projects sung and played individually and collectively, informed by occasional lectures and readings from biographical, but also and especially Armstrong's own voluminous autobiographical writings. We will focus in particular on the "Rosetta Stone" of jazz recordings, the Hot Fives and Hot Sevens sessions of 1925-29, and in so doing also study the work of selected Armstrong collaborators of the period including Earl Hines, Johnny Dodds, Lil Hardin Armstrong and Kid Ory. We will also cover earlier periods of his career, with ensembles led by King Oliver and Fletcher Henderson, and study the work of other significant early jazz soloists who performed with and mutually evidenced influence on/by Armstrong including Sidney Bechet, Bessie Smith, Fats Waller, and Coleman Hawkins.

Requirements/Evaluation: Weekly Performance of transcription projects, final exam

Prerequisites: Permission of Instructor

Enrollment Limit: 10

Enrollment Preferences: Music Majors, Jazz Ensemble Members

Expected Class Size: 10

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

Distributions: (D1)

Attributes: MUS Materials and Structures

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Kris Allen

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

Cross-listings: AFR 242

Primary Cross-listing

This course offers the serious music student an opportunity to study the unique body of work produced by saxophonist and composer John Coltrane (1926-1967). The course traces the evolution of Coltrane's compositional and performance styles in the context of the musical and cultural environment in which they developed. Emphasis placed on Coltrane's musical style, representing a unique synthesis of influences, including jazz,

world, and European Classical music and spirituality. Substantial listening and reading assignments, including a biography and related criticism, as well as detailed score analysis and study, are required.

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

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

Enrollment Limit: 19

Enrollment Preferences: musically literate students and Music majors

Expected Class Size: 15

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

Distributions: (D1)

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

AFR 242(D2) MUS 252(D1)

Attributes: AMST Arts in Context Electives

Not offered current academic year

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

Cross-listings: AFR 254

Primary Cross-listing

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D1)

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

AFR 254(D2) MUS 254(D1)

Attributes: AMST Arts in Context Electives

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. Students taking courses in individual vocal or instrumental instruction must agree to meet the 10-week 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 2024

LSN Section: 01 TBA Ed Gollin

Spring 2025

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 2024

LSN Section: 01 TBA Ed Gollin

Spring 2025

LSN Section: 01 TBA Ed Gollin

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, MUS 206, and permission of instructor

Enrollment Limit: 3

Enrollment Preferences: Music majors

Expected Class Size: 2

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

Distributions: (D1)

Attributes: MUS Materials and Structures

Fall 2024

SEM Section: 01 TBA Ileana Perez Velazquez

Spring 2025

SEM Section: 01 TBA Zachary Wadsworth

MUS 308 (F)(S) Composition IV

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

Requirements/Evaluation: satisfactory completion of student-initiated projects

Prerequisites: MUS 205, MUS 206, MUS 307, and permission of instructor

Enrollment Limit: 3

Enrollment Preferences: Music majors

Expected Class Size: 2

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

Distributions: (D1)

Attributes: MUS Materials and Structures

Fall 2024

SEM Section: 01 TBA Ileana Perez Velazquez

Spring 2025

SEM Section: 01 TBA Zachary Wadsworth

MUS 316 (F) Music in Asian American History (DPE) (WS)

Cross-listings: AAS 316

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) AAS 316(D1)

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

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

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 2024

IND Section: 01 TBA Ed Gollin

Spring 2025

IND Section: 01 TBA Ed Gollin

MUS 392 (F)(S) Advanced Musical Performance

Individual Instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. 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 2024

IND Section: 01 TBA Ed Gollin

Spring 2025

IND Section: 01 TBA Ed Gollin

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

Distributions: (D1) (WS)

Writing Skills Notes: Students will write three 5-6 page papers and will receive detailed feedback on their writing.

Not offered current academic year

MUS 476 (S) Orality and Literacy in Historical Musical Practice (WS)

Music is an inherently oral/aural, ephemeral art form. Music history is reliant upon, and tends to privilege, its symbolic rendering in fixed notation. Yet, notated music--described by musicologist Nino Pirrotta as "the visible tip of an iceberg... seven-eighths of [which] remain submerged"--tells only a fraction of the story we seek to understand when studying musics of the past. In this seminar, we will address the unique challenges of studying the relationship between orality and literacy in historical musical practice. We will begin by considering the creative role of memory and embodied ritual in oral musical performance and transmission, as well as the ways in which various cultures have attempted to preserve such practices and the inherently transformative process they undergo when fixed in notation. We will then explore the range of theories and methodologies that scholars and performers have taken in approaching oral musical practices of the past in relation to varying levels of textual and musical literacy. Topics may include studies of epic poetry, jazz improvisation, medieval plainchant, troubadour song, improvised counterpoint, *son mexicano*, Neapolitan lyric song and dance, Ethiopian Christian chant, medieval and early modern instrumental music practices, Arab-Andalusian music, music in the *commedia dell'arte*, and various examples of contrafacture. Over the course of the semester, students will develop and present their own independent research aimed at producing a collaborative mock conference/performance as a final project for the class.

Requirements/Evaluation: evaluation will be based on three 5-6 page papers, three presentations, a final collaborative conference/performance, and class participation

Prerequisites: ability to read music

Enrollment Limit: 8

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

Expected Class Size: 8

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

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

Distributions: (D1) (WS)

Writing Skills Notes: Students will write three 5-6 page papers and will receive detailed feedback on their writing.

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Elizabeth G. Elmi

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 2024

IND Section: 01 TBA Ed Gollin

Spring 2025

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 2024

IND Section: 01 TBA Ed Gollin

Spring 2025

IND Section: 01 TBA Ed Gollin

MUS 493 (F)(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)

Fall 2024

HON Section: 01 TBA Ed Gollin

Spring 2025

HON Section: 01 TBA Ed Gollin

MUS 494 (F)(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)

Fall 2024

HON Section: 01 TBA Ed Gollin

Spring 2025

HON Section: 01 TBA Ed Gollin

MUS 497 (F)(S) Independent Study: Music

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

Requirements/Evaluation: Undefined - specific to the proposal

Prerequisites: permission of department

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: NA

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

Distributions: (D1)

Fall 2024

IND Section: 01 TBA Ed Gollin

Spring 2025

IND Section: 01 TBA Ed Gollin

MUS 498 (F)(S) Independent Study: Music

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

Requirements/Evaluation: Undefined - specific to the proposal

Prerequisites: permission of department

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: NA

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

Distributions: (D1)

Fall 2024

IND Section: 01 TBA Ed Gollin

Spring 2025

IND Section: 01 TBA Ed Gollin

Winter Study -----

MUS 11 (W) I/O Festival of New Music

I/O Fest 2025 is a month-long immersion in adventurous music making. Centered around the Williams College Department of Music's annual festival of contemporary music, the course is an opportunity for musicians to learn and perform new music and to explore new performance practices. Open to instrumentalists, singers, conductors, composers, and sound artists, the first stage of the course involves daily rehearsal leading to four days of concerts at the '62 Center, the Clark, and WCMA. The post-festival phase of the course is focused on group creative projects, discussions, and hands-on workshops related to the social, musical, and cultural ideas explored during the festival. Throughout, there will be opportunities to create, compose, experiment, engage with the community through participatory musical programs, and collaborate with visiting guest composers and performers.

Class Format: The first two weeks of the class primarily involves daily rehearsal and performance. The second stage is focused on group creative projects and discussion.

Requirements/Evaluation: Presentation(s); Performance(s); Creative project(s)

Prerequisites: Students should have a background in musical performance or creation.

Enrollment Limit: NA

Enrollment Preferences: Preference will be given to students with demonstrated interest or musical experience.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Matthew Gold is an Artist in Residence in Percussion and Contemporary Music Performance at Williams College and member of the NYC-based Talea Ensemble and Talujon Percussion Group. He is an ensemble director committed to presenting adventurous programs and new

voices.

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

Not offered current academic year

MUS 12 (W) The World and Wes Anderson

Among commercially successful filmmakers of the new millennium, Wes Anderson has cultivated one of the most strongly recognizable (and widely imitated) styles. Focusing on Anderson's films, this course will build an intimate knowledge of Anderson's personal style while also exploring broader topics like filmmaking techniques and narrative structures. It will also use these films as a jumping-off point for discussions about the broad network of influences and outside references found therein, including ancient and contemporary art, interior design, film history, music history, political history, celebrity, philosophy, typography, and the environment. Importantly, the course will also ask questions about representation and identity in Anderson's work. Three weekly class meetings will consist of lecture, discussion, group viewing sessions, and student presentations. Outside of the classroom, students will be expected to read articles, watch videos, and complete a creative project and a final essay or creative project.

Requirements/Evaluation: In-class presentation, participation, a creative project, and a final essay or creative project.

Prerequisites: None. Students do not need to have experience studying film or music.

Enrollment Limit: 20

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

Expected Class Size: 20

Grading: pass/fail only

Attributes: SLFX Winter Study Self-Expression STUX Winter Study Student Exploration

Not offered current academic year

MUS 16 (W) Zimbabwean Music Experience

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

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: The first students to enroll will be selected

Expected Class Size: NA

Grading: pass/fail only

Attributes: SLFX Winter Study Self-Expression

Not offered current academic year

MUS 19 (W) Williams Opera Workshop

The Williams Opera Workshop winter study course will prepare and present two fully staged performances of an Opera (to be decided based on the gifts of the particular singers auditioning each year) 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 2025 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

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: 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

Not offered current academic year

MUS 23 Gaming Renaissance Europe: Music and Culture in the Illustrated World of Pentiment

This course features an experiential approach to life in 16th-century Europe through the virtual world of Obsidian's historically focused video game Pentiment. Pentiment centers on the fictional character of master artist Andreas Maler, who works as an illustrator and scribe at the Kiersau Abbey in early-16th-century Bavaria and becomes caught up in a series of scandalous intrigues in the Bavarian Alps. The game features an original, historically informed soundtrack by the medieval and Renaissance music group Alkemie, as well as a wide range of vivid illustrations based on illuminated manuscripts and early printed books and incunables from the late medieval and Renaissance periods. Over the four weeks of winter study, students will play through the game both in and outside of class in order to explore topics in European music, art, book-making, theology, medicine, and the occult at the turn of the 16th century. Students will also listen, respond to, and research the game's soundtrack, both as an original musical work and as the product of a historically informed approach to performance and composition. Additional hands-on workshops will be held on manuscripts, calligraphy, and visual arts at Special Collections and WCMA to bring key elements of Pentiment's virtual world to life.

Requirements/Evaluation: Participation/attendance, weekly journal entries, and a short paper/presentation on a topic drawn from the experience of playing the game.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Students with a strong interest in medieval and Renaissance music and/or video game music.

Expected Class Size: 10

Grading:

Not offered current academic year

MUS 24 How to Grow a Band: Collaborative Writing and Performance with Darlingside

As a band, we love to use writing exercises to generate material and to get past our pesky inner critics. These collaborative exercises will serve as the foundation for the class. As instructors, participate in group writing exercises with students. We will also discuss strategies and references we use when writing. Once we generate some material to work on together, we will move on to the secondary focus of the class: performance and arrangement for small ensembles. The class will culminate with a public performance of some of the music written over the course of the class. Depending on time and interest, we will also discuss the basics of touring, booking, management, and navigating today's music industry. Attendance at classes and the final performance will be mandatory for all participating students.

Requirements/Evaluation: Presentation(s); Performance(s); Creative project(s)

Prerequisites: None

Enrollment Limit: 13

Enrollment Preferences: Students are encouraged to send a paragraph or two about their musical background to the instructors, to be used as a deciding factor in case the class is overenrolled.

Expected Class Size: NA

Grading:

Unit Notes: Don Mitchell '06, Auyon Mukharji '07, and Harris Paseltiner '09 have been writing, recording, and touring as the band Darlingside since 2009. They first met at Williams, and can't wait to get back to campus for Winter Study.

Materials/Lab Fee: \$60

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

Not offered current academic year

MUS 27 (W) Introduction to Middle Eastern Hand Drumming

Since ancient times, percussion instruments have been at the heart of Middle Eastern musical and ritual life, providing intricate rhythmic patterns as foundation. Today, many of these drums accompany musical traditions across a wide Mediterranean region, from the Arab world to Greece, Turkey, Armenia, and beyond. This class offers students the opportunity to engage, in a hands-on ways, with the vibrant tradition of Middle Eastern drumming and its heritage of cross-cultural flows. In this course, we will study the fundamentals of Middle Eastern drumming on traditional percussion instruments. We will focus on exploring the doumbek (i.e. Arab tabla), riqq, and frame drum. Students who have drums are welcome to bring their own, but the instructor will provide a variety of instruments for students to use in class and at home. Each class session will highlight technique, rhythm theory, and accompaniment. We will also dedicate time to learning a composition for this drum section. Some short readings and audio and video samples will supplement our in-class drumming. Evaluation will be based on a self-recorded demonstration of core rhythmic patterns as well as a final performance.

Requirements/Evaluation: Performance(s)

Prerequisites: None

Enrollment Limit: 25

Enrollment Preferences: Interest, MEME members, related majors

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Rami El-Aasser plays darbuka and sings worldwide with groups including Alsarrah & the Nubatones and Zikrayat. He can be heard on many recordings, and co-directs the Middle Eastern Music Ensemble at Williams.

Materials/Lab Fee: \$20

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

Not offered current academic year

MUS 31 (W) Senior Thesis: Music

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

Class Format: thesis

Grading: pass/fail only

Not offered current academic year

MUS 50 (W) Musicianship and Wellness

Physical and mental health are both equally important to success in music performance and other rigorous disciplines such as athletics and dance. In this course, we will examine strategies to promote general wellness, maintaining both physical and mental wellbeing, while studying and performing in the field of music at all levels. In terms of the physical challenges of musical performance, we will look at ways of coping with the stress of repetitive movements and, more importantly, we will encounter important resources such as physical therapy, deep tissue massage, yoga, and conventional medicine. In considering elements of mental health in musical practice, we will consider topics related to performance anxiety, perfectionism, and the impact of social media, both positive and negative. The course will also bring in guest speakers that have experienced performance injuries, such as tendonitis or focal dystonia, as well as toxic work cultures and other problematic work and study spaces that contribute to poor mental health. The goal of this course is to help students achieve a more centered approach to music physically, mentally, and emotionally. The class will meet twice a week for three hours. Students will be required to complete a daily journal, a music performance review, and a creative project designing a wellness program either for themselves or for a potential student.

Requirements/Evaluation: Creative project(s); Other: Journal of goals and self evaluations done daily and a performance review.

Prerequisites: No prerequisites are required.

Enrollment Limit: 20

Enrollment Preferences: Students who are interested in studying and/or teaching music, as well as those involved with the department of music will be given preference. Please email me to share your interest in the course and how it connects to your current/future goals.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Dorian Jackman has performed as a double bassist with the Indianapolis, Charlotte, and Charleston Symphonies and also The Who, Weird Al, and Andrew bird. He holds a Doctor of Music from the Jacobs School of Music at Indiana University.

Attributes: SLFX Winter Study Self-Expression WELL Winter Study Wellness

Not offered current academic year

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)

Not offered current academic year