

MUSIC (MUS)

MUS 101 Introduction to Listening (1 Credit)

Reading and listening assignments, demonstrations, and class discussion provide the opportunity to become familiar with the basic materials and structure of music. The elements of music and the sociology of music making are studied, using primarily Western classical repertoire from various historical periods. Students also acquire a rudimentary musical language through basic ear training, in-class exercises, and frequent homework assignments. The course is open to, and directed toward, students unskilled in reading music as well as those with considerable musical experience.

Modes of Inquiry: [AC], [HS]

Writing Credit: None

GEC(s): GEC C005

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor Permission Required: No

MUS 103 Music in World Cultures (1 Credit)

This course introduces students to the fundamental elements of music in selected music cultures of the world. Lectures include use of recordings, films, live performance, and hands-on workshops with guest musicians to enhance each student's understanding of relationships among performance practices, aesthetic foundations, and belief systems. The course explores the basic principles of ethnomusicology, musical connections to dance and ritual, cross-cultural interactions and influences, and specific performance contexts in various cultural areas of the globe.

Modes of Inquiry: None

Writing Credit: None

GEC(s): GEC C005, GEC C026, GEC C059, GEC C061, GEC C080

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Gina Fatone

Instructor Permission Required: No

MUS 110 Music Theory for Beginners (1 Credit)

This course is designed for students interested in music, but with no formal background or training in Western music traditions. Students acquire a rudimentary musical language through basic ear training, in-class exercises, and frequent homework assignments. By the end of the course, students have a basic knowledge of how to translate music from an aural to a visual medium and vice versa. Students who can read music notation should take MUS 231.

Modes of Inquiry: [CP]

Writing Credit: None

GEC(s): GEC C005

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor Permission Required: No

MUS 210 Classical Music in Western Culture (1 Credit)

An introduction to the study of Western classical music. This course is at once a survey of representative works, an investigation of the concepts that have shaped the institutions and practices of classical music, and an introduction to the kinds of study that support classical music culture. The course considers the nature of a musical tradition in which works are defined by their place in a historical sequence and in which performance consists of interpreting historic written texts. Students choose a composer and a musical genre as subjects of individual projects. Prerequisite(s): any one course in music or permission of the instructor.

Modes of Inquiry: [AC], [HS]

Writing Credit: None

GEC(s): GEC C066, GEC C080

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): EUS 210

Instructor: Zen Kuriyama

Instructor Permission Required: No

MUS 212 How Music Performs Culture: Introduction to Ethnomusicology (1 Credit)

An introduction to the field of ethnomusicology, the study of "music as culture." Emphasis is on the interdisciplinary character of the field, and the diverse analytical approaches to music making undertaken by ethnomusicologists over time. The centrality of fieldwork and ethnography to the discipline is also a core concept of the course. Through readings, multimedia, and discussion, students examine relationships among ethnomusicology, musicology, anthropology, and world music, and consider the implications of globalization to the field as a whole. Students explore applied music learning as well as performance as a research technique through participation in several hands-on workshops with the Bates Gamelan Ensemble.

Modes of Inquiry: [AC], [HS]

Writing Credit: [W2]

GEC(s): GEC C026, GEC C059, GEC C080

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): ANTH 212

Instructor: Gina Fatone

Instructor Permission Required: No

MUS 218 Soundscapes: Recording and Designing Sound (1 Credit)

This course focuses on the creative acts of recording and sound design. Technical topics covered include recording (both studio and experimental techniques), microphone placement, editing and mixing in REAPER (an open source software), effects and digital processing, and sound design for stereo and multitrack speaker arrays. Creative assignments improve listening skills, foreground aural experience, increase awareness of sonic environments, and sharpen skills related to the use of sound as a sensory and communication medium. Listening and reading assignments support creative and technical concepts covered. Students generate three to four new, original sound-based works during the course of the semester, one of which is refined for a final public listening session. Recommended background: interest in or experience with music, sound, or digital media.

Modes of Inquiry: [CP]

Writing Credit: None

GEC(s): GEC C005

Department/Program Attribute(s): None

Class Restriction: Not open to: First Year students

Cross-listed Course(s): None

Instructor: Louis Goldford

Instructor Permission Required: No

MUS 219 Composing Sonic Systems (1 Credit)

This course takes computational and communications systems concepts, such as randomness, probability, generativity, signal processing, feedback, control (and non-control), and listening as parameters for electronic sound composition. Using the free, user-friendly visual programming environment, Pure Data (Pd), students create unique software-based artworks and compositions. Creative projects are grounded in theoretical and historical readings as well as listening assignments that provide context for the application of computational concepts and communications systems thinking to sonic arts practice. The course culminates in a final showing of sound art installations and performances. Recommended background: experience in one or more of the following: music composition, music performance, experimental arts, digital media, computer programming, electronics, media studies.

Modes of Inquiry: [CP]

Writing Credit: None

GEC(s): GEC C005, GEC C093

Department/Program Attribute(s): (DCS: Human-Centered Design), (DCS: Praxis)

Class Restriction: Not open to: First Year students

Cross-listed Course(s): DCS 219

Instructor: Louis Goldford

Instructor Permission Required: No

MUS 220 Performance in Western Classical Music (1 Credit)

A study of performance issues in the Western classical tradition of music. How does a composer convey a fully developed conception of a musical work through written notation? How does a performer interpret that notation? How do performers reconcile past with present resources and conditions, and how do they learn to improvise in this tradition? Through study of historic performance textbooks, early and recent recordings, and current debates about performance, students consider how performance traditions are passed on and challenged and how interpretative concepts are translated into sound. Prerequisite(s): MUS 270 or permission of the instructor.

Modes of Inquiry: None

Writing Credit: [W2]

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Zen Kuriyama

Instructor Permission Required: No

MUS 222 Jazz Performance Workshop (1 Credit)

This course is an introduction to the art of jazz improvisation; basic fluency on an instrument or voice is required, and it is helpful to have past experience listening to jazz. Course activities include transcription, analysis, developing a repertoire of standards, and the development of a jazz language. Vocalists and performers on any instruments may enroll. Prerequisite(s): MUS 231. Recommended background: instrumental or vocal performance experience.

Modes of Inquiry: [CP]

Writing Credit: None

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Dale Chapman

Instructor Permission Required: Yes

MUS 229 Nationalism, Cosmopolitanism, and Antisemitism in 19th- and 20th-Century European Music (1 Credit)

Mendelssohn, Meyerbeer, Mahler, Finzi. Each a successful composer, but each of their stories marred by one commonality: antisemitism. Using the hermeneutics of Jewishness, nationalism, and cosmopolitanism, detailed study will be afforded to each of the aforementioned composers, to discuss the interplay between the nineteenth and twentieth-century European musical arena and antisemitism. Not open to students who are enrolled in or have earned credit for FYS 586.

Modes of Inquiry: [AC], [HS]

Writing Credit: [W2]

GEC(s): GEC C001

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): EUS 229, REL 229

Instructor: Zen Kuriyama

Instructor Permission Required: No

MUS 231 Music Theory I (1 Credit)

Beginning with a study of music cognition, the course proceeds with analysis and composition of metric and additive rhythms, modes, melodies, first and second species counterpoint, harmonic progressions, and musical form. The musical repertoire used includes popular and classical styles. The course includes practical ear-training, sight-singing, and keyboard work in additional weekly lab sessions. Students desiring to learn music notation should begin with MUS 101. Prerequisite(s): a reading knowledge of music.

Modes of Inquiry: [AC], [QF]

Writing Credit: None

GEC(s): GEC C005, GEC C006

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Louis Goldford

Instructor Permission Required: No

MUS 232 Music Theory II (1 Credit)

A continuation of Music Theory I. Prerequisite(s): MUS 231.

Modes of Inquiry: [CP]

Writing Credit: None

GEC(s): GEC C005, GEC C006

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor Permission Required: No

MUS 235 Music Composition (1 Credit)

Composition may be pursued by students at various levels of expertise and training. The course includes a weekly seminar and private lessons, and concentrates on-without being limited to-contemporary idioms. Prerequisite(s): MUS 232.

Modes of Inquiry: [CP], [QF]

Writing Credit: None

GEC(s): GEC C005

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Hiroya Miura

Instructor Permission Required: Yes

MUS 247 History of Jazz (1 Credit)

American jazz offers a rich tradition through which one can study music, race, and American history. Through extensive listening, reading assignments, and interaction with musicians themselves, students explore the recorded history and contemporary practice of jazz. Prerequisite(s): one of the following: MUS 101 or 231.

Modes of Inquiry: [AC], [HS]

Writing Credit: None

GEC(s): GEC C061, GEC C080

Department/Program Attribute(s): (Africana: Gender)

Class Restriction: None

Cross-listed Course(s): None

Instructor: Dale Chapman

Instructor Permission Required: No

MUS 249 African American Popular Music (1 Credit)

The history of the twentieth century can be understood in terms of the increasing African-Americanization of music in the West. The rapid emergence and dissemination of African American music made possible through recording technologies has helped to bring about radical cultural change: it has subverted received wisdoms about race, gender, and sexuality, and has fundamentally altered our relationship to time, to our bodies, to our most basic cultural priorities. This course explores some crucial moments in the history of this African-Americanization of popular music and helps students develop an understanding of the relationship between musical sound and cultural practice.

Modes of Inquiry: None

Writing Credit: None

GEC(s): GEC C037, GEC C040, GEC C041, GEC C061, GEC C080

Department/Program Attribute(s): (Africana: Historical Persp.)

Class Restriction: None

Cross-listed Course(s): AFR 249

Instructor: Dale Chapman

Instructor Permission Required: No

MUS 253 Music and the Embodied Mind (1 Credit)

An exploration of the nature of musical experience in cognitive, neuroscientific, and bodily terms. Does music belong to an altered state of consciousness or is it a function of our ordinary state of consciousness and bodily? Why does music compel us to move? Are the emotions that we experience through music the same as those that spring from our personal experiences? Is music essentially an interior experience, and if so, how does it connect us so powerfully to others? What are the relationships between music and language in the brain? How can music and speech become one in song? These questions, long fascinating to philosophers, are now being considered through the scientific study of the brain and mind. Recommended background: previous study of music, neuroscience, or psychology.

Modes of Inquiry: [AC]

Writing Credit: None

GEC(s): GEC C005, GEC C027, GEC C031, GEC C080

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): PSYC 253

Instructor: Gina Fatone

Instructor Permission Required: No

MUS 262 Performing Musical Theater (1 Credit)

This course is a combination of theory and practice, which examines the history of musical theater, from the Golden Age of musicals to today, and emphasizes this American contribution to the social, literary and performing arts, while also introducing students to the process of embodying character while singing. The goal of this course is to help students better appreciate, analyze, and evaluate musical theatre and its performance practices through the use of required reading, videos of live performances as well as discussions of compositional and vocal techniques used for each work studied. The performance aspect of this course will be highlighted with a participation in a live or online final presentation at the end of the semester. No previous stage or singing experience necessary.

Modes of Inquiry: [AC], [CP]

Writing Credit: None

GEC(s): GEC C028

Department/Program Attribute(s): None

Class Restriction: Not open to: First Year students

Cross-listed Course(s): THEA 262

Instructor Permission Required: No

MUS 270 Applied Music (0.5 Credits)

An exploration of the literature for voice or a solo instrument through weekly instruction. Problems of performance practice, style, form, and technique are emphasized equally. Individual instruction is available in banjo, double bass, electric bass, bassoon, clarinet, drum set, euphonium, fiddle, flute, French horn, guitar, harpsichord, oboe, organ, oud, classical or Middle Eastern percussion, classical or jazz piano, saxophone, sitar, tabla, trombone or bass trombone, trumpet, tuba, viola, violin, violoncello, and voice. Instruction may be available in other classical, jazz, folk, and non-Western instruments when demand exists. One-half credit is granted upon completion of every semester of MUS 270. The course may be repeated for a maximum of four course credits. Students register for the section(s) corresponding to the instrument(s) they are studying. Enrollment limited to availability. This course has a fee of \$575 in Fall 2025 and \$600 in Winter 2026.

Modes of Inquiry: [AC], [CP]

Writing Credit: None

GEC(s): GEC C005

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor Permission Required: Yes

MUS 290 Musical Ensemble Performance (0.5 Credits)

Each of the courses in musical ensemble performance provides instruction and experience for qualified students in the skills and repertoires of ensemble performance through rehearsal and performance in one of the music department's faculty-directed ensembles. Any of the MUS 290 courses may be taken more than once for credit, but no more than one may be taken for credit in a single semester. One-half credit is awarded for the completion of each semester in a course.

Modes of Inquiry: None

Writing Credit: None

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor Permission Required: Yes

MUS 290A College Choir (0.5 Credits)

The College Choir is the official auditioned vocal group of the Bates College Department of Music. Under the direction of Dr. Zen Kuriyama, the choir rehearses twice a week and the course culminates in a concert at the end of the semester. A variety of choral repertoire will be explored, from Renaissance polyphony and traditional choral masterworks to contemporary choral pieces that address pertinent modern-day issues such as social justice and climate change.

Modes of Inquiry: [AC], [CP]

Writing Credit: None

GEC(s): GEC C005, GEC C091

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Zen Kuriyama

Instructor Permission Required: Yes

MUS 290C Gamelan Ensemble (0.5 Credits)

Study of the bronze percussion ensemble of Indonesia gamelan. Instruction is provided in traditional and contemporary musical styles from and influenced by West and Central Java. Rehearsals are twice a week, and a performance is given every semester. No previous experience is necessary, and various skill levels are accommodated. Enrollment limited to availability.

Modes of Inquiry: [CP]

Writing Credit: None

GEC(s): GEC C005, GEC C087

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Gina Fatone

Instructor Permission Required: No

MUS 290D Jazz Band and Jazz Combo (0.5 Credits)

The Jazz Band is a large ensemble that performs styles from classic big band and swing to funk and Afro-Cuban. Rehearsals are once a week, and practicing between rehearsals is required. The Jazz Band performs at least one concert per semester. The ensemble uses standard jazz band instrumentation, and students who play other instruments should consult the director. The Jazz Combo is an instrumental or vocal jazz setting in a small ensemble experience. Singers and instrumentalists may enroll. Basic instrumental proficiency, ability to read standard notation, and lead sheet or fake book improvisation skills are required. Admission is by audition. Enrollment limited to availability.

Modes of Inquiry: [AC], [CP]

Writing Credit: None

GEC(s): GEC C005

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Larry Williams

Instructor Permission Required: Yes

MUS 290E Orchestra (0.5 Credits)

Members of the College Orchestra study and perform music of all periods, giving a concert every semester. Rehearsals are held once a week, and practicing between rehearsals is required. Admission is by audition. Players of all standard orchestral instruments may apply. Enrollment limited to availability.

Modes of Inquiry: [AC], [CP]

Writing Credit: None

GEC(s): GEC C005

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Hiroya Miura

Instructor Permission Required: Yes

MUS 290F Steel Pan Orchestra (0.5 Credits)

The Steel Pan Orchestra plays music in a wide variety of styles, from calypso to jazz to classical. Rehearsals are once a week, and a concert is given every semester. No previous experience is necessary, and various skill levels are accommodated. Enrollment limited to availability.

Modes of Inquiry: [AC], [CP]

Writing Credit: None

GEC(s): GEC C005

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Duncan Hardy

Instructor Permission Required: Yes

MUS 290H Brass Ensemble (0.5 Credits)

The Brass Ensemble explores varied repertoire, including arrangements of music in different styles and compositions written specifically for brass.

The size is flexible, ranging from a quartet to eleven pieces or larger, depending on repertoire and enrollment. The ensemble is open to players of trumpet, French horn, trombone, bass trombone, euphonium, tuba, and percussion. The group rehearses once a week, and individual practice between rehearsals is required. The ensemble performs at least one concert each semester. Admission is by audition. Basic instrumental proficiency and the ability to read standard musical notation are required. Enrollment limited to availability.

Modes of Inquiry: [AC], [CP]

Writing Credit: None

GEC(s): GEC C005

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Sebastian Jerosch

Instructor Permission Required: Yes

MUS 290K Community-Engaged Performance (0.5 Credits)

In this half-credit course, students perform music in diverse off-campus venues six times over the course of the semester, engaging with a wide range of audiences and repertoires. Some performances will be solo or small group (for example, preparing several pieces of music for a local church service), while some may involve performances that include all students in the course (such as a concert at Oasis of Music or Schooner Estates retirement community). Prior to performing, students receive training in principles of community engagement with Harvard Center staff. A short written reflection paper is required at the end of the semester.

Modes of Inquiry: [CP]

Writing Credit: None

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Gina Fatone

Instructor Permission Required: Yes

MUS 310 Immersive Media Installation (1 Credit)

Immersive Media Installation is an advanced interdisciplinary creative production course that guides students through theoretical and technical frameworks for combining sound, video, and live performance in the conceptualization of an artwork. Students will exhibit their work in Bates' new Immersive Media Studio ("IMStudio") located in Coram. This studio allows for artwork to be exhibited utilizing multiple projections and speakers to create immersive media architectures. Readings/viewings and discussion support students' understanding of intermedia creative practices in varied contexts. Weekly workshops support technical learning. Students will create two major creative projects through the term: one as a class collaboration, and one in small teams. Students will also learn about the process of media installation, media exhibition, will document their work and write a short artist statement, offering tools for professional artistic development.

Modes of Inquiry: [CP]

Writing Credit: None

GEC(s): GEC C028

Department/Program Attribute(s): (AVC: Studio)

Class Restriction: None

Cross-listed Course(s): AVC 310, THEA 310

Instructor: Asha Tamirisa

Instructor Permission Required: Yes

MUS 331 Music Theory III (1 Credit)

A continuation of Music Theory II, emphasizing four-voice textures, modulation, chromatic harmony, and sonata forms. Students compose music in several forms and styles, and continue practical ear-training and keyboard work. This course includes regularly scheduled laboratory sessions. Prerequisite(s): MUS 232.

Modes of Inquiry: [AC], [QF]

Writing Credit: None

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: Not open to: First Year students

Cross-listed Course(s): None

Instructor: Hiroya Miura

Instructor Permission Required: No

MUS 333 Orchestration (1 Credit)

The course is designed to provide students with working knowledge of orchestral instruments, scoring techniques, and notational systems. By reading scores and listening to the recordings of orchestral excerpts from Haydn to Ligeti, students learn about the idiomatic writing, as well as how instruments could be treated in specific groups to expand one's compositional palette. Each week students workshop compositional ideas and sketches with guest instrumentalists. The final project in this course is an orchestration of a piano piece given in class. Prerequisite(s): MUS 231 and 232.

Modes of Inquiry: None

Writing Credit: None

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: Not open to: First Year or Sophomore students

Cross-listed Course(s): None

Instructor: Hiroya Miura

Instructor Permission Required: No

MUS 340 Music and Cinema (1 Credit)

Cinema has barely more than a hundred years of history, and sound was only introduced on screen in the 1920s. This course is designed for composers investigating the ways in which sound interacts with moving images beyond the preconceived notion of a "soundtrack." Traditional film scoring techniques such as underscoring and leitmotif are investigated through compositional and theoretical affinities between Hollywood film music and late romantic operas. Alternative approaches are explored through late twentieth-century narrative and experimental cinema. Students compose a score to a short silent film of their choice. Prerequisite(s): one of the following: MUS 235, 237, or 238.

Modes of Inquiry: [AC], [CP]

Writing Credit: None

GEC(s): GEC C019

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Hiroya Miura

Instructor Permission Required: No

MUS 360 Independent Study (1 Credit)

Students, in consultation with a faculty advisor, individually design and plan a course of study or research not offered in the curriculum. Course work includes a reflective component, evaluation, and completion of an agreed-upon product. Sponsorship by a faculty member in the program/department, a course prospectus, and permission of the chair are required. Students may register for no more than one independent study per semester.

Modes of Inquiry: None

Writing Credit: None

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor Permission Required: No

MUS 394 Junior-Senior Seminar in Musicology: Music, Business, and the Law (1 Credit)

This course explores the historical development and contemporary practices of the music industry. Students examine institutions ranging from small independent labels to multinational entertainment conglomerates, and address business models extending from Tin Pan Alley publishing houses in the late nineteenth century to Spotify-era strategies of music dissemination in an age of declining record sales. Other topics include the changing relationship between music and intellectual property, the role of technology in "disrupting" longstanding patterns of production and consumption, and the practical considerations faced by contemporary musicians as they navigate a market environment of shifting contractual obligations and consumer expectations.

Modes of Inquiry: [HS]

Writing Credit: [W3]

GEC(s): GEC C013

Department/Program Attribute(s): None

Class Restriction: Not open to: First Year or Sophomore students

Cross-listed Course(s): None

Instructor: Dale Chapman

Instructor Permission Required: No

MUS 457 Senior Thesis (1 Credit)

An independent study program culminating in: a) an essay on a musical topic; b) an original composition accompanied by an essay on the work; or c) a recital accompanied by an essay devoted to analysis of works included in the recital. Students register for MUS 457 in the fall semester. Majors undertaking an honors thesis register for both MUS 457 and 458. [W3] for majors on the cultural musicology track only.

Modes of Inquiry: None

Writing Credit: None

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: Not open to: First Year, Sophomore, or Junior students

Cross-listed Course(s): None

Instructor Permission Required: No

MUS 458 Senior Thesis (1 Credit)

An independent study program culminating in: a) an essay on a musical topic; b) an original composition accompanied by an essay on the work; or c) a recital accompanied by an essay devoted to analysis of works included in the recital. Students register for MUS 458 in the winter semester. Majors undertaking an honors thesis register for both MUS 457 and 458. [W3] for majors on the cultural musicology track only.

Modes of Inquiry: None

Writing Credit: None

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: Not open to: First Year, Sophomore, or Junior students

Cross-listed Course(s): None

Instructor Permission Required: No

MUS S21 Popular Music in the 1980s (0.5 Credits)

This course considers a crucial period in contemporary popular music history, situating developments in new wave, rock, heavy metal, hip hop, R&B, punk, postpunk, ska, techno, house, country, and mainstream pop in relation to the broader social and cultural transformations of the period. In the same moment that new pop genres, MTV, and changes in the music industry created spaces for new subjectivities at the intersections of race, gender, sexuality, and social class, artists and fans sought to navigate a period of dramatic change, in contexts ranging from the rise of new modalities of social conservatism to the expansion of global neoliberal capitalism. Students engage with pop songs, music videos, artist interviews, and scholarship in popular music studies and cultural studies.

Modes of Inquiry: [AC], [HS]

Writing Credit: None

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Dale Chapman

Instructor Permission Required: No

MUS S25 Performing Musical Art of Indonesia (0.5 Credits)

Hands-on, intercultural musical experiences allow students to approach humanly organized sound from expanded perspectives, as listeners and creative artists. This course introduces students to traditional and contemporary gamelan music of Indonesia, primarily through applied instrumental study. Basic introductory readings and audio-visual materials, as well as class discussion, allow students to locate Indonesian gamelan in the larger context of Southeast Asian performing arts and as an increasingly globalized phenomenon. Students study a selection of regional gamelan traditions from Central Java, West Java, and Bali. The course culminates in public performance of music learned during the term.

Modes of Inquiry: [CP]

Writing Credit: None

GEC(s): GEC C026, GEC C061, GEC C080, GEC C087

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor: Gina Fatone

Instructor Permission Required: No

MUS S50 Independent Study (0.5 Credits)

Students, in consultation with a faculty advisor, individually design and plan a course of study or research not offered in the curriculum. Course work includes a reflective component, evaluation, and completion of an agreed-upon product. Sponsorship by a faculty member in the program/department, a course prospectus, and permission of the chair are required. Students may register for no more than one independent study during a Short Term.

Modes of Inquiry: None

Writing Credit: None

GEC(s): None

Department/Program Attribute(s): None

Class Restriction: None

Cross-listed Course(s): None

Instructor Permission Required: No