

MUSIC (DIV I)

Chair: Professor MARJORIE HIRSCH

Professors: J. BLOXAM***, E. GOLLIN, M. HIRSCH, I. PEREZ VELAZQUEZ, W. A. SHEPPARD. Assistant Professors: C. CAMPBELL, Z. WADSWORTH. Lyell B. Clay Artist in Residence in Jazz Activities/Lecturer in Music: K. ALLEN. Artist in Residence in Orchestral and Instrumental Activities/Lecturer in Music: R. FELDMAN. Lyell B. Clay Artist in Residence in Jazz Activities/Senior Lecturer in Music: A. JAFFE***. Lyell B. Clay Artist in Residence in Choral and Vocal Activities/Lecturer in Music: B. WELLS. Artist in Residence/Lecturer in African Music Performance: T. MUPARUTSA. Lyell B. Clay Artists in Residence: J. KURKOWICZ (Violin), D. STEVENSON (Piano). Artist in Residence in Winds and Director of Williams College Wind Ensemble: M. MARSIT. Artist in Residence in Chinese Music Performance and Director of Williams College Chinese Music Ensemble: G. WANG. Instructor in Music: E. LAWRENCE (Musicianship Skills Labs). Visiting Instructor in Music: D. PRINDLE (Musicianship Skills Labs). C3 Mellon Postdoctoral Fellow in Music: A. TIMBERLAKE. Ensemble Directors & Artist Associates: C. CAPRONI (Marching Band), D. CHANDRA (Tabla), V. CHANDRA (Sitar), S. CHENG (Chinese Strings), J. DEVOE (Flute), S. EVANS (Jazz Voice), J. GENOVA (Violin), M. GOLD (Percussion Ensemble, Percussion), C. JENKINS (Oboe), K. KIBLER (Voice, Co-Director of Williams Opera Workshop), M. KOLODNY (Saxophone), E. LAWRENCE (Piano, Organ, Harpsichord), B. LEWIS (Songwriting), S. MARTULA (Clarinet Choir, Clarinet), C. MEEHAN (Jazz Drums), E. MORSE (Harp), E. NAFZIGER (Voice, Co-Director of Williams Opera Workshop), J. NAZARENKO (Jazz Piano), A. NEU (Viola), N. PARKE (Cello), R. PHELPS (Classical and Jazz Guitar), K. RYER-PARKE (Voice), A. SHARPE (Jazz Bass, Co-Director of Small Jazz Ensembles, Faculty Advisor to Gospel Choir), V. SUNGARIAN (Horn), M. WALT (Voice), S. WALT (Woodwind Chamber Music, Bassoon), D. WHARTON (Brass Ensemble, Classical and Jazz Trumpet), J. WHEELER (Classical and Jazz Trombone, Co-Director of Small Jazz Ensembles), E. WRIGHT (Piano), R. ZIMMERMAN (Bass).

COURSES AND COURSE-NUMBERING

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

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

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

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

MAJOR

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

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

Music 103
Music 104a (Music Theory and Musicianship I) or Music 104b (Jazz Theory and Improvisation I)
Music 201
Music 202

Three courses in European and American Music History:

Music 231
Music 232
Music 233

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

Music 231: 163, 164, or 261
Music 232: 165, 166, 236, or 266T
Music 233: 119, 138, 151, 238, 239, 244, 251, 252, or 254

One course in World Music/Ethnomusicology from the following:

Music 111, 112, 113, 117, 120, 125, 126, 211, 220, 221, 222, 225, 226, 230, 330

Two electives:

One must be taken in the senior year and at the 400-level to serve as a capstone course. (The second semester of a year-long honors thesis, MUS 494, will satisfy the 400-level elective requirement.) The other elective may be fulfilled in any semester by any Music course but must be taken in addition to courses selected to satisfy the history, theory, and world music/ethnomusicology requirements detailed above.

Majors are required to participate in faculty-directed departmental ensembles for at least four semesters.

Majors must enroll in partial credit music lessons for at least two semesters.

THE DEGREE WITH HONORS IN MUSIC

Three routes provide the opportunity for honors or highest honors consideration in the Music major:

Composition: A Composition thesis must include one major work completed during the senior year supported by a 10- to 15-page discussion of the student's work or analysis of a major 20th century or contemporary work. The student's general portfolio of compositions completed during the junior and senior years will also be considered in determining honors.

Performance: A Performance thesis must include an honors recital given during the spring of the senior year supported by a 15- to 20-page discussion of one or more of the works performed. The student's general performance career will also be considered in determining honors.

History, Theory and Analysis, or Ethnomusicology: A written Historical, Theoretical/Analytical, or Ethnomusicological thesis between 65 and 80 pages in length. A written thesis should offer new insights based on original research. A public oral thesis defense is also required.

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

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

LESSONS

Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the lesson commitment. (See Music 281-288 and Advanced Musical Performance 391, 392, 491, 492). For further information, check the Music Department webpage or contact the Department of Music.

STUDY ABROAD

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

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

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

Class Format: lecture

Requirements/Evaluation: evaluation will be based on a short listening journal, two concert reviews, a quiz, a midterm exam and a final exam

Prerequisites: none

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

Enrollment Limit: 25

Expected Class Size: 25

Dept. Notes: intended for non-major students with little or no formal training in music

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01 MWF 10:00 AM 10:50 AM Instructor: Marjorie Hirsch

MUS 102(F) Introduction to Music Theory

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

Class Format: two weekly lectures

Requirements/Evaluation: evaluation will be based on written and practical quizzes, projects, participation, and a final exam

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

Prerequisites: none

Enrollment Preferences: first year students

Enrollment Limit: 16

Expected Class Size: 16

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01 TR 08:30 AM 09:45 AM Instructor:Ed Gollin

MUS 103(F) Music Theory and Musicianship I

MUS 103 and 104 are designed for potential majors and for students with strong instrumental or vocal backgrounds. Students entering MUS 103 should have a solid understanding of musical rudiments (intervals, scales, keys) and reading proficiency in both bass and treble clefs. A short diagnostic exam will be administered at the first class meeting of MUS 103 to determine if a student requires any additional work to complement and fortify course work during the early weeks of the semester, or whether placement in MUS 102 would be more appropriate. Students with a strong background in music theory may take a placement exam during First Days to see whether they can pass out of one or both semesters. MUS 103 and 104 are required for the music major.

MUS 103 presents the materials, structures and procedures of tonal music, with an emphasis on the harmonic and contrapuntal practice of the baroque and classical periods (ca. 1650-1825). The course explores triadic harmony, voice leading, and counterpoint with an emphasis on the chorale style of J.S. Bach and his predecessors. Keyboard harmony and figured bass exercises, sight singing, dictation, analysis of repertoire, written exercises and emulation projects will develop both an intellectual and an aural understanding of music of the period. Projects include the harmonization of chorale melodies, the arrangement of classical period minuets and the composition of vocal canons.

Class Format: lecture two days a week; a conference meeting one day a week; ear training/keyboard/ skills lab meeting twice a week

Requirements/Evaluation: evaluation will be based on weekly written work, written and keyboard quizzes, and midyear and final projects

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

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

Enrollment Limit: 24

Expected Class Size: 24

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01 TR 11:20 AM 12:35 PM Instructor:Zachary Wadsworth

LAB Section: 02 MWF 09:00 AM 09:50 AM Instructors:Edwin Lawrence, Daniel Prindle, Zachary Wadsworth

LAB Section: 03 MWF 10:00 AM 10:50 AM Instructors:Edwin Lawrence, Daniel Prindle, Zachary Wadsworth

LAB Section: 04 MWF 11:00 AM 11:50 AM Instructors:Edwin Lawrence, Daniel Prindle, Zachary Wadsworth

MUS 104(S) Music Theory and Musicianship I

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

Class Format: lecture two days a week; a conference meeting one day a week; ear training/keyboard skills lab meeting twice a week

Requirements/Evaluation: evaluation will be based on weekly written work, written and keyboard quizzes, and midyear and final projects

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

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

Prerequisites: MUS 103

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

Enrollment Limit: 24

Expected Class Size: 21

Distributional Requirements: Division 1

Spring 2017

LEC Section: A1 TR 11:20 AM 12:35 PM Instructor:Ed Gollin

LAB Section: A2 MWF 09:00 AM 09:50 AM Instructors:Edwin Lawrence, Kris Allen, Daniel Prindle, Ed Gollin

LAB Section: A3 MWF 10:00 AM 10:50 AM Instructors:Edwin Lawrence, Kris Allen, Ed Gollin, Daniel Prindle

LAB Section: A4 MWF 11:00 AM 11:50 AM Instructors:Edwin Lawrence, Kris Allen, Ed Gollin, Daniel Prindle

MUS 104(S) Jazz Theory and Improvisation I

Crosslistings: MUS 104/AFR 212

Primary Crosslisting

The theory and application of basic techniques in jazz improvisation and performance styles, including blues forms, swing, bebop, modally based composition, Afro-Cuban, etc. Appropriate for students with skill on their instrument and some basic theoretical knowledge. Knowledge of all key signatures, major/minor keys and modes, intervals, triads and basic seventh chords and their functions within keys. Students should be able to play and demonstrate these concepts on their instruments-competence on an instrument is essential (vocalists and drummers will be encouraged to study the piano). Pianists and guitarists should be able to sight read chords on a jazz lead sheet.

Class Format: alternates between lecture style exposition of theoretical topics and a master class where students will perform and be evaluated on assigned repertoire

Requirements/Evaluation: evaluation will be based on weekly assignments,(e.g., harmonic analysis and exercises in transposition and transcription), a midterm, a transcription project and the end of semester concert, as well as improvement as measured in weekly class performance

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

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

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

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

Enrollment Limit: 15

Expected Class Size: 12

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

Distributional Requirements: Division 1

Other Attributes: EXPE Experiential Education Courses

Spring 2017

SEM Section: B1 Cancelled Instructor:Kris Allen

MUS 111(F) Music Cultures of the World (D)

This course introduces a variety of musical traditions from around the world, from karaoke to reggae and Indian classical genres. Students develop a working knowledge of musical terms, influential musicians, and concepts relevant to performance genres hailing from the Americas, Africa, Asia, Europe, and the Middle East. Beyond engaging with music's sound and structure, we will address its capacity to express personal and group identity, and its ability to both reflect and shape broader social ideas and circumstances. Reading and writing assignments are combined with direct engagement with music and musicians. No prior musical training required.

Class Format: lecture

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

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

Prerequisites: none

Enrollment Preferences: current or prospective majors in Music, Anthropology, Sociology, Arabic Studies and Asian Studies, as well as current and prospective concentrators in Africana Studies and Latina/o Studies

Enrollment Limit: 30

Expected Class Size: 20

Dept. Notes: MUS World Music/Ethnomusicology

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: MUS World Music/Ethnomusicology

Fall 2016

LEC Section: 01 MW 11:00 AM 12:15 PM Instructor:Corinna Campbell

MUS 112 Musics of Asia (D)

Crosslistings: MUS 112/ASST 126

Primary Crosslisting

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

This course satisfies the EDI requirement by exploring how the diverse musical traditions of Asia are shaped by radically different religious beliefs and social norms and by demonstrating how various Asian cultures can be understood through their musical traditions. Much of the music we will encounter presents aesthetics and cultural norms that differ radically from mainstream Euro-American cultural practices. To engage with these traditions students must attempt to place themselves within different cultural frameworks, to hear music that they may find shockingly foreign with a different set of ears.

Class Format: lecture/discussion

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

Prerequisites: none; no musical experience necessary

Enrollment Limit: 25

Expected Class Size: 20

Dept. Notes: MUS World Music/Ethnomusicology

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

Distributional Requirements: Division 1, Exploring Diversity

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

Not Offered Academic Year 2017

LEC Instructor:W. Anthony Sheppard

MUS 115 American Music

This lecture and discussion course focuses on American music in its cultural context. Students will explore a range of issues concerning music's relation to national and ethnic identity, historical events, societal conflicts, and philosophical, literary, and artistic movements. The class will study works from a variety of musical traditions: e.g., Native American, religious, classical, patriotic, blues, jazz, folk, Broadway, rock, and rap.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on class participation, two short papers, a midterm exam, and a final exam

Prerequisites: none

Enrollment Preferences: students with demonstrated interest in American Studies or Music

Enrollment Limit: 19

Expected Class Size: 15

Distributional Requirements: Division 1

Other Attributes: AMST Arts in Context Electives

Not Offered Academic Year 2017

LEC Instructor:Marjorie Hirsch

MUS 117 African-American Music (D)

This course will survey the history of African-American music in the United States from its beginnings through the mid-twentieth century. Themes include: the continuation of Africanisms in African-American music, transculturation between Black and White American music, and the ever-changing sound of African-American music in the U.S. There will be an emphasis on discussing music, listening to it, and attending concerts of live music for which there may be additional costs.

This EDI course explores the experiences and expressions of the culturally diverse peoples of African descent in the New World (and the Old), as well as the myriad ways in which they confront, negotiate, and at times challenge dominant U.S. and/or European hierarchies of race, culture, gender and class.

Class Format: lecture/discussion

Requirements/Evaluation: hour exam, final exam, and two concert reviews

Prerequisites: none, but students without musical backgrounds *must* learn a vocabulary of terms for describing musical sound

Enrollment Preferences: Africana Studies concentrators, Music majors, and seniors

Enrollment Limit: 20

Dept. Notes: MUS World Music/Ethnomusicology

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: AMST Arts in Context Electives, AMST Comp Studies in Race, Ethnicity, Diaspora, MUS World Music/Ethnomusicology

Not Offered Academic Year 2017

LEC

MUS 119(S) Popular Music: Revolutions in the History of Rock

This course will trace the history of rock music from the 1950s to the present, focusing on those musicians who revolutionized the genre in various periods. Such "revolutions" are discovered in the use of new sounds and musical forms, in the relationship between lyrics and musical setting, and in the conception of rock's role in society. Three objectives will underpin our studies: to develop listening skills with music that one often hears, but perhaps rarely listens to intently; to determine in what ways popular music can be interpreted as reflecting its cultural context; and to encounter the work of several of the more innovative musicians in the history of rock. Finally we will interrogate our own activities by asking why the study of the "merely popular" should be pursued in a liberal arts education, whether new approaches can be developed for this endeavor, and what makes music "popular."

Class Format: lecture/discussion

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

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

Prerequisites: no musical background assumed

Enrollment Preferences: random selection
Enrollment Limit: 40
Expected Class Size: 40
Distributional Requirements: Division 1

Spring 2017

LEC Section: 01 TR 09:55 AM 11:10 AM Instructor:W. Anthony Sheppard

MUS 120 Musics of Africa (D)

Crosslistings: MUS 120/AFR 113

Primary Crosslisting

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

Class Format: lecture

Requirements/Evaluation: grade based on two 4- to 6-page papers, two tests, one performance project, a final paper, and class participation

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

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

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

Enrollment Limit: 30

Expected Class Size: 25

Dept. Notes: MUS World Music/Ethnomusicology

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

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: GBST African Studies Electives, MUS World Music/Ethnomusicology

Not Offered Academic Year 2017

LEC Instructor:Corinna Campbell

MUS 125 Music and Social Dance in Latin America (D)

Crosslistings: MUS 125/DANC 125

Primary Crosslisting

This course offers a full-spectrum introduction to the sounds, movements, and social characteristics of a number of Latin American social dance forms, including samba, salsa, tango, and the Afro-Surinamese 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 social impact. Among the questions that will drive class discussions are the following: 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? No prior music or dance training is necessary, however this course does require regular engagement in interactive and performance-based assignments and workshops.

Class Format: seminar/studio

Requirements/Evaluation: one performance/analysis project, one group project, one paper (10-12 pages)

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

Prerequisites: none

Enrollment Preferences: upperclassmen, Music majors, and Latina/o Studies concentrators

Enrollment Limit: 20

Expected Class Size: 15

Dept. Notes: MUS World Music/Ethnomusicology

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: GBST Latin American Studies Electives, MUS World Music/Ethnomusicology

Not Offered Academic Year 2017

SEM Instructor:Corinna Campbell

MUS 126 Cuban Popular Music and Culture (D)

This class will cover genres of Cuban folk, and popular music and the impact that Cuban history has had on Cuban music, art, and culture in general. Topics to be discussed will include the African influence on Cuban music between the 15th and 16th centuries, the contemporary coexistence of old African musical practices with new musical manifestations now purely Cuban, and the Spanish influence on the Punto Cubano or Punto Guajiro that flourished at the end of the 18th century as a family-neighborhood activity. We will also discuss the connection between folk music and the utilization of European techniques that gave as a result the danzon, the mambo, the cha cha cha, the Cuban son, as well as multiple genres of the Cuban canción (song). Other topics of discussion will include the strong bonds between Cuban music and North American music during the 20th century, and how the combination of folk music/professional music imparts a dynamic to Afro-Cuban jazz, and salsa. We will also discuss more recent developments of Afro-

Cuban music such as timba cubana, Cuban hip hop, and the social issues represented in their lyrics. A good understanding of Cuban music requires the understanding of Cuban people and their culture. We will discuss how Cuban music is and has been for centuries an expression and part of the religious and political systems of belief of the Cuban people. We will also see how Cuban music is an important part of Cuban identity and their heritage. Class examples will also demonstrate how Cuban music is a force that unifies all Cubans regardless of their social class or political view.

This is an EDI course because it will promote empathetic understanding of Cuban experience and identity through its most vital cultural expression in music, and explore ways in which the music reveals interactions and responses to African and North American experiences as expressed in music.

Class Format: lecture

Requirements/Evaluation: two research papers (10 pages long each) and two class presentations on the subject of the research paper

Prerequisites: none

Enrollment Preferences: none

Enrollment Limit: none

Expected Class Size: 25

Dept. Notes: MUS World Music/Ethnomusicology

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: GBST Latin American Studies Electives, LATS Countries of Origin + Transnationalism Elect, MUS World Music/Ethnomusicology

Not Offered Academic Year 2017

LEC Instructor:Ileana Perez Velazquez

MUS 138(S) Introduction to Twentieth-Century Music

Twentieth-century Euro-American art music involved a persistent exploration of the limits of musical possibility. Encounters with this music often challenge our ears and musical minds and require us to reconsider fundamental conceptions of music itself. Throughout the course, we will investigate in what ways the basic elements of music (e.g., harmonic organization, rhythm, timbre, instrumentation and performance conventions) were extended and revolutionized. Topics and styles to be discussed include: atonality, expressionism, twelve-tone techniques, neoclassicism, electronic and computer music, stochastic music, minimalism, and neoromanticism. We will also consider the music of this century in relation to contemporary developments in the other arts and to popular musical styles. The syllabus will include works by such composers as Debussy, Mahler, Stravinsky, Schoenberg, Webern, Bartók, Weill, Milhaud, Shostakovich, Ives, Copland, Babbitt, Stockhausen, Messiaen, Boulez, Berio, Cage, Górecki, Glass, Gubaidulina, and Tower.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on a series of quizzes, projects, short papers, and performance reports; quizzes will include listening and identifying examples

Prerequisites: none

Enrollment Preferences: juniors, seniors, Music majors and potential majors

Enrollment Limit: 19

Expected Class Size: 12

Distributional Requirements: Division 1

Spring 2017

LEC Section: 01 TR 11:20 AM 12:35 PM Instructor:Zachary Wadsworth

MUS 141(F) Opera

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

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on a midterm, a brief paper, an 8-page paper, and a final exam

Prerequisites: none

Enrollment Preferences: none

Enrollment Limit: 30

Expected Class Size: 20

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01 MR 01:10 PM 02:25 PM Instructor:W. Anthony Sheppard

MUS 143(S) The Symphony

This course traces the European symphonic tradition from the late eighteenth century through the mid-twentieth century, focusing on works by Mozart, Haydn, Beethoven, Berlioz, Liszt, Mendelssohn, Schumann, Brahms, Dvorak, Mahler, Strauss, and Shostakovich. We will examine developments in musical form and harmony, social contexts for listening, and contemporary aesthetic debates about the nature of genius, the idea of musical tradition, and the narrative capacity of instrumental music.

Class Format: lecture/discussion

Requirements/Evaluation: students will be evaluated on three 3- to 5-page essays, two exams, and short weekly assignments, ability to read music not required

Prerequisites: none

Enrollment Preferences: first-years and sophomores

Enrollment Limit: 25

Expected Class Size: 10

Distributional Requirements: Division 1

Spring 2017

LEC Section: 01 MR 02:35 PM 03:50 PM Instructor:Anicia Timberlake

MUS 146 The Concerto: Dialogue and Discord

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

Class Format: lecture/discussion

Requirements/Evaluation: evaluation based on several short papers, a midterm and a final, and on class participation

Prerequisites: none

Enrollment Preferences: students with a demonstrated interest in music

Enrollment Limit: 25

Expected Class Size: 20

Distributional Requirements: Division 1

Not Offered Academic Year 2017

LEC Instructor:Joan Huguet

MUS 149(F) The Language of Film Music

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

Class Format: lecture/discussion

Requirements/Evaluation: assignments, quizzes, midterm essay, final creative project; midterm and final will also involve viewing/listening

Prerequisites: none

Enrollment Preferences: given to juniors and seniors

Enrollment Limit: 19

Expected Class Size: 19

Distributional Requirements: Division 1

Other Attributes: FMST Core Courses

Fall 2016

LEC Section: 01 TF 01:10 PM 02:25 PM Instructor:Zachary Wadsworth

MUS 151 History of Jazz (D)

"There are only three things that America will be remembered for 200 years from now when they study the civilization: The Constitution, Jazz Music and Baseball. These are the three most beautiful things this culture's ever created."—(Gerald Early) Jazz is the most common name for a great African American Art form that still defies definition. Over the past century this elastic tradition has laid down firm roots for numerous other American and World musics, while itself in the throes of a seemingly permanent identity crisis. Jazz is perennially declared dead or dying yet consistently summoned by advertisers to lend vitality and sex appeal to liquor or automobiles. By any name and regardless of its health status, jazz has a rich history of conservative innovators, at once restless and reverent, who made fascinating leaps of creativity out of inspiration or necessity. This "listening intensive" class will look at the past century of jazz music through ideas, "what-if" questions and movements that changed the way the music was created, presented and perceived. Both musical concepts (such as syncopation and cross instrumental-influence) and cultural connections (jazz as cold war propaganda, jazz as protest music) will be examined, giving us freedom to link similar kinds of musical thought across disparate settings and decades. Our inquiry will include (but not be limited to) the lives and music of Louis Armstrong, Fletcher Henderson, Mary Lou Williams, Duke Ellington, Charlie Parker, Thelonious Monk, Dizzy Gillespie, Art Blakey, John Lewis, Miles Davis, John Coltrane, and Wayne Shorter.

Class Format: lecture

Requirements/Evaluation: class participation including regular reading and listening assignments; concert attendance; mid-term and final exam, one paper, and one final project

Prerequisites: none

Enrollment Preferences: first-years and sophomores

Enrollment Limit: 30

Expected Class Size: 30

Distributional Requirements: Division 1, Exploring Diversity

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

Not Offered Academic Year 2017

LEC Instructor:Kris Allen

MUS 152(F) A Composer's History of Jazz (D) (W)

Crosslistings: MUS 152/AFR 152

Primary Crosslisting

This course will provide a chronological survey of jazz composers as focused through the lens of selected compositions, beginning with the pre-jazz era and continuing through the present day. Students will be required to do assigned listening and read related criticism and biographical material. In addition, students will write several responsive papers summarizing these listening and reading experiences. Each student will also write a biographical paper about a composer (or composer/arranger) of her choice, and participate in a collaborative presentation at the end of the semester on a composition or set of compositions from a list of possibilities provided by the instructor. Midterm and final examinations will focus on analytical aural skills developed during the semester, both in terms of formal analysis and composer identification. Composers whose work will be covered may include: Scott Joplin, James P. Johnson, Jelly Roll Morton, George Gershwin, Fletcher Henderson, Duke Ellington, Mary Lou Williams, Benny Carter, Ernie Wilkins, Quincy Jones, Gil Evans, Frank Foster, John Lewis, Dave Brubeck, Oliver Nelson, Antonio Carlos Jobim, Hermeto Pascoal, Eddie Palmieri, Thad Jones, Thelonious Monk, John Coltrane, Charles Mingus, Jaco Pastorius, Wayne Shorter, Joe Zawinul, Yusef Lateef, Bill Evans, Maria Schneider, Billy Childs, and others. Readings will represent the perspectives of musicians, audiences and critics, as well as an examination of who they were and what agendas and prevailing societal attitudes may have shaped their reactions to the music. Comparisons between the experiences of composers and their listeners in different eras will provide additional perspective. As an EDI offering, the course materials will be designed not only to expose the student to the music, but also to provide an examination of the relationship between jazz composers and the historical and cultural worlds in which they created their Art. Readings will include the perspective of musicians, audiences and critics, as well as an examination of who they were and what agendas and prevailing societal attitudes may have shaped their reactions to the music. Comparisons between the experiences of composers and their listeners in different eras will provide additional perspective.

Class Format: lecture

Requirements/Evaluation: short response papers based on reading and listening; midterm and final exams; and a research paper on the career of a composer of the student's choice

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

Prerequisites: none

Enrollment Preferences: Music Majors and then Jazz Ensemble members

Enrollment Limit: 19

Expected Class Size: 19

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

Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive

Other Attributes: AMST Arts in Context Electives

Fall 2016

LEC Section: 01 MR 01:10 PM 02:25 PM Instructor:Andrew Jaffe

MUS 163 Bach

Johann Sebastian Bach now enjoys the status of a cultural icon, transcending time and place. But who was Bach, and why do his musical creations continue to fascinate us? This course offers an introduction to the life and music of this iconic composer. We will explore aspects of cultural context (such as the social milieu in which Bach developed his art and the use and perception of his music by his contemporaries), as well develop our listening skills by exploring matters of purely musical content (the styles and forms of his prodigious oeuvre). Both instrumental and vocal music will be surveyed, including the Brandenburg Concerti, the Goldberg Variations, the Magnificat, and the B Minor Mass. The course will conclude with a consideration of Bach's legacy in the 19th and 20th centuries.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on 2 papers, a midterm, a final exam, and class participation

Prerequisites: none

Enrollment Preferences: seniors and juniors

Enrollment Limit: 19

Expected Class Size: 15

Distributional Requirements: Division 1

Not Offered Academic Year 2017

LEC Instructor:Jennifer Bloxam

MUS 164(F) Bach and Handel: Their Music in High Baroque Culture

This course explores the lives and music of two great composers of the High Baroque, Johann Sebastian Bach and George Frideric Handel. We will examine their dramatically contrasting life experiences and musical pursuits within the larger social and cultural framework of the period: Bach as a provincial composer, servant to minor German aristocrats and the Lutheran Church, virtuoso organist and pedagogue; Handel as a cosmopolitan celebrity and entrepreneur, creator of operatic and instrumental entertainments for both the Italian and English nobility and the paying public. Development of listening skills and understanding of Baroque music styles, genres, and forms will be stressed. Bach's *Brandenburg Concerti* and *Mass in B-minor*, and Handel's opera *Giulio Cesare* and *Water Music Suite* are just a few of the works to be discussed and enjoyed.

Class Format: lecture/discussion, two meetings per week; field trip may be required

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

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

Prerequisites: none

Enrollment Preferences: first-year students and sophomores

Enrollment Limit: 19

Expected Class Size: 12

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01 TR 08:30 AM 09:45 AM Instructor: Jennifer Bloxam

MUS 165 Mozart

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

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on class participation, listening quizzes, two short papers, a midterm exam, and a final exam

Prerequisites: none

Enrollment Preferences: students with demonstrated interest in music

Enrollment Limit: 19

Expected Class Size: 15

Distributional Requirements: Division 1

Not Offered Academic Year 2017

LEC Instructor: Marjorie Hirsch

MUS 166 Beethoven

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

Class Format: lecture/discussion

Requirements/Evaluation: listening quizzes, two papers, midterm and final exams, and class participation

Prerequisites: none

Enrollment Preferences: those with a demonstrated interest in music

Enrollment Limit: 19

Expected Class Size: 15

Distributional Requirements: Division 1

Not Offered Academic Year 2017

LEC Instructor: Joan Huguet

MUS 171 Music and Spirituality

Crosslistings: MUS 171/REL 171

Primary Crosslisting

Across cultures and across millennia, music has served to enable, inspire, and express the spiritual life experiences of communities and individuals. Why is this so? In what contexts and through what means can making and hearing music acquire a spiritual dimension? This course will take a topical approach to exploring music's spiritual power, considering such areas as the function of music in ritual practices from various cultures and times, the use of music to tell sacred stories, and the role of music created in the face of death and its aftermath. Our primary focus will be on music from Christian traditions from medieval to modern times, enriched by conversations with musicians immersed in the music of other world faith traditions. We will explore connections between music and spirituality through a wide variety of composers and styles, including plainchant and Renaissance sacred choral music; classics by Bach, Mozart, Beethoven, and Brahms; American hymnody and spirituals; Igor Stravinsky and Arvo Pärt; John Coltrane and Dave Brubeck; and selected artists from the world of contemporary popular music.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on class participation, several brief writing assignments, a midterm paper, and a final project with presentation

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

Prerequisites: none

Enrollment Preferences: students with a demonstrated interest in music or religion

Enrollment Limit: 19

Expected Class Size: 15

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

Distributional Requirements: Division 1

Not Offered Academic Year 2017

LEC Instructor:Jennifer Bloxam

MUS 172 Myth in Music (W)

Crosslistings: MUS 172/COMP 172

Primary Crosslisting

Orpheus, Prometheus, Faust, and Don Juan—these figures have captured the imagination of writers, artists, and composers throughout history. This course explores how prominent myths of western civilization have found expression in a broad variety of musical works, e.g., operas by Claudio Monteverdi, Wolfgang Amadeus Mozart, Jacques Offenbach, and Richard Wagner; songs by Franz Schubert, Hugo Wolf, Ricky Ian Gordon, and Adam Guettel; ballets by Ludwig van Beethoven and Igor Stravinsky; symphonic poems by Franz Liszt, Richard Strauss and Alexander Scriabin; Broadway musicals by Richard Adler and Randy Newman; and mixed-media projects by Rinde Eckert. Our inquiry will lead us to ponder an array of questions: Why have certain myths proven especially appealing to composers? What accounts for these myths' musical longevity? How have myths been adapted to different musical genres and styles, and for what purposes? How do the works reflect the historical cultures in which they originated? How have they engaged with different social, political, artistic, and intellectual concerns?

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on class participation, three 6-8page papers (with revisions), and a final presentation

Prerequisites: none

Enrollment Preferences: students with a demonstrated interest in literature or music

Enrollment Limit: 15

Expected Class Size: 10

Distributional Requirements: Division 1, Writing Intensive

Not Offered Academic Year 2017

LEC Instructor:Marjorie Hirsch

MUS 173 Storytelling in Music

Many of the songs we hear on the radio derive their appeal, in part, from the interest of the narratives conveyed by their lyrics. Even without lyrics, however, music itself can compellingly depict characters, emotions, settings, or events in order to relate tales of love, tragic loss, conflict, heroism and victory, transcendence, comedy, adventure, and the exotic. This course explores the various *musical* means through which composers of the past several centuries have sought to convey such stories in both texted and untexted genres including the sixteenth-century madrigal; opera; the concerto and the symphony; nineteenth-century song cycles, solo piano works, and tone-poems; ballet and film scores; and jazz and rock 'n roll.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on brief written assignments and a paper, a midterm and a final exam, and attendance and participation

Prerequisites: none

Enrollment Limit: 19

Expected Class Size: 15

Distributional Requirements: Division 1

Not Offered Academic Year 2017

LEC Instructor:Marjorie Hirsch

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

What makes an opera singer sound different than a rock singer? Why can't one convincingly sing in the style of the other? And why is the former granted a higher status and the latter a wider audience? This course examines the world of singing styles and engages these styles from multiple angles: through listening, readings, film viewing and, above all, through singing. The class will learn the basics of yodeling, Tuvan throat singing, Hindustani singing, belting among other styles and will explore the cultural and historical contexts of each.

Class Format: lecture/studio/discussion

Requirements/Evaluation: evaluation will be based on one quiz, two papers, and a final project

Prerequisites: none

Enrollment Preferences: juniors and seniors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1

Spring 2017

LEC Section: 01 MR 02:35 PM 03:50 PM Instructor:Brad Wells

MUS 175(F) Sound Art, Public Music

Crosslistings: MUS 175/ARTS 273

Primary Crosslisting

Western music performance traditionally occurs within contained spaces in which "performer" and "audience" adhere to designated locations and follow tacit scripts: seats/stage; applause/bows, etc. In recent years, traditional boundaries and scripts of performance and reception have moved into public spaces—from sound art installations to ambient music, from interactive sound sculpture to radio art to social media driven flash mobs. This course studies the work of pioneers in public music and sound art including Alvin Lucier, Bill Fontana, John Cage, Trimpin, Brian Eno and Gregory Whitehead, among others. The course will alternate between study and analysis of particular artistic strategies and the creation of site-specific works on and around the Williams campus.

Class Format: seminar

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

Prerequisites: none

Enrollment Preferences: juniors and seniors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1

Fall 2016

SEM Section: 01 MR 02:35 PM 03:50 PM Instructor:Brad Wells

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

Crosslistings: MUS 177/WGSS 177

Primary Crosslisting

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

Class Format: lecture/discussion

Requirements/Evaluation: class participation, two 4- to 6-page papers, Midterm paper, a Final paper/project

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

Prerequisites: none

Enrollment Preferences: students with some musical experience

Enrollment Limit: 19

Expected Class Size: 15

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

Distributional Requirements: Division 1, Exploring Diversity

Spring 2017

LEC Section: 01 MR 01:10 PM 02:25 PM Instructor:Corinna Campbell

MUS 178T(F) Music and Politics (W)

Crosslistings: MUS 178/PSCI 178

Primary Crosslisting

This course examines how musical sound and musical discourse change, enable, and inhibit citizen formation and the functioning of a well-ordered society. We will take a very wide definition of "politics," as music can have political meaning and effects far beyond national anthems and propaganda. For instance, musical sound is often read as a metaphor for political structures: eighteenth-century commentators pointed out that string quartets mirrored reasoned, democratic discourse, and twentieth-century critics made similar arguments about free jazz. Beliefs about music can serve as a barometer for a society's non-musical anxieties: Viennese fin-de-siècle critics worried that the sounds and stories of Strauss's operas were causing moral decline, an argument that should be familiar to anyone who reads criticism of American popular music. Finally, a pervasive strand of Romantic thought holds that (good) music, by its nature, is apolitical—what might it mean to deny social relevance to an entire field of human expression? We will read classic philosophical texts on art and politics by Schiller, Kant, Schopenhauer, Marx, Adorno, and others, and pair them with contextual studies of works of Western classical music from the last two hundred years and popular music of the last hundred years.

Class Format: tutorial

Requirements/Evaluation: Students will be expected to write a 5-7 page paper every other week, and submit written comments on their tutorial partner's paper in off weeks.

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

Prerequisites: none

Enrollment Preferences: first-year students

Enrollment Limit: 10

Expected Class Size: 8

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

Distributional Requirements: Division 1, Writing Intensive

Fall 2016

TUT Section: T1 TBA Instructor: Anicia Timberlake

MUS 201(F) Music Theory and Musicianship II

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

Class Format: lecture meetings twice a week plus aural skills lab meetings

Requirements/Evaluation: final grading will be based on homework, theory quizzes, analysis papers, compositional projects, final project, class attendance, preparation, participation, and on the results of the lab portion of the class (sight singing and ear training)

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

Prerequisites: MUS 104

Enrollment Preferences: Music majors and potential Music majors

Enrollment Limit: 12

Expected Class Size: 12

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01 TR 09:55 AM 11:10 AM Instructor: Ileana Perez Velazquez

LAB Section: 02 F 12:00 PM 12:50 PM Instructor: Daniel Prindle

MUS 202(S) Music Theory and Musicianship II

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

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

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

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

may not be taken on a pass/fail basis

Prerequisites: MUS 201

Enrollment Preferences: Music majors

Enrollment Limit: 14

Expected Class Size: 12

Distributional Requirements: Division 1

Spring 2017

LEC Section: 01 TR 08:30 AM 09:45 AM Instructor: Ed Gollin

LAB Section: 02 F 12:00 PM 12:50 PM Instructor: Daniel Prindle

MUS 204(S) Jazz Theory and Improvisation II

Crosslistings: MUS 204/AFR 214

Primary Crosslisting

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

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

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

Prerequisites: MUS 104b or permission of instructor

Enrollment Preferences: Music majors and Jazz Ensemble members

Enrollment Limit: 12

Expected Class Size: 5-8

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

Distributional Requirements: Division 1

Other Attributes: EXPE Experiential Education Courses

Spring 2017

SEM Section: 01 TF 01:10 PM 02:25 PM Instructor: Kris Allen

MUS 205T(F) Composition I

Beginning courses in musical composition taught in tutorial format. Size and number of required projects will vary from 4 to 5. Each assignment will represent 25% of the student's final grade. A group meeting per week will deal with the presentation of the student's work in progress, analysis of models for composition, performance of work in class, and critiquing of work. There will be a weekly individual meeting with the instructor to discuss each student's progress. Students must also be available for performances and reading of work outside normal class time and the instructor and students will work together to insure that all work written during the semester is actually performed.

Class Format: tutorial

Requirements/Evaluation: evaluation based on the quality and timeliness of composition projects, attendance, and class participation

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

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

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

Enrollment Limit: 6

Expected Class Size: 4

Distributional Requirements: Division 1

Other Attributes: EXPE Experiential Education Courses

Fall 2016

TUT Section: T1 MR 01:10 PM 02:25 PM Instructor: Ileana Perez Velazquez

MUS 206T(S) Composition II

Beginning courses in musical composition taught in tutorial format. Size and number of required assignments will vary from 3 to 6 in addition to a possible full semester composition project. One to two group meetings per week will deal with the presentation of new assignments, analysis of models for composition, performance of work in class, and critiquing of work. Individual meetings may be added to deal with individual needs. Students must also be available for performances and reading of work outside normal class time and the instructor and students will work together to insure that all work written during the semester is actually performed.

Class Format: tutorial

Requirements/Evaluation: evaluation based on the quality and timeliness of composition projects, attendance, and class participation

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

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

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

Enrollment Limit: 6

Expected Class Size: 4

Distributional Requirements: Division 1

Other Attributes: EXPE Experiential Education Courses

Spring 2017

TUT Section: T1 MR 01:10 PM 02:25 PM Instructor: Zachary Wadsworth

MUS 208 Arranging for Voices

What is gained—or lost—when music is arranged for voices? How does one create music that has something to say when using something already said? Arranging for Voices addresses these questions through study of arrangements and regular arranging projects. Students will work in multiple styles, making use of numerous compositional strategies and techniques. All student arrangements will be read and discussed in a seminar-type setting.

Class Format: lecture

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

Prerequisites: MUS 103 and 104

Enrollment Preferences: Music majors

Enrollment Limit: 8

Expected Class Size: 4

Distributional Requirements: Division 1

Not Offered Academic Year 2017

LEC Instructor: Brad Wells

MUS 210(S) Music Technology I

Designed for students with some music background who wish to learn basic principles of Musical Technology and practical use of current software and hardware. Topics include acoustics, MIDI sequencing, digital recording and editing, sampling, analog and digital synthesis, digital signal processing, and instrument design. Lectures will provide technical explanations on those topics covered in class and an historical overview of electronic music.

Class Format: lecture

Requirements/Evaluation: evaluation will be based on weekly assignments, a midterm exam, a final paper and two composition projects

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

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

Enrollment Preferences: Music majors and those planning to major

Enrollment Limit: 8

Expected Class Size: 8

Distributional Requirements: Division 1

Spring 2017

LEC Section: 01 TR 09:55 AM 11:10 AM Instructor:Ileana Perez Velazquez

MUS 211(F) Music, Nationalism, and Popular Culture (D) (W)

This course surveys the manner, function, and contexts through which sound and ideas of national belonging are linked. We will consider influential and iconic musicians (Umm Kalthoum, Amalia Rodriguez, Bob Marley, Carlos Gardel, Joao Gilberto, Youssou N'dour), international forums for the expression of national sentiment (the Olympics, Miss Universe and Eurovision competitions), and a wide range of instruments, genres, and anthems that are strong conduits for national sentiment. Drawing on the work of critical theorists including Benedict Anderson, Michael Herzfeld, and Ernest Gellner, we will pursue a number of analytical questions: What parallels exist between musical and political structure? How do nations adjust as their policies and demographics change? How are cultural forms implicated in postcolonial nation building projects? What marginal populations or expressive forms are included, excluded, or appropriated in the formation of national identity? Finally, what differences emerge as we change our focus from a national to an international perspective, or from officially endorsed representations of national culture to unofficial popular forms of entertainment? Owing to its global focus and attention to power and privilege in political and musical structures, this course meets the EDI requirement.

Class Format: lecture/discussion

Requirements/Evaluation: class participation, two 4- to 6-page papers, Midterm paper, a Final Paper/Project

Prerequisites: none

Enrollment Preferences: upperclass students and Music majors

Enrollment Limit: 15

Expected Class Size: 12

Dept. Notes: MUS World Music/Ethnomusicology

Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive

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

Fall 2016

LEC Section: 01 TR 09:55 AM 11:10 AM Instructor:Corinna Campbell

MUS 220(F) African Dance and Percussion

Crosslistings: DANC 201/AFR 201/MUS 220

Secondary Crosslisting

This course focuses on selected dance and music forms from the African continent for example, *Kpanlogo* from Ghana, *Lamban* from Guinea, Senegal and Mali or *Bira* from Zimbabwe. We will examine their origins (people, history and cultures) and influence beyond geographic perimeter to more fully understand the function of these forms in contemporary times. Students will study movement and percussion and are evaluated on the quality of progress with the selected forms throughout the semester. Forms may not be the same every semester.

This course can be taken for academic and/or PE credit

Class Format: studio/lecture/discussion

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

this course may be taken for academic and/or PE credit; see description for more details

Prerequisites: DANC 100 or permission of instructor

Enrollment Preferences: students who have taken Dance 100 or advanced placement

Enrollment Limit: 25

Expected Class Size: 20

Dept. Notes: MUS World Music/Ethnomusicology

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

Distributional Requirements: Division 1

Other Attributes: GBST African Studies Electives, MUS World Music/Ethnomusicology

Fall 2016

STU Section: 01 TF 01:10 PM 02:25 PM Instructors:Sandra Burton, Tendai Muparutsa

MUS 221 African Dance and Percussion

Crosslistings: DANC 202/AFR 206/MUS 221

Secondary Crosslisting

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

This course can be taken for academic and/or PE credit.

Class Format: studio/lecture/discussion

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

Prerequisites: none

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

Enrollment Limit: 20

Expected Class Size: 20

Dept. Notes: MUS World Music/Ethnomusicology

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

Distributional Requirements: Division 1

Other Attributes: GBST African Studies Electives, MUS World Music/Ethnomusicology

Not Offered Academic Year 2017

STU Instructor:Tendai Muparutsa

MUS 222 Politics of Performance/Performing Politics in Contemporary Africa (D) (W)

Crosslistings: MUS 222/AFR 223

Primary Crosslisting

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

Class Format: lecture/discussion

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

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

Prerequisites: none

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

Enrollment Limit: 15

Expected Class Size: 10

Dept. Notes: MUS World Music/Ethnomusicology

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

Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive

Other Attributes: GBST African Studies Electives, MUS World Music/Ethnomusicology

Not Offered Academic Year 2017

LEC Instructor:Corinna Campbell

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

Crosslistings: MUS 225/AFR 225

Primary Crosslisting

From witty and politically charged calypsos to soulful bachatas, from folkloric displays that advertise a country's cultural diversity to ritual performances that facilitate communication with the spirit world, the music of the Caribbean is astonishingly diverse, both sonically and in its social application. This course serves as an introduction to a wide spectrum of Caribbean music in its broader social and historical context. Through engaging with audio and video sources, readings, performance exercises and workshops, students will learn to identify distinguishing features associated with particular countries and regions, while also exploring the sounds and musical structures that are shared between them. Featured genres include reggae, steel pan, calypso, zouk, Maroon music from Suriname and Jamaica, chutney, salsa, merengue and music from Haitian Vodou and Cuban Santería religions. Interlaced with discussion of musical genres and innovative musicians are a number of central questions about the social role of music within the region: How has slavery and colonial enterprise shaped the musical landscape of the Caribbean? How do the realms of sacred and secular performance relate to each other? What role does tourism and global circulation play in influencing musical tastes and practices? Finally, how do music and dance interconnect? This course satisfies the EDI requirement, with a particular focus on the comparative study of cultures and societies and critical engagement with issues of power and privilege.

Class Format: lecture

Requirements/Evaluation: class participation, multimedia project, midterm paper, intermittent short assignments, final exam

Prerequisites: none

Enrollment Preferences: Music majors and Africana Studies or Latina/o Studies concentrators

Enrollment Limit: 25

Expected Class Size: 20

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

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: AFR Core Electives, MUS World Music/Ethnomusicology

Spring 2017

LEC Section: 01 MW 11:00 AM 12:15 PM Instructor:Corinna Campbell

MUS 226 Introduction to the Music of Brazil

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

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

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

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

Prerequisites: MUS 104a or b

Enrollment Preferences: Music majors and Jazz Ensemble members

Enrollment Limit: 19

Expected Class Size: 19

Dept. Notes: MUS World Music/Ethnomusicology

Distributional Requirements: Division 1

Other Attributes: MUS World Music/Ethnomusicology

Not Offered Academic Year 2017

LEC Instructor:Andrew Jaffe

MUS 230 Musical Ethnography (D)

Crosslistings: MUS 230/ANTH 230

Primary Crosslisting

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

This course fulfills the EDI requirement, with particular emphasis on empathetic understanding.

Please note: This course requires students to devote regular time outside of class to the study of a musical community.

Class Format: lecture/discussion

Requirements/Evaluation: class participation, small assignments (four 1-2 page assignments), interview transcript with commentary, reading response, final project and presentation

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

Prerequisites: some musical training/experience necessary, see instructor for more information

Enrollment Preferences: students with some musical experience

Enrollment Limit: 10

Expected Class Size: 6

Dept. Notes: MUS World Music/Ethnomusicology

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

Distributional Requirements: Division 1, Exploring Diversity

Other Attributes: EXPE Experiential Education Courses

Not Offered Academic Year 2017

LEC

MUS 231(F) Music in History I: Antiquity-1750

This course explores 1000 years of music-making in Western European culture, beginning with the philosophical and theoretical origins of that music in ancient Greece and extending to the life and music of J.S. Bach. Topics covered will include how the sound of music changed over a millennium; the different functions it served and how genres developed to serve these functions; the lives of the men and women who composed, performed, and wrote about music; and how the changing notation and theory of music related to its practice over the centuries. At the same time, the course provides an introduction to the modern study of music history, sampling a broad range of recent scholarship reflecting an array of critical approaches to the study of early music in our own day.

Class Format: lecture/discussion, two meetings per week; field trip may be required

Requirements/Evaluation: evaluation will be based on class participation, written assignments, midterm and final exams

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

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

Enrollment Preferences: Music majors and those planning to major

Enrollment Limit: 15
Expected Class Size: 10
Dept. Notes: required course for Music majors
Distributional Requirements: Division 1

Fall 2016

LEC Section: 01 MR 02:35 PM 03:50 PM Instructor: Jennifer Bloxam

MUS 232(S) Music in History II: 1750-1900

This course explores the development of western classical music from 1750-1900 through the study of works by Mozart, Beethoven, Schubert, Schumann, Chopin, Verdi, Wagner, Tchaikovsky, Brahms, Mahler, and others. Composers' styles will be examined in conjunction with Classical and Romantic aesthetics. Topics for discussion include the changing role of music and musicians in society, music and narrative, music and philosophy, operatic traditions, and musical nationalism.

Class Format: lecture/discussion, three days per week

Requirements/Evaluation: evaluation will be based on class participation, two papers, class presentations, a midterm, and a final exam

Prerequisites: ability to read music

Enrollment Preferences: Music majors, or those planning to major

Enrollment Limit: 15

Expected Class Size: 12

Dept. Notes: required course for Music majors; Music majors may not take MUS 232 as pass/fail or 5th course option

Distributional Requirements: Division 1

Spring 2017

SEM Section: 01 MWF 10:00 AM 10:50 AM Instructor: Marjorie Hirsch

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

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

Class Format: lecture/discussion, two days per week

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

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

Prerequisites: ability to read music

Enrollment Preferences: Music majors

Enrollment Limit: 15

Expected Class Size: 10

Dept. Notes: required course for Music majors

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01 MW 11:00 AM 12:15 PM Instructor: W. Anthony Sheppard

MUS 236 The Romantic Generation (W)

This course explores Romanticism in music through the lives and works of Franz Schubert, Frederic Chopin, Robert Schumann, and Franz Liszt. Music by these composers will be examined in connection with political, societal, philosophical, and aesthetic developments of the first half of the nineteenth century. The class will cover a broad range of Romantic topics, including the sublime, fantasy, myth, the exotic, rebellion, and intersections among music, literature, and painting. Musical works to be studied include songs, piano pieces, chamber music, choral music, opera, and orchestral music.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation based on class participation, four short papers totaling 20 pages, an oral presentation, and a final exam

Prerequisites: none, however, students should be able to read music

Enrollment Preferences: students with demonstrated interest in music

Enrollment Limit: 19

Expected Class Size: 15

Distributional Requirements: Division 1, Writing Intensive

Not Offered Academic Year 2017

LEC Instructor: Marjorie Hirsch

MUS 238 Music in Modernism (W)

The synthesis of the arts was a primary pursuit of modernist composers, artists, choreographers, and writers. Seeking either to realize Wagner's "total work of art" in the theater, or to uncover the more general correspondences celebrated by Baudelaire, modernists consistently looked beyond their own media. Collaborations on works of "total theater" were common: Satie, Cocteau, Massine, Picasso; Brecht, Hindemith, Weill; Stravinsky, Nijinsky, Bakst; Claudel, Honegger, Rubinstein. Modernists explored new connections between music and color (Scriabin, Kandinsky), music and literature (Joyce, Mann), and music and dance (Duncan, Graham). Occasionally, modernists attempted to unite the arts on their own: Schoenberg painted, Pound composed, and Kokoschka wrote. Our

focus will be on those works of music, art, dance, and literature that explored new relationships between the arts. One goal will be to investigate whether specific equivalents exist between techniques of modernist painting, poetics, choreography, and composition. Aware of the risks and rewards of interdisciplinary study, we will attempt our own theories of artistic synthesis. This course is designed to bring multiple perspectives to the study of music in modernism.

Class Format: lecture/discussion

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

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

Prerequisites: none

Enrollment Limit: 15

Expected Class Size: 10

Distributional Requirements: Division 1, Writing Intensive

Not Offered Academic Year 2017

LEC Instructor:W. Anthony Sheppard

MUS 244 Opera Since Einstein (W)

Crosslistings: MUS 244/THEA 243

Primary Crosslisting

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

Class Format: discussion/lecture

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

Prerequisites: none

Enrollment Preferences: none

Enrollment Limit: 19

Expected Class Size: 10

Distributional Requirements: Division 1, Writing Intensive

Not Offered Academic Year 2017

LEC Instructor:W. Anthony Sheppard

MUS 247T(S) Music for Theater Production

Crosslistings: MUS 247/THEA 247

Primary Crosslisting

Music written to accompany or to "point up" the action or mood of a dramatic performance on stage can be traced to Ancient Theater. Are the labels of incidental and background music appropriate or patronizing for this genre? What is the difference between the composition of "incidental music" and sound designing? How does creating music to accompany a play differ from writing concert music or music for film, ballet, opera, or musical theater? What makes for effective incidental music? How does the music interact with the spoken drama? Students will discuss music composed for selected plays and will compose music for a scene of a play drawing upon pre-existing works, or creating their own. Format: tutorial. During the first and last weeks of the semester, students will attend two group classes. In the other weeks, students will meet with the instructor in pairs for a one-hour session. Students will write and present a 5- to 6-page paper every other week and a 1- to 2-page response to their partner's paper in the alternate weeks.

Class Format: tutorial

Requirements/Evaluation: evaluation will be based on five papers/presentations, and five responses

Extra Info: not available for the fifth course option

Prerequisites: ability to read music and permission of the instructor

Enrollment Preferences: Music and Theater Majors

Enrollment Limit: 16

Expected Class Size: 16

Distributional Requirements: Division 1

Spring 2017

TUT Section: T1 TF 01:10 PM 02:25 PM Instructors:Ileana Perez Velazquez, Kameron Steele

MUS 251 Introduction to the Music of Duke Ellington

Crosslistings: MUS 251/AFR 240

Primary Crosslisting

This course will survey the career and compositional style of Edward Kennedy (Duke) Ellington (1899-1974). Students will learn to listen to and analyze music from throughout Ellington's five-decade career as a bandleader, composer, arranger, and writer. Particular

emphasis will be placed on development of aural analysis skills, in terms of form, style, orchestration, and the ability to identify the individual sounds of key Ellingtonian soloists. Ellington's importance as a key figure in American cultural history, and relationships between his music and parallel stylistic developments and influences from both within and outside of the jazz tradition will be discussed.

Class Format: lecture

Requirements/Evaluation: weekly listening and reading assignments, one biographical paper examining the career of an Ellingtonian, as well as participation in a group presentation to the class of one of Ellington's extended works; midterm and final exams will also be given

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

Prerequisites: ability to read music notation

Enrollment Preferences: Jazz ensemble members and Music majors

Enrollment Limit: 19

Expected Class Size: 19

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

Distributional Requirements: Division 1

Other Attributes: AMST Arts in Context Electives

Not Offered Academic Year 2017

LEC Instructor: Andrew Jaffe

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

Crosslistings: MUS 252/AFR 242

Primary Crosslisting

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

Class Format: lecture

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

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

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

Enrollment Preferences: musically literate students and Music majors

Enrollment Limit: 19

Expected Class Size: 10

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

Distributional Requirements: Division 1

Other Attributes: AMST Arts in Context Electives

Fall 2016

LEC Section: 01 MR 02:35 PM 03:50 PM Instructor: Andrew Jaffe

MUS 254 Charlie Parker and the (R)evolution of Modern Jazz

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 class will survey the life and music of that decade's most pivotal figure, the brilliant alto saxophonist Charlie "Yardbird" Parker (1920-1955). The ubiquitous graffiti slogan "Bird Lives" that heralded his untimely death still rings true today, as his influence remains undimmed. In recent decades his music has become a cornerstone of jazz pedagogy, and increasingly is considered to represent more of an evolution than a revolution in jazz history. We will focus on Parker's musical development, with a particular emphasis on his study and musical apprenticeships with some of the major soloists of the swing era. Through score study, guided listening and composition assignments, the class will examine and practice applications of Parker's melodic, harmonic and rhythmic innovations. We will evaluate, compare and contrast examples of contemporary theoretical scholarship concerning his improvisational vocabulary. Parker's broader cultural significance and the intersections between his music and parallel artistic, social and political movements will also be addressed. While our focus will be on Charlie Parker, the class will also discuss the contributions made to modern jazz by his most prominent collaborators, including Dizzy Gillespie, Thelonious Monk, and Bud Powell. Additionally, we will consider his influence on subsequent generations of musicians by investigating personal anecdotes as well as the work of several "first generation disciples," such as Cannonball Adderley, Jackie McLean and Ornette Coleman. The class will culminate in a final multimedia project in which the students will explore Parker's musical influence on contemporary jazz musicians.

Class Format: lecture/discussion

Requirements/Evaluation: weekly reading, listening and musical repertoire learning assignments, class participation including written responses to discussion prompts; brief transcription and or composition assignments

Extra Info: midterm and final exam, (both largely listening based); final multimedia interview project and presentation

Prerequisites: musical literacy sufficient to deal with material (MUS 103 suggested) and/or permission of instructor

Enrollment Preferences: Music majors, Jazz musicians

Enrollment Limit: 19
Expected Class Size: 10
Distributional Requirements: Division 1
Other Attributes: AMST Arts in Context Electives

Not Offered Academic Year 2017
LEC Instructor:Kris Allen

MUS 261 The Saint and the Countess: Lost Voices of Medieval Women (W)

Crosslistings: MUS 261/WGSS 261

Primary Crosslisting

Very few female voices from the Middle Ages are audible today; most of the music, poetry, and other writings that survives reveals the creativity and expresses the attitudes of men. This course will explore the experiences and viewpoints of medieval women through the lens of the poetry and songs of two exceptional 12th-century figures: the German abbess Hildegard of Bingen, whose long and immensely productive life was shaped by the requirements of monastic culture; and the French Countess of Dia in Provence, whose elusive life and works exemplify the dynamics of aristocratic court culture. We will ask how these and other musical women active in both the sacred and the secular spheres (such as the nun Birgitta of Sweden, and Queen Blanche of Castile) negotiated their places and made their voices heard within the patriarchal society of their time. We will examine the ways in which these contrasting environments informed the different outlooks, ideas, and aesthetics expressed in the words and music of their songs. Along the way we will critically assess how these lost voices have been recreated to speak to us today through recordings and film.

Class Format: seminar

Requirements/Evaluation: evaluation based on several short papers and presentations, and a final project and presentation

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

Prerequisites: none

Enrollment Preferences: current or prospective Music and Women's Gender & Sexuality Studies majors

Enrollment Limit: 10

Expected Class Size: 6

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

Distributional Requirements: Division 1, Writing Intensive

Not Offered Academic Year 2017
SEM Instructor:Jennifer Bloxam

MUS 266T Verdi and Wagner (W)

Born in the same year (1813), Giuseppe Verdi and Richard Wagner stand as the two central figures of nineteenth-century European opera. Their divergent approaches to the genre provoked heated debate that continues today. Both composers not only transformed the operatic forms they inherited, but they also had a significant impact on the cultural and political histories of their emerging nations. Throughout the semester we will juxtapose major works by these composers in order to investigate such topics as opera's relationship to its literary sources; the staging of opera; intersections between opera and film; connections between opera and political context; and biographical influences on the creation of opera. Our final meeting will be devoted to the broader operatic and cultural legacies of these two composers. Focusing on one opera per week, we will study Verdi's *Nabucco*, *Il trovatore*, *La traviata*, *Aida*, *Otello*, and *Falstaff*, and on Wagner's *Tannhäuser*, *Lohengrin*, *Die Walküre*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Parsifal*. When possible, this tutorial will include field trips to live performances and/or live HD broadcasts of these operas.

Class Format: tutorial

Requirements/Evaluation: evaluation will be based on five 5- to 6-page essays and on the quality of the student's critical engagement with the work of his/her tutorial partner

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

Prerequisites: previous related course work and/or musical experience is desirable, but is not required; open to all students

Enrollment Preferences: sophomores, juniors, and seniors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1, Writing Intensive

Not Offered Academic Year 2017
TUT Instructor:W. Anthony Sheppard

MUS 272T Music and Meaning (W)

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

the music? Consider socially constructed meanings? Seek the composer's intentions? What makes some interpretations more convincing than others? In grappling with these questions, students will engage with writings by Agawu, Cone, Hanslick, Kramer, Langer, Lewin, Newcomb, and Schopenhauer, among others. Music to be studied includes works by Beethoven, Schubert, Chopin, Brahms, Mahler, Tchaikovsky, Ravel, Stravinsky, Glass, and Adams.

Class Format: tutorial; during the first and last weeks of the semester, students will attend two group classes; in the other weeks, students will meet with the instructor in pairs for a one-hour session at a mutually convenient time

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

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

Prerequisites: ability to read music, or permission of instructor

Enrollment Preferences: sophomores and juniors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1, Writing Intensive

Not Offered Academic Year 2017

TUT Instructor:Marjorie Hirsch

MUS 273T Dangerous Music (W)

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

Class Format: tutorial

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

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

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

Enrollment Preferences: sophomores and juniors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1, Writing Intensive

Not Offered Academic Year 2017

TUT Instructor:Marjorie Hirsch

MUS 277 Men, Women, and Pianos

This course takes the piano, its repertory, and its performers as focal points for a social history of Western music, treating the piano as a locus around which issues of gender, class and race are played out in musical life from the Classical period to our own time. In addition to exploring works by canonical composers such as Mozart, Beethoven and Brahms, we will consider parlor music, virtuoso showpieces, and experimental work by such figures as Louis Moreau Gottschalk, Frank Liszt, and Henry Cowell. The style and technique of a broad range of classical and popular performers will be examined, ranging from Clara Schumann, Vladimir Horowitz, Arthur Rubinstein, and Glenn Gould to the phenomena of Liberace and Yanni. Finally, we will analyze several films in which the piano plays a central role, including Robert Rafelson's *Five Easy Pieces* from 1970, and Jane Campion's *The Piano* from 1993.

Class Format: lecture/discussion, two meetings per week

Requirements/Evaluation: evaluation based on participation, several short papers and quizzes, and a final project

Prerequisites: ability to read music

Enrollment Preferences: students who are taking or have taken piano lessons

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1

Not Offered Academic Year 2017

LEC

MUS 278T Carmen, 1845 to Now (D) (W)

Crosslistings: MUS 278/WGSS 248

Primary Crosslisting

The story of the gypsy *femme fatale* Carmen has endured for over 150 years. In Western culture she exemplifies the seductive, exotic, independent, and forbidden woman who drives an upstanding man to a life of crime and finally murder. This course explores a broad array of treatments of this archetypal narrative, starting with Prosper Mérimée's 1845 novella on which Bizet based his beloved 1875 opera *Carmen*. We will consider various staged and film versions of the opera itself, including Francesco Rosi's stunning 1984 movie, and discuss various other film transformations of the story, from DeMille's 1915 silent film through Hammerstein's 1954 all-black

musical *Carmen Jones*, to the MTV version *A Hip Hopera* of 2004. Comic approaches will also be assessed, from Charlie Chaplin's *Carmen Burlesque* of 1915 through Spike Jones' 1952 *Carmen Murdered!* and *The Naked Carmen* of 1970. We will explore remarkable dance interpretations ranging from Carlos Saura's 1983 flamenco version through David Bourne's choreography in his 2001 gay reading called *The Car Man*. This course satisfies the EDI requirement through a critical examination of the way in which the Carmen story has served as a stage on which multifaceted textual and musical constructions and conflicts of individual and group identities, encompassing gender and sexuality, nationality, ethnicity, and class are played out.

Class Format: tutorial; after initial group meetings to discuss Mérimée's novella and Bizet's music, students will meet with the instructor in pairs for one hour each week

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

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

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

Enrollment Preferences: sophomores and juniors

Enrollment Limit: 10

Expected Class Size: 8

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

Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive

Not Offered Academic Year 2017

TUT Instructor: Jennifer Bloxam

MUS 279T American Pop Orientalism (D) (W)

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

This course satisfies the EDI requirement by considering diversity in relation to the representation of specific minority groups within American popular culture and the attempts by members of those minority groups to participate in mainstream culture. We will also engage with critical theories offered by scholars for understanding the dynamics of these representations and this cultural participation.

Class Format: tutorial

Requirements/Evaluation: evaluation will be based on five 5- to 6-page essays and on the quality of the student's critical engagement with the work of his/her colleagues

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

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

Enrollment Preferences: sophomores and juniors

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1, Exploring Diversity, Writing Intensive

Other Attributes: AMST Arts in Context Electives, ASAM Core Courses

Not Offered Academic Year 2017

TUT Instructor: W. Anthony Sheppard

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, but pass/fail is also an option. (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 given at the discretion of the instructor. Grading will be based upon lesson preparation, public performance, and progress throughout the semester. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 10 lesson commitment.

To register for the course, a student must first contact the appropriate teacher (see Music Dept. for list), and then fill out a registration/billing contract to be signed by both teacher and student. See contract for instructions. There is no online registration. Registration is for course number 281, with the appropriate section number from the following list. 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, 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

bone, 33 Sitar, 34 Tabla, 35 Erhu, 36 Yangqin, 37 Zheng, 38 Liuqin/Pipa, 39 Zhongruan

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

Distributional Requirements: Non-divisional*Fall 2016*

LSN Section: 01 TBA Instructor:Marjorie Hirsch

Spring 2017

LSN Section: 01 TBA Instructor:Marjorie Hirsch

MUS 291(F,S) Chamber Music Workshop

Classical and Jazz Chamber Music and other small departmental ensembles (including Chamber Choir, Percussion Ensemble, Chinese Music Ensemble, and Brass Ensemble) coached by faculty on a weekly basis culminating in a performance. Offered as a partial credit fifth course. Students are encouraged to take this course for a letter grade, but as with all fifth courses, pass/fail is also an option.

Students in ad hoc groups organized each semester by the director of the chamber music or jazz programs are required to prepare for 10 one-hour coaching sessions during the semester. It is recommended that each group rehearse a minimum of 2 hours each week in preparation of the coaching. Each ensemble is responsible for keeping a weekly log of rehearsal times and attendance. The logs are to be handed in to the coaches at the end of the semester. In addition students are expected to practice the assigned music individually and are required to perform on the Classical or Jazz Chamber Music concert at the end of the semester. The ensembles will be organized based on skill levels and the instruments represented. For students in continuing departmental small ensembles, students are expected to practice the assigned music individually and keep a log of their practices, attend all rehearsals, and participate in all concerts presented during the semester.

To register for the course, a student must contact the Chamber Music Performance Coordinator, and fill out a registration contract to be signed by the Coordinator, the coach, and the student.

Class Format: partial credit fifth course**Requirements/Evaluation:** evaluation based on preparation for weekly coachings**Extra Info:** registration is through the music department**Prerequisites:** permission of the Chamber Music Staff; enrollment limits will depend upon instructor availability**Enrollment Preferences:** more advanced students, to be determined by audition as necessary**Enrollment Limit:** 12**Dept. Notes:** students should register for 291 for their first semester enrolled in this course and should use the numbers 292-298 for subsequent semesters**Distributional Requirements:** Non-divisional*Fall 2016*

LSN Section: 01 TBA Instructor:Marjorie Hirsch

Spring 2017

LSN Section: 01 TBA Instructor:Marjorie Hirsch

MUS 301(F) Modal Counterpoint

Counterpoint, the study of the ways independent melodic lines can be joined in music, has been essential to musical and compositional instruction for centuries. Counterpoint was taught by Mozart, studied by Beethoven, and to this day remains an integral part of compositional training. The course will introduce students to species counterpoint in two and three voices—exercises that develop discipline in polyphonic writing, hearing, and thinking. The exercises will focus on the constraints of sixteenth-century vocal polyphony (music of Palestrina and Lassus) but will illustrate how such contrapuntal discipline is also manifest in music of Corelli, Bach, Brahms and Debussy. The species exercises will lead to a final composition project, such as the emulation trio sonata in seventeenth-century style.

Class Format: lecture**Requirements/Evaluation:** evaluation will be based on written exercises and emulation projects**Extra Info:** may not be taken on a pass/fail basis**Prerequisites:** MUS 103 or permission of instructor**Enrollment Preferences:** Music majors and those with previous music theory training**Enrollment Limit:** 19**Expected Class Size:** 12**Distributional Requirements:** Division 1*Fall 2016*

LEC Section: 01 MWF 09:00 AM 09:50 AM Instructor:Ed Gollin

MUS 305T Jazz Ear Training Tutorial

This tutorial is designed for jazz performers, composers and arrangers who have taken Music 212 or 104b and who seek further work in the area of aural development. The focus of the tutorial will be on the development of advanced aural skills specific to the disciplines of jazz performance and arranging/composition. Its *format* will involve two weekly meetings. In the first, *tutorial pairs* will meet individually with the instructor to present transcriptions of approved improvised solos, which will be thoroughly notated and performed by the students. A critique of both the performance and notation of these transcription projects will be offered by the partnered students for one another, as well as by the instructor, with revisions and corrections incorporated into an edited performance for the entire class the following week. In the other weekly meeting, *all* of the tutorial pairs will meet jointly with the instructor in order to do group assignments involving sight-singing (both rhythmic and melodic), and advanced harmonic and melodic dictation. During these sessions the instructor will offer a critique of the past week's performances as well, based on the following criteria: 1.) *notational technique*, 2.) observations

relating to *performance practice*, 3.) how such factors contributed to the evolution of the given soloists' style, and, 4.) *historical significance* of the given performance and its relationship to the overall evolution of the given performer's personal voice.

Class Format: tutorial

Requirements/Evaluation: evaluation based on assessment of weekly assignments as described above

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

Prerequisites: MUS 212 or MUS 104b - functional jazz keyboard skills, and permission of instructor

Enrollment Preferences: those students judged by the instructor to be best prepared

Enrollment Limit: 10

Expected Class Size: 8

Distributional Requirements: Division 1

Not Offered Academic Year 2017

TUT Instructor: Andrew Jaffe

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 his/her 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.

Prerequisites: MUS 205T, 206T and permission of instructor; 2 students per instructor for both courses (MUS 307, 308)

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01 TBA Instructors: Ileana Perez Velazquez, Zachary Wadsworth

Spring 2017

LEC Section: 01 TBA Instructors: Ileana Perez Velazquez, 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 his/her 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.

Prerequisites: MUS 205T, 206T and permission of instructor; 2 students per instructor for both courses (MUS 307, 308)

Distributional Requirements: Division 1

Fall 2016

LEC Section: 01 TBA Instructors: Ileana Perez Velazquez, Zachary Wadsworth

Spring 2017

LEC Section: 01 TBA Instructors: Ileana Perez Velazquez, Zachary Wadsworth

MUS 309 Jazz Arranging and Composition

This is a course designed to acquaint the student with the basic principles of composing and arranging for Jazz Ensemble, beginning with the quintet and progressing through the big band. Intensive score study and some transcription from selected recordings required. Evaluation will be based on the successful completion, rehearsal and performance of original arrangements and/or compositions during the semester, to include at least one transcription of a recorded arrangement, one quintet or sextet arrangement, and one arrangement for big band. Performances by the Jazz Ensembles, as rehearsed and prepared by the students of this course, are also expected. Students must attend small ensemble rehearsals when work is being rehearsed, and end of semester small ensemble recital when their work is performed.

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

Requirements/Evaluation: project based; students must participate in small ensemble rehearsals as necessary

Prerequisites: MUS 104b and permission of the instructor

Enrollment Preferences: Music Majors and Jazz Ensemble members

Enrollment Limit: 10

Expected Class Size: 3-5

Distributional Requirements: Division 1

Not Offered Academic Year 2017

LEC Instructor: Andrew Jaffe

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

Crosslistings: DANC 330/MUS 330/AFR 330

Secondary Crosslisting

"Folklore is a mixture of traditions, poems, songs, dances and legends of the people, it can be no other than the reflection of the life of the country and if that country develops, there is no reason why the folklore which is the living expression, should not develop as well.

Modern folklore in present Africa is as authentic as the Africa of old." —Keita Fodeba, founding Artistic Director of Les Ballet Africain, Guinea, West Africa. This course will involve intensive dance and musical practice that is rooted in traditional and contemporary/forms from the African continent and the Diaspora. We will examine the international impact of countries who achieved independence from Europe in the late 1950's-1990s such as Les Ballets Africain, National Dance Company of Senegal, Bembeya Jazz, Ghana Dance Ensemble, and the national dance and music companies of Zimbabwe, Jamaica, and Cuba. Our study will include the impact of artists such as James Brown, Miriam Makeba, Michael Jackson, and Youssou N'Dour, as well as Hip Hop culture and the emergence of new forms of music and dance or modern folklore.

Class Format: studio

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

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

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

Enrollment Limit: 14

Expected Class Size: 10

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

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

Distributional Requirements: Division 1

Other Attributes: MUS World Music/Ethnomusicology

Spring 2017

STU Section: 01 TR 01:10 PM 03:50 PM Instructors:Sandra Burton, Tendai Muparutsa

MUS 352T(F) Interplay-Collaborative Traditions in Jazz

"Meaningful theorizing about jazz improvisation at the level of the ensemble must take the interactive, collaborative context of musical invention as a point of departure"- Ingrid Monson, *Saying Something*. Collaboration gives birth to specific musical moments, shapes the dramatic arc of whole pieces and performances, and is the foundation out of which the styles and larger artistic identities of individuals and groups arise. This class is an opportunity for advanced students of jazz music to investigate the uniquely collaborative nature of jazz language assimilation and communication. Participants will transcribe and analyze examples of musical interplay from the recorded works of the Miles Davis Quintet of the 1960's, the John Coltrane Quartet of the 1960's, and other notable jazz ensembles. They will also undertake a thorough profile of a modern-day ensemble, including a performance-based final project. Essays on jazz aesthetics by Berliner, Monson, Hobson and Rinzler among others will serve to broaden our discussions as we examine the ideas of musical collaboration and group identity through social and commercial lenses.

Class Format: tutorial

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

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

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

Enrollment Preferences: Music majors, jazz ensemble members

Enrollment Limit: 10

Expected Class Size: 8

Distributional Requirements: Division 1

Fall 2016

TUT Section: T1 TBA Instructor:Kris Allen

MUS 371T Music Analysis: Music with Text (W)

The course explores the ways in which musical structure interacts with, can comment upon, and can influence one's reading of a text set to music, and similarly, how texts set to music can exert influence upon and guide one's understanding of the musical structure. Using scenes from Mozart operas and selected songs of the 19th and 20th centuries (by Schubert, Schumann, Brahms and Schoenberg), the course will examine the bearing specific aspects of a text (voice, person, time, alliteration, meter, and so forth) have upon the musical domain, and conversely, how musical structures have the ability to project or allegorize actions in the text. We will observe the often amazing ways composers of texted music use the tonal system to create musical desires—desires that may be fulfilled, withheld, delayed, redirected, and so forth, in ways that enhance, or enact the desires of characters in a drama or poem. In addition to the specific issues involving texted and dramatic works, the course will introduce certain techniques and insights of linear analysis—one of the most profound developments in tonal analysis during the last century. Analysis assignments, based on the student's close study of texted musical works, will offer the opportunity to apply these techniques. The course will also confront the difficult issue of writing about music and will help students define and clearly express ideas about music.

Class Format: tutorial; students will attend one weekly group lecture and one weekly tutorial meeting

Requirements/Evaluation: evaluation will be based on five analysis essays/presentations and five critiques of another student's analyses

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

Prerequisites: MUS 104

Enrollment Preferences: those with the most theory background (MUS 103/104, 201/202)

Enrollment Limit: 10

Expected Class Size: 10

Distributional Requirements: Division 1, Writing Intensive

Not Offered Academic Year 2017

TUT Instructor:Ed Gollin

MUS 381 Choral Conducting

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

Class Format: seminar/coaching sessions

Requirements/Evaluation: evaluation will be based on regular conducting assignments and final projects

Prerequisites: MUS 103 and 104

Enrollment Preferences: upperclass students

Enrollment Limit: 6

Expected Class Size: 4

Distributional Requirements: Division 1

Not Offered Academic Year 2017

SEM Instructor:Brad Wells

MUS 382(F) Orchestral Conducting

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

Class Format: seminar/lab

Requirements/Evaluation: evaluation will be based on class participation regular conducting assignments, midterm and final projects

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

Enrollment Preferences: Music department ensemble members/upperclass students

Enrollment Limit: 6

Expected Class Size: 2-4

Distributional Requirements: Division 1

Fall 2016

SEM Section: 01 TF 01:10 PM 02:25 PM Instructor:Ronald Feldman

MUS 391(F,S) Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment.

Class Format: individual instruction

Class Format: individual instruction

Extra Info: MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load; the numbers 391, 392, 491, 492

should be used for four sequence courses in the same instrument; if a different instrument is elected, the numbering sequence should start again at 391; numbers are selected without regard to semester taken or class year of student

Prerequisites: completed application, registration and instructor recommendation must be submitted by the instructor by 4pm on the day prior to the first day of classes

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

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

Distributional Requirements: Division 1

Fall 2016

IND Section: 01 TBA Instructor:Marjorie Hirsch

Spring 2017

IND Section: 01 TBA Instructor:Marjorie Hirsch

MUS 392(F,S) Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment.

Class Format: individual instruction

Extra Info: Music 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load the numbers 391, 392, 491, 492

should be used for four sequence courses in the same instrument; if a different instrument is elected, the numbering sequence should start again at 391; numbers are selected without regard to semester taken or class year of student

Prerequisites: completed application, registration and instructor recommendation must be submitted by the instructor by 4pm on the day prior to the first day of classes

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

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

Distributional Requirements: Division 1

Fall 2016

IND Section: 01 TBA Instructor: Marjorie Hirsch

Spring 2017

IND Section: 01 TBA Instructor: Marjorie Hirsch

MUS 394(S) Junior Thesis: Music

This course involves independent study in history, theory of music or ethnomusicology, under the supervision of a member of the department, as preparation for the senior thesis.

Class Format: independent study

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

Prerequisites: permission of department

Distributional Requirements: Division 1

Spring 2017

IND Section: 01 TBA Instructor: Marjorie Hirsch

MUS 471(S) Timbre (W)

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

Class Format: seminar

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

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

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

Enrollment Preferences: senior Music majors, junior Music majors

Enrollment Limit: 10

Expected Class Size: 8

Distributional Requirements: Division 1, Writing Intensive

Spring 2017

SEM Section: 01 W 01:10 PM 03:50 PM Instructor: W. Anthony Sheppard

MUS 472 Bach's Legacy (W)

This seminar, the culminating course in the music major, examines how composers after Bach have engaged and responded to his legacy. We will trace the course of the Classical and early Romantic period "Bach Revival" through Mozart, Beethoven, and Mendelssohn, and explore how he was venerated in the later Romantic era by Brahms and Busoni. Our main focus, however, will be on how composers of the modern era have viewed him and used his music. We will explore the pertinence of Harold Bloom's theory of the "anxiety of influence" for understanding the ways in which contemporary classical composers ranging from Schoenberg and Webern through Peter Maxwell Davies and George Crumb engage Bach's music, and consider both the musical techniques and meanings of reworkings and quotations of Bach's music in jazz and popular styles.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on several papers totaling at least 20 pages, presentations, and class participation

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

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

Enrollment Preferences: senior Music majors

Enrollment Limit: 12

Expected Class Size: 8

Distributional Requirements: Division 1, Writing Intensive

MUS 491(F,S) Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment.

Class Format: individual instruction

Extra Info: MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load; the numbers 391, 392, 491, 492

should be used for four sequence courses in the same instrument; if a different instrument is elected, the numbering sequence should start again at 391; numbers are selected without regard to semester taken or class year of student

Prerequisites: completed application, registration and instructor recommendation must be submitted by the instructor by 4pm on the day prior to the first day of classes

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

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

Distributional Requirements: Division 1

Fall 2016

IND Section: 01 TBA Instructor:Marjorie Hirsch

Spring 2017

IND Section: 01 TBA Instructor:Marjorie Hirsch

MUS 492(F,S) Advanced Musical Performance

Individual instruction in instrumental and vocal lessons offered at the advanced level as a regular full credit course. Additional guidelines for full credit lessons can be obtained at the Music Department office. Full credit lessons must be approved by the entire music faculty and an audition may be required. Courses in individual vocal or instrumental instruction are fully subsidized for all students who meet the 12 lesson commitment.

Class Format: individual instruction

Extra Info: MUS 391, 392, 491, 492 must be taken as a graded course and it is strongly recommended that it be taken only as part of a four-course load; the numbers 391, 392, 491, 492

should be used for four sequence courses in the same instrument; if a different instrument is elected, the numbering sequence should start again at 391; numbers are selected without regard to semester taken or class year of student

Prerequisites: completed application, registration and instructor recommendation must be submitted by the instructor by 4pm on the day prior to the first day of classes

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

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

Distributional Requirements: Division 1

Fall 2016

IND Section: 01 TBA Instructor:Marjorie Hirsch

Spring 2017

IND Section: 01 TBA Instructor:Marjorie Hirsch

MUS 493(F) Senior Thesis: Music

Music senior thesis. Required for all students approved for thesis work in music. Please refer to "The Degree with Honors in Music" for deadlines and other requirements.

Class Format: independent study

Extra Info: may not be taken on a pass/fail basis
this is part of a full-year thesis (493-494)

Prerequisites: permission of department

Distributional Requirements: Division 1

Fall 2016

HON Section: 01 TBA Instructor:Marjorie Hirsch

MUS 494(S) Senior Thesis: Music

Music senior thesis. Required for all students approved for thesis work in music. Please refer to "The Degree with Honors in Music" for deadlines and other requirements.

Class Format: independent study

Extra Info: may not be taken on a pass/fail basis
this is part of a full-year thesis (493-494)

Prerequisites: permission of department

Distributional Requirements: Division 1

Spring 2017

HON Section: 01 TBA Instructor: Marjorie Hirsch

MUS 497(F) Independent Study: Music

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

Class Format: independent study

Prerequisites: permission of department

Distributional Requirements: Division 1

Fall 2016

IND Section: 01 TBA Instructor: Marjorie Hirsch

MUS 498(S) Independent Study: Music

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

Class Format: independent study

Prerequisites: permission of department

Distributional Requirements: Division 1

Spring 2017

IND Section: 01 TBA Instructor: Marjorie Hirsch